



Greetings from the Vice-Chancellor



Prof. Dr. M. Krishnan, M.Sc., Ph.D.

I'm very glad to note that many research articles were presented and discussed in detail in the International Conference on **Human Praxis and Modern Configuration through Literature** conducted by our Department of English and Comparative Literature. I'm also glad to note that selected papers presented in the International Conference are compiled and are now being published for the benefit of scholars around the world. Human Praxis in all aspects of life and society is a very important topic for discussion and is also a matter of great concern. Creative writers have focused on various aspects of Human Praxis around the world including India in their creative works. Such discussions create in us great concern for our society and values, and such discussions will help us to improve the social, economic and psychological condition of people and communities around us.

Our Department of English and Comparative Literature is well-known for their continued significant involvement in the study of literature from around the world and compare these literatures with our own great traditional and modern literary works. I wish continued great success for the activities of Department of English and Comparative Literature under the leadership of Prof. Dr. S. Chelliah, M.A., Ph.D., D.Litt. My greetings and thanks are due to all the participants of the

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International Conference as well as the academic and administrative staff of the Department of English and Comparative Literature.



Greetings from the Registrar



Prof. N. Sankar, Ph.D.,

I am greatly impressed by the success of the International Conference on **Human Praxis and Modern Configuration through Literature** conducted by our Department of English and Comparative Literature. Both the academic and administrative staff of the Department worked hard to make the conference a notable success.

I am glad to note that the papers presented in the conference are now compiled and published in several volumes. Select papers presented in the conference are now published for the benefit of scholars both in India and abroad. We always need to be concerned about the

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marginality that prevails in our societies in several forms. Creative writers have described such marginality in so many heart-rending stories. Such creative works instigate in us a keen desire to seek suitable changes, and research on such creative works enable our young scholars to look forward to a future wherein such social, economic and psychological concerns are positively minimized.

My greetings and thanks to all who participated in the conference organized under the dynamic leadership of Prof. Dr. S. Chelliah, M.A., Ph.D., D.Litt. I am sure that the Department of English and Comparative Literature will continue to have such significant conferences in the future also.



Editor's Note



Dr. S. Chelliah, M.A., Ph.D., D.Litt.
Dean of Arts, Humanities & Languages
Professor, Head
Department of English & Comparative Literature

The International Conference on **Human Praxis and Modern Configuration through Literature** conducted by the Department of English and Comparative Literature received an excellent response from faculty members and research scholars from around the country. Very insightful research papers on many creative writers from around the world were

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presented. In the present volume, selected papers presented in the conference are compiled together and published. There are more than seventy articles in this compilation, dealing with a range of themes **Human Praxis and Modern Configuration** depicted in the works of several leading creative authors from around the world, including creative works written by Indian writers.

My grateful thanks are due to the Vice-Chancellor **Prof. Dr. M. Krishnan, M.Sc., Ph.D.** and the Registrar **Prof. Dr. N. Sankar, Ph.D.** for their encouragement and support in all the activities of the Department of English and Comparative Literature. I am grateful for the excellent cooperation I received from the academic and administrative staff of the Department of English and Comparative Literature. Research Scholars and students of the Department actively participated in all the deliberations of the Conference. The participants came from many Colleges and Universities and they were very glad to exchange their ideas with one another. It has been a great encouraging experience for all.

We hope that this volume of Selected Papers from the International Conference **Human Praxis and Modern Configuration through Literature** will help further research on various dimensions of society and all individuals in relation to social strata, religion, regional variations, gender issues, economic and psychological and health care institutions, etc. in the days to come.

Prof. Dr. S. Chelliah, M.A., Ph.D., D.Litt., Editor

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*Human Praxis and Modern Configuration through Literature***

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Imperative Need for Human Praxis and Moral Configuration through Literature?

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Abstract

This article throws light on the importance of human praxis and moral configuration through literature by paving the way for projecting human societal, cultural and moral values cherished and nourished by writers who have evinced in projecting such values through their immortal creations in the form of various genres like poetry, prose, drama and novel which have fertilized the so-called disturbed and chaotic minds of human beings. Though there are lolling with difference in the creativity, the ultimate reason is guiding the society with permanent values. Due to the disposition of technological growth, human race is found to be in a state of unrest, since the condition of human civilization, the externals dominate over the internal aspects of life. So, the human race tries to place and bring the real civilization on the basis of humanism, charity, sympathy, love and compassion which all are to be practiced in all walks of life in order to go for a better understanding of human values for leading a meaningful and purposeful life, always in all ways possible, that happens only through the study of literature.

Keywords: Human Values, Human Praxis, Moral Thoughts, Spiritualism, Materialism, Development of Technology. Literature

What is generally understood and accepted is that the European civilization with all its prosperity and achievement is in a state of tragic distress. The predicament of the European civilization is very much identical with the predicament of human civilization which is found at its crossroads. A kind of soulless materialism is sweeping the entire globe. Human race is found to be in a state of unrest and tension. The reason for this condition comes from tremendous preoccupation with materialistic dimensions of life. There is every possibility for the race to become extinct on account of a future nuclear holocaust. Technology and science combined with materialism have posed a great threat. Many writers kept on writing so as to “stimulate a greater awareness of the spiritual culture of the orient and to awaken serious reflection about the true

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nature of humanity on the part of members of a civilization that has become entirely too technological and materialistic” says Karan Singh (“Preface” P. VII).

Truly speaking, there is a fundamental disposition between technological growth and spiritual development. It is the feeling of people filled with distant vision that technological growth does not keep pace with the spiritual pursuit. Human race is found paying much attention to the external conditions of life without bothering about its inner peace. The modern man has at its disposal all comforts, advantages and facilities which the ancient man did not possess at all some two thousand years before. But the greatest irony is that the modern man with all his comforts is in a state of tremendous mental discomfort. One thing is clearly known by experience that physical comforts do not ensure psychic and spiritual comfort. The modern civilization very much overbusy itself with the external conditions of life through science and technology is travelling in a blind alley. There is no total awareness about the fundamental problem of man which arises from a spiritual angle.

Whatever be the nature of a problem or crisis, whether it is political or social or whether it is economic or cultural, substantially it is a spiritual crisis due to loss of moral and human values in life and literature. With the progress of mankind, there has been a growing tendency to distance science and literature by the die-hards of the respective branches. One finds people making claims that science would not have been there if there had been no literary activity. It is so because, generally, literature is supposed to be about the dream of man his aspirations to soar higher and higher, his desire to catch up with the stars and the moon. Out of the dreams are produced deeds of man which are always able to meet a mere fraction of those dreams. Further, this leads people to associate science with reason and literature with imagination.

Claude Bernard said, “Art or literature is I and science is we”. A literary work has a very prominent personal mark about it. “The mind which creates and the man who suffers”, to lift a phrase from T. S. Eliot, both have a bearing upon the product of literature. Roughly speaking, literature and science have been defined as dealing with the inner and outer worlds of mankind respectively. Of Course, one can cite numerous instances of overlapping, but one does get the idea that both science and literature in a broad manner, are the two sides of the same coin – ‘the human faculty’.

In fact, a scientist, in the long run, goes into oblivion because it is not always necessary to know about the man in order to understand his creation. But the same thing cannot be said about a poet or a novelist or a playwright. Sometimes it is impossible to understand a piece of work of literature without knowing about the background against which that poem or novel came into being. In other words, one can say that scientific creativity is intensely subjective. In order to

understand Shakespeare, for example, it is almost essential to refer to ideas of Aristotle on the tragedy and read the tragic works of Sophocles and other writers. It is so because a piece of literature is open to numerous interpretations, as it is subjective in nature. Though there are some differences in the scientific and literary creativity, yet the notion that only reason is the guiding force of science and imagination that of literature does not hold much water. It goes without saying that dreams have to be translated into deeds and deeds must be concretised. For this we must have both faculties. Reason without imagination and vice-versa cannot provide anything intellectually satisfying and of permanent value.

There is no denying the fact that scientific discoveries and inventions have made our life – our material life – quite comfortable. But material life is just one aspect of a human life. In fact, an overdose of materialism may make human life almost animalistic and human personality shallow. In *The Waste Land*, T. S. Eliot deplors the same devastating impact of materialism. To counterbalance it, to make human personality and human life wholesome, there has to be an equal dose of things which enrich the mental and the intellectual faculty of man from a humanistic and moralistic perspective. Though the very mass and intricacy of knowledge necessitates specialization, yet the search of all scientists and humanists alike is for truth. That search can be best described in the following lines with which William Blake begins his *Auguries of Innocence*:

“To see a World in a Grain of Sand
And a Heaven in a wildflower
Hold Infinity in the palm of your hand
And Eternity in an hour”.

The capacity to reflect on life seriously is basically along the line of spiritual enquiry. In the present conditions of human civilization, the externals dominate over the internal aspects of life. Unless the technological order of reality is reversed, there is, no doubt, no hope for the human future. Man is in a mess not because he has done it knowingly or deliberately but because he suffers from want of proper directions. The greatest tragedy in the human civilization comes from a certain amount of spiritual inadequacy. Truly speaking, human tragedy issues from man’s lack of directions and values – societal, human and moral. So long as science provides leadership for life, all types of human distress, both morally and spiritually, will continue to multiply. The only answer lies in the spiritual and moral renewal of man. Science has done a very wonderful work in reorganizing the external world. But man has to do a great deal of work in reorganising his inner world for which study and understanding of religion and literature become out and out imperative. Religion and literature are two eyes of man’s ‘inner peace and calm’. “Religion”, as Minicher K. Spencer puts, “it is the most Great Peace, the healing of the individuals and the nations as well. It is the saintliness of the saints, the wisdom of the wise and the strength of the strong. It moves the

worlds, all nations and all races to one...it is the lively calm that is keenly active unruffled in the ebb and flow of life” (P 1). He further adds:

“True spirituality is the way of life and view of life as well. It makes us feel the pulse of the world and expresses the heart-beat of every life on earth. It sheds light that reads and reveals the true literature of life and living, the library of the universe in our mind. It is the freedom of spontaneity and the courage of truth, brilliancy of brain and illumination of soul. Spiritual awakening is a down of self-light, a divine awareness into the meaning and mystery of life here and now” (P XIII).

Truly speaking, man needs not mere learning but wisdom, not mere societies but unity, not mere service but love and compassion, not mere drugs or medicine but health, not mere law but life, not mere nationalism but humanity at large. This synthetic view of life will pave the way for the nation and international realization of the Reality of all realities, the Religion at the back of all religions. It will lead to the ideal of oneness of human race. Man is an expression of God and God is the reality of man. When man thinks of his body, he is a servant and God is the master. When man looks at his soul, he is a part and God is the one stupendous whole. But when man realizes his true nature, he is divine and one with God. The highest spiritual ideal should emphasise quality rather than quantity, the individual rather than the mass. The individual is the key to life’s problems. The happiness of one and all, the peace of the world, must be first made in the individual, in everyone, based on the beatitude of constructive living and life of the Eternal Truth.

In fact, our daily life is our temple and our religion in the midst of richness of variety and manifoldness of diversity. Religion is written in the life of every individual and one has to study it there “Religion cannot be taught by words, however subtle, but can be caught by intuitive experience” (Spencer XII). Being an expression of God, man is more philosophical and spiritual than social or political. He has in the main to satisfy the demands of the divine plan on the stage of life. Sri Ramakrishna Paramahansa used to say that God in chains in man and man from chains is God. Emerson, the great philosopher-poet said that God is an infinite circle whose circumference is nowhere and whose centre is everywhere, whereas man is the same infinite circle whose circumference is nowhere but whose centre is located in a particular body. Shifting the centre from the particular and identifying it with that of the universal is the crux of religious thought and spiritual spontaneity.

All the major problems facing modern civilization the threat of nuclear war, exhaustion of Earth’s natural resources, environmental pollution, moral degeneration, and so on – contain elements jeopardizing the continued existence of humanity. Although it is true that, at present, the industrialized nations are most seriously affected by these concerns, if they pursue material prosperity as their forerunners have done, the developing nations too will sooner or later have to

confront at least some of the same problems. In other words, these problems affect all humanity. Since these problems are man-made and therefore different from natural disasters, their solutions necessitate fundamental alterations in our way of living. And this in turn demands “a profound spiritual revolution that will change our interpretation of ourselves and our surroundings. This is where oriental thought, which stresses the spiritual instead of the material aspects of human experience, becomes increasingly significant” (Singh 99).

T.S. Eliot is taken into consideration for the purpose of analyzing the conditions of the human civilization. Human civilization is in peril. The reason is that it has turned away from valuable things like religion and philosophy. Eliot’s perception of the human civilization is represented in many poems. His primary preoccupation in all poems is to show that the modern civilization has neglected the value of myths. Eliot, to speak the truth, was more of an anthropologist, when he came to the poem “The Waste Land”. He knew that all myths embody an imaginative insight into reality. The modern civilization is in touch with life through fact and reason alone can never provide a foundation for the growth of a civilization. According to Eliot, the modern world is in the grip of materialism, rationalism and sensationalism. It is in search of very superficial things which will never nourish the well – springs of life. There is total loss of perspective in modern man. He is not mature enough to look backward and forward for a better review of things. His incapacity to see things clearly is his basic tragedy. His poem “Love Song of J. Alfred Prufrock” is a depiction of the representative predicament of the European civilization.

Man has an inadequate understanding of life. Neither is he in a position to master himself, nor is he in a position to understand life. His position is precarious. Such men like Prufrock are found in plenty in the European civilization. Therefore, it is a real call for alarm and warning to everyone that civilization is at crossroads. Men no longer live. They just exist mechanically and materially. A man with shallow sensibility is Prufrock. He lives from the mental level with all its limitations. There is no proof in the poem that he has seen the significant side of life. The evidence is there in a line in the poem which states that the life that Prufrock holds in his hands is something trivial. His act of twisting the lilac is comparable metaphorically to diabolical twisting of life. It is a twisted mind which sees life in a twisted form and so he is not a correct model to be followed. Most men live like Prufrock without any conviction. According to Eliot, he who sees life sees it significantly, To a man like Prufrock all higher dimensions of life remain closed and strange to him. His being insensitive to anything is a sure sign of death. He is dead symbolically because he is not alive to the real meaning of life. Since faithlessness sweeps the entire universe, the urgent need is for human praxis and spiritual orientation.

Utility is considered the greatest criterion for modern living. If a thing has no utility or usefulness, it has no reason for existence. In this connection, it is worthwhile to make a reference

to the one-eyed Phoenician sailor in Eliot's *The Waste Land*. He is on the far seas exposed to the odds of the winds and waves. Eliot is placing a very crucial question whether the sailor can move through the seas successfully. The journey on the sea is hampered by storm. The kind of overwhelming materialism which the sailor has and for which he has become one-eyed is what engages the attention of Eliot's mind. Perhaps the other eye which is a reference to faith is absent. Life on the sea is imagined as a journey. To move through the sea of life, one requires faith. The sailor lacks faith as he has only materialism in his purview. This phenomenon of materialism has blinded his other eye which is an eye of faith. The journey across the sea becomes unsafe because he has no faith to go by waves on the sea pose no threat so long as a person nourishes his life on faith. Swami Paramananda holds aptly:

“Faith is a dynamic and a constructive force in our life. Through the exertion of this divine gift, men have wrought miracles in every age and in every country. We may scoff at the very mention of faith and try to discard it from our highly civilized modern life, but in no way do we shake this eternal foundation of truth save to impoverish our individual life” (P 8).

It is this faith which the one-eyed Phoenician lacks and so he is in peril without knowing it. The emotional confusion found in man is the result of his incapacity to adhere to any religion for resolving the crisis. Lack of spiritual interest in anything has placed human praxis and civilized culture at crossroads. Eliot has seen this problem in the figure of a Jewish character ‘Gerontion’ who wishes to die. The problem comes to a person who leads his life floating without any foundation. It is lack of faith in religion that taken away man's meaningful relation to life. Besides religion, literature also brings meaning to life and mental equilibrium to human beings.

As T. G. Williams puts it, “the function of literature to raise language to a higher potential than will serve for practical ends, and to persuade it to yield values related to the spiritual needs of mankind” (P 15). What demands one's immediate attention is his preparedness to place faith in religion and spirituality. In the absence of this effort, men behave like pigmies for want of interest in the higher dimensions of life. The habit of viewing life with meaning is impossible to a person who wanders in life endlessly without knowing the destination.

The predicament of Gerontion is comparable to a person who does not know where he must start and where he must end as far as the mystery of the journey of life is concerned. Gerontion is excessively active without being purposive about anything. It only makes him tired and he, being old, is languishing himself into a kind of actionlessness or inertia surprisingly. The dilemma of the modern man is peculiar as he is caught between two totally contrary status of activity and

inactivity. Lack of being informed about the serious things in life and the act of wandering in the realm of reason keep a person going round and round without arriving at anything worthwhile.

A land without spiritual guidance is “The Waste Land”. Men who lack spiritual perspective and moral orientation are known as the wastelanders. Total spiritual emptiness is what makes the men and the civilization hollow. Eliot makes a crucial distinction between ‘living’ and ‘existing’. Men in whom aimlessness and purposelessness dominate are people comparable to papers which are taken by the wind in the direction in which it travels. Men are therefore like bits of papers who possess brute existence. To exist without the capacity to live in certainly an unspiritual state. The greatest threat to a civilization and a healthy human existence is neatly discernible when men remain passive doing nothing. Man is placed in a spiritual and metaphysical struggle between good and evil. To be in the world without facing the picture of life is deliberately shutting oneself out of the battle of existence. What has to be truly understood is that where there is no spiritual purpose animating, there is nothing but total death of sensibility.

Man’s life depends on the choice he makes for seeing the significance of anything in life. The study of books, especially gems of literary wisdom, is what is required at present. Even Tiruvalluvar’s glory does not lie in saying something that was never said before. The fact that Tiruvalluvar is a Mahakavi – great poet has been accepted by time and history and does not require further proof. He is great not because his ideas were original but because he marvelously reconciled the facts of life. His rightful place as a world teacher ‘a universal bard of man’ is secure because he spoke from the depths of him being and made a deep impact on his readers. As Thomas Carlyle said, “Originality is not novelty but sincerity”. (Krishnamoorti 148). Seen from this angle, Tiruvalluvar spoke with “a forceful originality, concern and compassion, that have almost no parallel in the world” (P 148). He accepts traditions, and pays handsome tributes to books, scholars and wise men who lived and taught before his times. His statement on repeated study is an expression born out of experience:

“The friendship of the worthy is like the repeated
study of great books”
The more you approach them,
The more you will discover in them (Couplet 783)
"நவில்தொறும் நூல்நயம் போலும் பயில்தொறும்
பண்புடை யாளர் தொடர்பு" (குறள் 783)

He also talks about squeezing out the wisdom of a book through a thorough study and then abide by its teachings in actual life:

“Learn, that you may faultless learning gain
And having learnt, true to it remain” (Couplet 391).

"கற்க கசடறக் கற்பவை கற்றபின்
நிற்க அதற்குத் தக" (குறள் 391)

He wants readers to keep on learning upto their dooms day, glorifies learning as an imperishable and flawless treasure. Every prophet or seer who stands on the turning points of human history, makes use of traditional and well-worn words and phrases, examples and similes, morals and tales of wisdom so as to make people understand the significant meaning and purpose of life. Great men of the world like Shakespeare, Milton, Chaucer, Eliot, Tiruvalluvar, Kambar, Vivekananda, take their fellow beings to new heights of awareness, employing as their stepping stones mere words worn out with the passage of time, thereby converting them into words of wisdom pregnant with meaning related to human praxis and moral configuration in life and literature. “The true aim of education is to make the individual develop his faculties fully and freely so that he is enabled to realize the best in life” (Muthuraman 14). No doubt, the aims of learning get fulfilled only when the spiritual aspects of human life is recognized, and due respect is accounted there to moral configuration and human praxis in all respects for which study of literature seems imperative.

Literature is one of the Fine Arts, like Music, Dance, Painting, Sculpture as it is meant to give aesthetic pleasure rather than serve any utilitarian purpose. “Expression is the fundamental thing in literature” (Mullick 2). But what does the author or writer express? It is his experience of life. Now as experience is the substance of literature, everything that can be experienced by man in life for the sake of experience becomes the subject matter of literature. Literature communicates experience. In other words, the experience which lived in the author’s mind must live again in the reader’s mind. The writer must arouse the same imagination in his reader and control it in such a manner that the reader may also imitate that experience. This he achieves by means of words which should act as symbols of his experience so that it can be properly represented to the reader. Truly speaking, literature is intimately related to society. Viewed as a whole, a body of literature is a part of the entire culture of a people. Human society influences literature in many ways and the connections of literature with society are integral and pervasive. In fact, the range of social influences on literature is as broad as the entire range of operative social forces: “the prevailing system of social organization..., the characteristic emotional and moral tone, the sense of the past and the pattern of the future, the driving inspirations and myths and their relation to the contemporary realities. There is nothing in the compass of social life that does not play its part – small or large, directly or by deflection, giving literature the impress of its surroundings” (P 11).

The general view of moral philosophers is that any writer or author does inevitably influence the lives and character of his readers and that is why he is considered to be 'a good influence'. Sir Philip Sidney in his *Apologie for Poetrie* argued that the value of creative literature lies in the fact that by adding emotional appeal to the finer human qualities, it can do more to make men finer than the philosophers can. Spenser wrote *The Faerie Queene* in order to "Fashion a gentleman or noble person in virtuous and gentle discipline". Milton wrote *Paradise Lost* with a view to "justifying the ways of God to man". Dryden, a great poet and critic, expressed his view of the moral value of literature. He remarked: "Delight is the chief, if not the only end of poesy.... the first rule for heroic or dramatic poet is to lay down to himself what that precept of morality shall be which he would insinuate into the people" (P 15). Dr. Johnson seems to fluctuate in his view about the moral value of literature. One sentence of Johnson summarises the truth admirably:

"The only end of writing is to enable the reader better to enjoy life, or better to endure it"

Endurance, of course, involves qualities of character. In the Romantic period, Shelley remarked: "Shakespeare, Dante and Milton are philosophers of the loftiest power". Wordsworth emphasized the didactic element in literature when he remarked: "I am nothing if not a teacher". Keats also, who was a worshipper of Beauty, wrote in *Sleep and Poetry* that the great end of poesy is

"... that it should be a friend
To sooth the cares and lift the thoughts of men".

And in *Hyperion*, he said that only those can be true poets "to whom the miseries of the world are miseries and will not let them rest". In the Victorian period, Matthew Arnold made a slight concession to the ethical demands of his age by defining poetry as the "criticism of life", but Ruskin was the most emphatic in his view of the moral value of Art and Literature. Another great writer of the nineteenth century, who laid great stress on the moral aspect of Art and Literature, was Leo Tolstoy. According to him, Art is "a means of union among men, joining them together in the same feeling and indispensable for the life and progress towards well-being of individuals and humanity" (P 15). Some twentieth century writers like Bernard Shaw and Somerset Maugham followed Tolstoy's views in a milder form. In brief, moral issues or considerations no longer fail to enter into the subject matter of every writer who is handling life and character. A moral issue may characterize the theme as it is done in, Shakespeare's Hamlet, in Macbeth and in most of the great tragedies of the world. No doubt, morality being one of the principal issues in life belongs to the very fibre and texture of all literature.

The future of mankind depends upon man's preparedness to keep pace with non-material dimensions of life. The modern materialistic civilization has generated competition, rivalry, hostility and self-aggrandizement. But a real civilization can survive only on the basis of the restoration of human innocence, charity, sympathy and love. A great threat to the upkeep of the civilization is hidden in divisive, fanatical and materialistically orientation of life. What is happening is one thing and what is needed to happen is some other thing. Till both these issues gain recognition, the hope for a new future remains a remote ideal. Socrates is said to have brought down philosophy from Heaven to live among men upon earth. A similar exploit can be ascribed to Tagore. "The spirit, the bare transcendental Reality contemplated by the orthodox Vedantis, has been brought nearer to our planet, close to human consciousness in Tagore's vision, being clothed in earth and flesh and blood, made vivid with the colours and contours of the physical existence" (Gupta 64). Falling in line with the spirit, human life reaches its highest angle in embodying the spiritual consciousness here on earth.

As globalization, in its aftermath, brings material prosperity to a minority, the poor continue to live in abysmal conditions. While the rich enjoy fizzy drinks, the poor have to be satisfied with muddy waters. Even more shocking is 'social discrimination' and the conditions of women are equally deplorable. All these happen due to lack of moral and spiritual values in life. The golden saying of *Mahabharata* is apt to quote here:

"Simplicity of character, truth, compassion for others, self-discipline of the mind and the body and to do no violence to any being – these are the attributes of the purity that comes from the pilgrimage of the mind" (*Mahabharata*).

We live in a world of chaos and confusion and the everyday newspapers bring to limelight the degeneration of our values and morals in their headlines that read terrorism, corruption, murder, scandal, social discrimination etc. Why all these happen? "it is due to the wants and needs of the people that have manifold that have turned them selfish and self-centered". People who are firmly grounded in values and morals become great inspirations and are looked upon by people from all walks of life and they become naturally leaders of great quality" (Kavitha 109). Values, morals and ethics are all interdependent which all join together in making all men become humane, morally, ethically and spiritually to the core, if they are followed and practiced by them in life, for which proper study of literature will help in all respects because the study of literature has such meritorious uses as establishment of human unity, formation of international understanding, global co-operation, inter-disciplinary approach, breaking world vision, philosophical doctrine of the identity of all mines, relation between literature and other branches of knowledge, common cultural conviction, bringing together of East and West, control of racial fanaticism, co-existence of multi-racial, multi-lingual and multi-cultural communities, developing humanism in the concept

of universal brotherhood etc. In a nutshell, it may be said that the study of literature aims at a global vision for if one looks at life from a human point of view, all narrow prejudices and unwanted elements will be out of purview. Moral, human, social and spiritual values should be imbibed through the study of the valuable books on literature so as to live a life indeed rather meaningfully and usefully because human unity is not a mechanical concept. It should be practiced and translated in all walks of life. The practical method to bring this value into force lies in the proper study of *Human Praxis and Moral Configuration through Literature*.

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Panacea for Bleeding Minds— Moral, Social Values through Poetry

Prof. Dr. K. V. Dominic

Abstract

Poetry is the first genre of literature formulated by the human race and it remains even now as the best form to impart social, moral values to human minds. The merit of poetry over other genres of literature is that a message or value can be instilled with the use minimum words. Even though the reality is so, it is unfortunate that poetry is less appreciated and has lesser number of readers when compared to fiction. The legends and classical writers of all literatures in the world are poets. This paper aims to illustrate how social and moral values can be injected to the minds through poetry. The following issues and values are explicated, analysed and illustrated quoting lines from various poems: The eternal relationship between Man, Nature and God, Co-habitancy on the Planet, problems of the poor, the down-trodden, the marginalized, women and the old, politics, terrorism, patriotism, multiculturalism, sexism, ageism, poverty, need for conservation of nature, spirituality, war and peace, glorification of the services of farmers and soldiers, Isolation and Discard of Parents, etc.

Introduction

Poetry is the first genre of literature formulated by the human race and it remains even now as the best form to impart social, moral values to human minds. Fiction has been dominating English literature and English literature in India since nineteenth century. Poetry and poets have been neglected by both the publishers and the readers. The fact that poets are seers and they convey great values and messages through short pieces of writing is deliberately forgotten and never taken into consideration. In this busy, hustling world where people have little time to spare for reading, where visual media enchant the viewers, what suits them most is short pieces like poems and short stories. This paper aims to illustrate how social and moral values can be injected to the minds through poetry. As a poet I am quoting my own lines to illustrate the issues, values and messages.

Interrelationship of God, Human Being, Other Beings and Nature

Science has proved that our planet earth is 4.543 billion years old and life began 3.5 billion years ago. As per evolution theory the earliest form of man was evolved 66 million years ago. Modern human species or Homo sapiens evolved from their early hominid predecessors between 200,000 and 300,000 years ago and developed a capacity for language about 50,000 years ago. Modern science has clearly established man's relationship with other beings on earth and it is taught in schools as part of the science class. It is an unquestionable reality that all forms of life on earth have equal rights or legitimacy to this planet as humans have. Unlike other beings, man is more selfish, and he is concerned only of his own interests, comforts and pleasures. He is less considerate to his own human fellow beings but least compassionate or considerate to other beings

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who appeared on earth long before him. Let me quote a few lines on it from my masterpiece poem “Write My son, Write”: The poem is in the form of God’s address to the poet.

Write, my son,
write.
Living beings and
lifeless objects
all inter-related.
Your existence
depends on others;
all my creations,
useful and beautiful.
It’s your pettiness,
viewing things
in different ways,
thinking in opposites;
good and bad,
beautiful and ugly.
snakes, worms,
pests, mosquitoes,
ants, lice, beetles,
centipede, millipede,
cockroach, spider--
all for me, good
and beautiful;
but for you,
bad and ugly.
Your selfish mind
tries to ignore
benefits rendered
by these housemates.
.....
Your species
can’t live alone.
Cattle, sheep,
goats, donkeys,
dogs, cats,
swine, fowl,
I created
for your company;
neither can they

exist without you.

.....

Christmas is your
greatest festival;
greeting each other
peace and happiness;
blackest day for
cattle, fowl and fish;
billions butchered
for your pleasure;
you dine and dance,
sing hymns of peace!
preach gospel of love!
Your happy celebrations:
birthday, marriage,
ordination, jubilee,
feasts and festivals,
doomsday for animals.
Their cries resound
like death knell
and thus you try
dissonance at
my harmony (Dominic, "Write My Son, Write," *Write Son, Write* 25-29)

Co-habitancy on the Planet

There are several occasions in our daily life when we feel irritated by the existence of other beings around us. In our intolerance we may drive them away by pelting stones at them, whip them, or even shoot them dead. We never think that they too have equal right to live here and go anywhere they like. In fact only human beings have built walls and boundaries around them and do not allow others to intrude whereas nonhuman beings have no boundary at all on this planet. We have come across cattle on the lanes and roads which block our speedy drive. Here is another poem of mine which deals with this theme. The title of the poem is "A Cow on the Lane". Let me read it:

The train will leave at 5 am;
fifteen minutes remain,
and five more miles to drive.
Lo, a cow lies on the lane;
the horn sounded stormily.
The cow retorted smiling:
"Don't disturb my slumber."

Her posture reminds me
of Hanuman blocking
the journey of Bhimasena,
seeking kalyanasaugandhika
flower for his Draupadi;
how elder brother Hanuman
pricked his arrogant brother's
bubble of ego and insolence.
“Dear cow, kindly clear the road,”
I pleaded her with folded hands.
“This world is not your grandpa's.
It's so vast and wide.
Can't you take another route?”
What she said is right.
Like Bhimasena, my ego crumbled;
I drove my car backwards;
took another lane and reached
the station just on time. (Dominic, “A Cow on the Lane,” *Write Son, Write* 47-48)

Tribute to Farmers

India is an agricultural country. Agriculture and its allied activities act as main source of livelihood for more than 80% population of rural India. It provides employment to approximately 52% of labour sector. 137 crores of our people are fed by our farmers who constitute 50% of the population. Our rulers, both at the Centre and the States, should see that our farmers' needs and demands should be given top priority than any other section of the society. In reality the farmers are the people who are least considered by the governments. Here is my poem entitled “Salute to the Farmers”:

Farming, noblest of all calling
Most terrestrial and natural
Innocent human beings beckoned
by mother earth to dig out
treasures from her infinite chest
How pleasurable farming is!
Getting up early morning
farmers are allured by plants
just like their own children
Their eyes are bathed in happiness
when they find plants' growth
leaf after leaf and flower after flower
and fruit after fruit getting to ripen

Their eyes are drowned in tears
when they find beloved plants
withered or dead by bad weather
Farmers, feeders of a nation
less remembered gratefully
or least honoured and rewarded
Always praying for the mercy of God
Risking drought and flood
they have only tales of tears
Outcome of their sweat
looted by the mafias
and they starve and cultivate
to feed the nation's parasites
Numbers of their suicides
increase year after year
Let's salute our farmers for they
are the backbones of our nation (Dominic, "Salute to Farmers," *Contemporary Concerns and Beyond* 9-10)

It is heart-rending news that an average of thirty-three farmers in India commits suicide every day. The [National Crime Records Bureau](#) of India reported that a total 296,438 Indian farmers had committed suicide since 1995.

Tribute to Soldiers

Similar to the farmers, a nation should be grateful to its soldiers who protect it. India has a military force of 3.46 million soldiers. Fortunately, the government of India cares for the military force rather satisfactorily with good salary, allowances and pension. But I genuinely doubt if the people of our country are grateful to the services of the soldiers. When we are all sleeping well without any fear, our soldiers are protecting us sleeplessly fighting with the extreme climate at the frontiers. Here is my poem as a Salute to the Soldiers:

Let's salute our soldiers
who protect us from perils
No country can survive
without military defence
Hence soldiers reckoned
precious children of nation
Their lives pledged for the state
Ever ready to sacrifice lives
Proud to be martyrs of the country
Disciplined and systematic life

Honest and highly patriotic
National emotions conquer
domestic attachments
Extreme weather never
pulls back from duties
Ever vigilant day and night
to make millions of their compatriots
lead happy peaceful life
Hence let's salute our soldiers
who serve as our saviours (Dominic, "Salute to Soldiers," *Contemporary Concerns and Beyond*
56)

Cry against War

When we think of soldiers there arises a question. Is military force necessary for a nation?
The answer is there in my poem "Martyrs at the Borders":

How much of a country's revenue
allotted for its defence every year!
Total money spent on defence
can wipe out poverty from the planet for ever
Is human species so belligerent and destructive?
Aren't the masses peace lovers,
benevolent and compassionate?
Why then such a huge waste
for defence unnecessary?
Why create tension at the borders?
A means to divert subjects' attention
and muffle mass' protest against corruption? (Dominic, "Martyrs at the Borders," *Multicultural
Symphony* 66)

Need for Multicultural Harmony

As I have stated earlier, only human beings create walls and borders around them. All other
beings have liberty to move anywhere, seek food anywhere, live anywhere and there is no threat
for them from other beings except from human beings. Let me quote from my poem
"Multicultural Harmony":

Dear my fellow beings
break away all fences and walls
Fences of your petty minds
Compound walls of your houses
Walls of your religions and castes

Boundaries of your native States
And ultimately borders of your nations
Let there be no India, Pakistan or China
America, Africa, Europe or Australia
But only one nation THE WORLD
where every being lives in perfect harmony
as one entity in multicultural world (Dominic, “Multicultural Harmony,” *Multicultural Symphony*
22-23)

Gender Discrimination

Another serious issue I would like to present before you is gender discrimination. Compared to the West, discrimination shown to women is at a very high rate in our country. Let me quote from my poem “Women Denied Justice”:

Fifty percent of my compatriots are women
Women Reservation Bill still in freezer
Bill demands only thirty three percent in Lok Sabha
and all legislative assemblies of the States
Patriarchy plays its regular villainous role
Women’s reservation only twelve percent
in this largest democracy of world
Neighbouring Islam country
Bangladesh has twenty percent
Pakistan too twenty percent
Even Taliban has twenty-eight
Asian countries total is eighteen
And India has only thirteenth place
Europe reserves twenty-four
Whereas African country Rwanda sixty-three (Dominic, “Women Denied Justice,” *Contemporary Concerns and Beyond* 55)

Violence against Women

India is considered to be the world’s most dangerous country for sexual violence against women. Rape is one of the most common crimes in India. According to the National Crime Records Bureau, one woman is raped every 20 minutes in India. In India, [marital rape](#) is not a criminal offense. India is one of the fifty countries that have not yet outlawed marital rape. 20% of Indian men admit to forcing their wives or partners to have sex. 38% of Indian men admit they have physically abused their partners.

Poverty in the World

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Poverty is a major issue the world has to find solution. Some 795 million people in the world do not have enough food to lead a healthy active life. That's about one in nine people on earth. The vast majority of the world's hungry people live in developing countries, where 12.9 percent of the population is undernourished. Asia is the continent with the hungriest people - two thirds of the total. Sub-Saharan Africa is the region with the highest *prevalence* of hunger. One person in four there is undernourished. Poor nutrition causes 45% of deaths in children under five, that is, 3.1 million children each year. Let me read a few lines from my poem “African Poverty”:

Use of modern science in agriculture
made revolution in production of food
World now produces food materials
suffice to feed entire human race
And seventeen percent surplus than needs
Yet four African nations--South Sudan,
Somalia, Yemen and Nigeria die of poverty
Another fifteen countries face food crisis
Millions of starving people—children, women
old stretch their hands with begging bowls
for remnants of other peoples' food
Adding oil to their hellish life civil war
and terrorism extinguish their ray of hope
How can the rich and rich countries
waste their excess food
when their wretched siblings
cry for just a meal a day?
When will the rich have prick of conscience
for hoarding poor's share and wealth
and starving them to die? (Dominic, “African Poverty,” *Cataracts of Compassion* 26)

Problems of the Old

Unlike the family relationships in the West, children are too dependent of the parents in our country. The parents sacrifice their lives for rearing the children, giving them best education, seeking employment for them, getting them married, settle them with their families, look after the grandchildren and thus their responsibilities continue till their old age and bedridden. Very often their selfless services or *niskama karma* are ignored by their children. Here is my poem titled “Old Age” which depicts the problems of old age:

Human life is a cycle:
born to the earth

with a shrieking cry;
life's first breath.
Bed-ridden first year,
dependent childhood,
independent youth;
gives birth to children;
health wanes;
dependent old age;
body weak;
but mind strong;
bed-ridden at last;
lies back to the earth
with a painful breath.
Childhood is memorable—
carefree and dynamic
no sorrow dares
but happiness glares.
one with Nature;
an angel on earth;
daring to all.
Old age begins to play its colours—
The monarch of yesterday,
feels humbled today.
Imprisoned amidst unripe ripeness;
utterly helpless.
unyielding mind.
The dearest children
to whom he/she looked and loved
turn ungrateful.
They hate and curse
And never care.
Ageism is contemptible;
unpardonable too.
Today's torturer
tomorrow's victim;
we live with ironies. (Dominic, "Old Age," *Winged Reason* 51-52)

Ageism, Isolation and Discard of Parents

In place of joint families, we have nuclear families now and it creates a lot of domestic and social problems. In most of the houses, parents have only one, two or maximum three children. Parents give them good education spending a lot of money and the children are compelled to seek

employment abroad or in cities far away from their houses. Children are married and their families also accompany them leaving their old parents in their houses with either servants to assist them or without any servants. My poem “Gayatri’s Solitude” portrays the harsh reality of such parents:

Gayatri aged eighty-two,
widowed at thirty-five,
mother of five children:
three sons and two daughters;
all in the States.
Old-age home her haven.
The palatial house
her children built
remains empty at town.
Her room in old-age home
modern with AC.
She will get any food;
all left to her choice.
Her children under illusion:
their mother is cozy.
Poor, miserable mother,
she has no hunger,
she has no sleep.
An old lily flower,
pale and faded.
Dawn to dusk,
sitting in an armchair,
looking at the far West,
longing for her children’s calls,
she remains in solitude.
How lucky were her parents!
Lived happy, died happy;
always with their children:
sons, daughters,
daughters-in-law,
sons-in-law,
a dozen grandchildren,
a house full of mirth.
The depth of maternal love,
and the pangs of separation
no child can gauge. (Dominic, “Gayatri’s Solitude,” *Winged Reason* 31-32)

Some children are so cruel that they take their bedridden parents as burden and desert them. Kindly listen to my poem about the cruelty of deserting the parents. The title of the poem is “Parents Deserted”.

Stunned by reports in newspapers
Parents in eighties and nineties
needing bed rest and medication
admitted in hospitals by children
When asked to pay medicine bills
desert them and disappear for ever
Some are dropped on roadsides
Some even in thick forests
lonesome and prey for wild animals
How can offspring be so ungrateful!
Bore them for nine months in womb
Breastfed for a year or more
Turned blood to sweat and even starving
nurtured with food, clothes and education
Sought hard for their employment
Found suitable partners for their marriage
Looked after their tots
when they went for work
Old and weak when such parents
need support from their children
how can they be treated as burden?
How can they be spat out like curry leaves?
Deserting them is like selling cattle
when they are old and useless
to the slaughterhouses of Kerala
Beware! Life is a vicious cycle
Today’s children tomorrow’s parents! (Dominic, “Parents Deserted,” *K. V. Dominic Essential Readings & Study Guide* 239)

Terrorism

Terrorism is an aching issue the world fails to find a solution. Very smart and intelligent youth are brain-washed, and they fall into the trap of the terrorists who believe in violence, bloodshed and anarchy. Here is my poem on this issue. The title of the poem is “From Lamb to Wolf”.

How happy and jolly was the house when he was born!
Waves of merriment flowed to roofs and echoed

Birds and animals welcomed him
with hilarious twitters, bleats and moos
Stars and planets showered him all blessings
He was as charming as the rising sun
His first birthday was festivity for the entire village
Just as a lamb he played with domestic animals
Eyeing him was an experience of bliss
He was extra smart and intelligent at school and college
He was darling of all—Hindus, Muslims, Christians,
low caste, high caste, rich and poor
Was a wonder to teachers who foresaw him as scientist
Won M Tech with first rank from IIT
Offers of high pay jobs came from different firms
Alas, immersing all in seas of tears
he absconded one night with little trace to follow
Phoned his mother a week after, announcing that
he prefers to serve God than human beings
And he would never come back home
Learnt that he was enchanted by terrorists
Two months later came the saddest news
He was bombed and killed at the battlefield
His house became hell of wails and mourns
Birds and animals made doleful cries

Isn't service to man service to God?
Isn't service to animals and plants service unto Him?
Doesn't God the Father love all His children—
humans, nonhumans, plants and
universe with discrimination to none?
How can God, epitome of love, be pleased
by violence and bloodshed in His name? (Dominic, "From Lamb to Wolf," *Cataracts of
Compassion* 36-37)

We hear of Maoist attacks in several parts of our country. However reasonable are their arguments for such attacks, there is no justification in their killing of the innocents. Here is my poem titled "Train Blast" based on a historical massacre:

Train blasted;
More than a hundred died;
All innocents;
Set out for

nearby destinations;
Ended at
eternal terminus.
Another heinous act
of Maoists.
End justifies means;
Misquote Marx
Lenin, Mao.
Utopian ends;
Diabolic means.
Are their hearts
made of stone?
Have their tears
dried in the furnace
of spite?
Have they plugged
their ears
with their
victims' bones?
Heart-rending
is the wail
of that grandma:
"Krishna,
Why did you
call back
all my children?
What have they done?
Or their wives
and their children?
Couldn't you take
me also with them?
Krishna,
why are you
so indifferent?
Can't you punish
these terrorists
as you punished
Asuras?
Or at least
curse them
as you cursed

[Ashwatthama?](#) (Dominic, “Train Blast,” *Write Son, Write* 85-86)

Conclusion

I am winding up my paper, reiterating the fact that poetry is the best means to impart values and messages to the people, particularly to the young minds that are groping in darkness.

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Biodata of the Resource Person



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Existentialist Predicament in Anita Desai's *Cry, the Peacock*

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Abstract

This article examines in detail about the human psychology projected in Anita Desai fictional world by revealing how she has devoted her creative energy completely to the psychological states of human mind. She finds her way to the innermost region from where the original ideas of human mind come into operation. This paper shows how she interrelates man's action for revealing the hidden secrets and motives behind the reality of conscious mind. Thus, Anita Desai has opened a new world, so as to present a plethora relationship and psychology of human minds.

Keywords: existential, metaphysical, deteriorate, pragmatic, unimaginative, trauma, furious, absurd.

In contemporary Indo-Anglian fiction, Anita Desai is indisputably a serious novelist of a very high order. In her novels, she skillfully explores the emotional ecology of her protagonists who feel terribly oppressed with the burden of living helplessly in contemporary chaotic conditions, while combating the ubiquitous forces of absurd realities. Going deeper into the complexities of human existence, she tries her utmost to examine in detail the various formidable factors that are bound to make existence rather uncomfortable and unendurable. Her unquestionable existentialist concerns coupled with her commendable craft, have distinguished her from other novelists, both of the older and the younger generations. Earnestly committed to the novel as an act-form, she is said to have practiced her craft with remarkable sincerity, skill and seriousness so as to make a commendable contribution to Indo-Anglian fiction.

Quite deservedly compelling plenty of critical attention, Anita Desai has established herself to be a novelist of urban milieu, with all her attempts, as a novelist of moods, of persistent states of mind or psyche. Gifted with the power of calling for a host of critical studies from different angles, she sees the world in terms of experience as it emerges from the encounter of the

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experiencing self with the world outside. Her primary emphasis is on sights and sounds, on movements and patterns both physical and mental as they impinge on the consciousness of her protagonists. Her protagonists are usually sensitive woman who, haunted by a peculiar sense of doom, withdraw themselves into a sequester world of their own. Anita Desai seems to be struggling in her art towards the mastery of a violence which seems to threaten not only her protagonists but also her own self. Right from *Cry, the Peacock*, this violence which has persisted in her work as a kind of inevitability, forces one to conclude that it has some kind of metaphysical or psychological significance not yet explored and analysed.

Anita Desai was born in Missouri on June 24, 1937 to a Bengali father and a German mother. Even during her childhood days, diverse influences did richly fertilize her poetic imagination making her write prose, mainly fiction and publish some small pieces in children's magazines. The family lived in Delhi where she had her education – first at Queen Mary's School, and then at Miranda House, Delhi University, where she took her Bachelor's Degree in English literature in 1957. After having worked for a year in Max Muller Bhawan, Calcutta, she got married to Asvin Desai and had four children.

She has to her credit publication of such popular novels as *Cry, the Peacock*, *Voices in the City*, *Fire on the Mountain*, *Where Shall We Go This Summer?* *Clear Light of Day*, *Fasting Feasting* and *Village by the Sea*. In each of her novels, there is an attempt to produce a calculated effect and a total impression which is always easily memorable. One of the important elements in her art is that in her novels, she is found painting the ornate, engrossing portraits of the outer world with its rich peripheral details, projecting the turbulent chaos of the inner world of her protagonists, but quickly conveys the main motifs as their clues with an astounding verbal economy towards the end of the novels. This is true of *Voices in the City*, *Where Shall We Go This Summer*, *Fire on the Mountain* and *Clear Light of Day*.

Anita Desai took the literary world by storm with her very first novel, *Cry, the Peacock* (1963), holding the reader spellbound by reminding him of some other notable novelists like Herman Melville, William Faulkner, Henry James, Joseph Conrad, D.H. Lawrence, Virginia Woolf and E.M. Forster. This novel apparently strikes the reader as a poetic piece in which Desai's luscious lyricism has been handled rather dexterously.

But deep down the surface of lyricism, there is an undeniable, swift current of Desai's existentialist concern rendering the novel uniquely powerful in all respects. Desai seems to be deeply obsessed by existentialist themes and this quality calls for a profound consideration. Desai feels that a writer must have certain traits of the head and heart which are essential for writing a novel. Besides having a creative genius, a novelist should be sensitive and have a power of keen

observation so that he could give acute descriptions and “pick up the tiny details that others might not notice” (Jain 63).

The selection of characters has to be according to the subject matter of the novel. Since Mulk Raj Anand and Bhabani Bhattacharya were writing for life’s sake, they chose their characters from amongst the economic and social victims and the victimizers. Anita Desai is concerned with the portrayal of a psychological reality and as such prefers characters who are peculiar and eccentric rather than general and analyses the existential problems or issues in her novels. As Heinemann has put it, “The problems of existentialism are in a narrow sense, expressive of the present crises of man, in a broader sense, of the enduring human condition” (P 178). In an interview with Yashodhara Dalmia, Desai means the same “enduring human condition” referred to by Heinemann as she observes, “There are other elements which remain basic to our lives. I mean the human condition itself” (P 13). Meena Belliappa considered *Cry, the Peacock* a remarkable attempt to “fuse fantasy with perpetual experience” (P 25) While Ramesh K.Srivastava called it “an externalization of the interior of Maya’s Cocoon” (P xviii). R.S.Sharma went to the extent of considering the novel, *Cry, The Peacock* as the first step in the direction of psychological fiction in English (P 127).

Cry, The Peacock is Maya’s story, the story of her married life with Gautama and almost the entire story is “remembrance of things past” (Iyengar 465). In this novel, Mrs. Desai ably explores the turbulent emotional world of the neurotic protagonist, Maya who smarts under an acute alienation, stemming from marital discord, verges on a curious insanity” (Prasad 3). In the first two chapters, Desai successfully tunnels into the chaotic world of Maya’s consciousness and her psychic states caused by her morbid preoccupation with death and transcribes them with a remarkable fidelity. Maya’s neurosis also denotes a collective neurosis which tries to shatter the very identity of a woman in our contemporary society dominated by man in which woman longing for love is driven mad or compelled to commit suicide. The very opening part of the novel depicts what leads Maya to her neurosis.

Maya, a childless young wife married to a reputed lawyer, Guatama, who is twice her age and a friend of her father, is projected as mourning over the death of her dear dog, Toto. The death motif is built skillfully into the very structure of the story. Maya, though obsessed by death from the beginning, is achingly responsive to the poetic beauty of life. The resultant tension in her projects the misery of her existence very well. Part II of the novel takes once again the reader to the source of Maya’s neurosis and her compulsive fear describing Gautama’s obvious nonchalance to it. Maya’s intense longing for love and life and ultimately her encounter with the albino astrologer who predicts death either for her or her husband within four years after her marriage, her experience with her father and her search for a father surrogate, her inability to form a satisfactory relationship with her husband and the hollowness of marital life leading to marital

disturbances receive due mention and consideration with a focus on Maya's deteriorating psyche leading Gautama to the roof and hurling him down to death.

The husband-wife alienation engendered by the temperamental incompatibility between the two is an important existentialist theme. It forms the very core of the novel *Cry, the Peacock*. Here Gautama and Maya stand in sharp contrast with each other as opposed archetypes and as such constantly remind us of their counterparts, Raman and Sita in *Where Shall We Go This Summer?* Gautama is a pragmatic unimaginative unsentimental man who believes in "detachment on every count" as the Gita preaches. Maya, on the contrary, is a highly sensitive creature gifted with poetic imagination and neurotic sensibility. The essential contrast between Gautama and Maya is highlighted even in the first chapter itself. The sight of dead Toto, her pet dog, is one Maya cannot stand. She thinks, "She saw the evil glint of a blue bottle, and grew hysterical" (CTPS). And the sinking sun in the evening appears to her to be sinking sun in the evening appears to her to be "swelling visibly like a purulent boil" (P 6).

These intensely impressionistic, hysterical responses of Maya set off Gautama's casual and somewhat cruel remarks such as "The sweeper will do it" and "it is all overcome and drink your tea and stop crying you mustn't cry (P 6). When he is told that a visitor wants to see him, he indifferently leaves her to herself and then forgets all about dead Toto. The death of Toto which means, something traumatic to her means, in fact, nothing to him, suggesting the lack of any possible emotional communication between them. This gap of communication between husband and wife is well developed throughout the novel, Maya and Gautama always disagreeing, tiff with each other even over trifles. Even though their marriage has been an utter fiasco, they continue to be together, leading an explosive life of in communication. Maya herself reflects upon her unsuccessful marriage:

".... it was discouraging to reflect on how much in our marriage was based upon a nobility. Forces upon us from outside, and therefore neither true nor lasting. It was broken repeatedly and repeatedly the pieces were picked up and put together again as of a sacred icon with which, out of the pettiest superstition, we could not bear to part" (P 5).

The clash between the irreconcilably different temperaments of Maya and Gautama is highly significant throughout the novel which teems with many episodes denoting the lack of communication between them. A trifling as Gautama's inability to distinguish the small of lemons from that of petunias surprises Maya, indicating that they do not share any common sensibility or understanding.

".... The blossoms of the lemon free were different, quite different: of much stronger, crisper character, they seemed out of hard moon shells, by a sharp knife of mother-of-pearl, into curving, scimitar petals that guarded the heart of fragrance. Their scent too, was more

vivid – a sour, a stringent scent, refreshing as that of ground lemon peel, a crushed lemon leaf. I tried to explain this to Gautama, stammering with anxiety, for now, when his companionship was a necessity, I required his closest understanding” (P 21).

Another episode, denoting the impossibility of any communication between Maya and Gautama, is one in which she expresses to him her desire to go south to see the kathakali dance. She says:

“I want – I want to see the kathakali dances. I have heard of the ballets they have in their villages. They say they go on for days and days: And the dancers are all men and they were such fantastic masks. And the drums ... The masks they wear – you must have seen them? And their costumes. And the special kind of music. And it is all out in the open, at night, by starlight – and perhaps they have torches. Yes, I suppose they dance by torch – light... “ (P 48).

But Gautama dismisses her desire in a matter-of-fact way, without caring for the intensity of her desire. He remarks: “I suggest you wait till a Kathakali troupe comes to give a performance in Delhi, as it is bound to sometime – perhaps in winter. It will be less expensive” (P 49). The alienation between Maya and Gautama is noted basically in his philosophical detachment and imperiousness to the “beautiful yet tremulous” beauty of the natural world. Although he talks of the “basics in life”, he remains absolutely untouched by the basics conducive to a successful man-woman relationship. Walking along with Maya, Gautama quotes a beautiful Urdu couplet; but he remains altogether impervious to the tender feeling inherent in it:

“Even if each star in the sky were a heart, what of it?
Give me one heart that this capable of sorrow” (P 25).

But Maya at once feels the inherent tenderness in the couplet. She finds the couplet “weighted with a rare compassion, a tender understanding”. Rapturously, she experiences her epiphany. Desai beautifully depicts the moment of Maya’s epiphany:

“... And my heart stretched, stretched painfully, agonizingly, expanding and swelling with the vastness of a single moment of absolute happiness, and my body followed its long, sweet curve, arching with the searing, annihilating torture of it ... I was filled, filled, to the point of destruction. God, God, I gasped – enough, enough no more. Let it remain son. Let it remain” (P 29).

Standing near Gautama in the moonlight, Maya thinks she is far away from him:

“... Nothing was hidden. All was revealed, and it was not what I hunted for. He was not on my side at all, but across a river across a mountain and would always remain so” (P 131).

This temperamental incompatibility and the resultant emotional alienation creates in Maya acute mental tension which keeps on mounting page after page in the novel. In the hour of crisis, Maya not only reverts to childhood memories to escape the present but also resort to behaving like a child crying and bursting into a fit of furious pillow-beating – which “sweetly exhausting” releases her pent-up emotions. Maya herself observes:

“The world is like a toy specially made for me,
painted in my favourite colours, set moving
to my favourite tunes” (P 41).

Gautama also calls her “Neurotic”, “A spoilt baby” to whom “Life is a fairy tale”. At the end of the novel, she is absolutely insulated in childhood memories. She plays with dolls, and we hear.

“the patter of a child’s laughter cascading
up and down the scales of some new delight –
a brilliant Peacock feather perhaps” (P 251)

Maya’s obsessive love of the beautiful, the colourful, the sensuous and the picturesque in life, standing in sharp contrast with Gautama’s philosophical detachment in life, serves an immensely significant purpose in the novel. The whole novel is replete with numerous highly poetic descriptions of the outer world which serve as important objective correlatives of Maya’s moods and changing psychic states, creating an unusual textual density. Maya’s world is full. Her appetite for “the real, the close, the living” is insatiable. But Gautama, a thick skinned creature, is unable to appreciate the pulsating richness of life. She knows him inside out. She remarks:

“..... Poor Gautama. Not to be able to notice
the odour of times, not to hear the melancholy
voices singing somewhere behind the plantains,
not to have time to count the stars as they
came out one by one – poor Gautama, my poor husband”
(P 237)

A little later, she also feels that Gautama had never lived, and never would” (P 240). She also remarks:

“murders are committed only for the sake of
money, or property – or anything solid and

dirty. Not for love, or life or basic things” (P 22)

It is those basic things – her love of life and her love of freedom – that prompt her to kill her husband. Her quest for these basic things is basically existentialist in nature. Feeling stifled by the loss of her freedom, Maya feels lonely but not free. She wants to regain the freedom she has lost at the altar of marriage. Her existentialist quest for freedom gets a fillip, as she receives a letter from her brother, Arjun, who has revolted against her father and the social tradition that attempted to thwart the growth of his individuality. She tries to recapture her lost freedom which is possible only by ridding herself completely of Gautama. Quite unable to establish rapport with her husband and to find a meaning in her arid existence, Maya remains throughout an utterly lonely creature writhing helplessly in an indifferent world. The loneliness corroding her heart and deteriorating her psyche, is undeniably existentialist and it makes her aware “of the loneliness of time and impossible vastness of space” (P 29).

What is to be understood is that as she failed to achieve a satisfactory relationship with her father, she also fails in her relationship with her husband. Her morbid preoccupation with death continues throughout the novel till she hurls. Gautama down to death and ultimately commits suicide. Maya’s death –wish is connected directly to her neurosis. Thus in *Cry, the Peacock* Anita Desai has skillfully explored an “enduring existentialist predicament with her profound understanding of human psychology. To conclude, it may be said that Anita Desai’s novels like *Cry, the Peacock* are bound by what may be called existentialist framework both in theme and technique.

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Swami Vivekananda's Concept of Religion

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Abstract

This article deals with Swami Vivekananda's concept of religion as an institution to promote spirituality and harmonious human relationship. As a spiritual heir of Ramakrishna, he followed his principles to nourish the harmony in mankind. This article will give a clear vision of Swami Vivekananda's message on religion that looks at the entire humanity as one and which preaches spiritual identity of all created things with God or soul.

Keywords: Vivekananda, Spiritualism, Religion, Humanity, Realization and Vedas.

Great persons are usually known to us through their lectures, writings or public activities. But it is always a rare privilege to come into intimate contact with them and study their lives and thoughts at close quarters. This is all the truer of spiritual geniuses like Swami Vivekananda. Spiritual giants are worshipped from a distance, but the influence of their examples enters into the lives of only a fortunate few. All are not destined to have direct contact with spiritual personalities, hence the next best thing for ordinary people is to know their teachings, in which is hidden the inspiration of their lives. It is therefore that the teachings or sayings of saints are so much in demand that all love to follow and absorb for betterment of life. The sayings of Christ as well as the words of Lord Buddha are found giving spiritual sustenance to millions and millions of people for spiritual peace and practice.

The meteoric success of Swami Vivekananda as a religious teacher and as a spiritual guide obviously dazzles all human beings. One gets bewildered by the thought of the gulf between his greatness and our smallness; for his writings and recorded speeches make us get struck with awe and reverence. No doubt, people in almost all walks of life will find guidance and get source of inspiration from his philosophical, religious and spiritual discourses. His primary focus through all his sayings and discourse is on man and his life. "Man-making is my mission" he used to say. A western admirer once described Swami Vivekananda as "being in years but eternal in wisdom" (Lokeswarananda 1). Being a great luminary, a physically well-built and spiritually well-developed man of multiple personality, he stood in the list of twenty makers of modern America, thereby presenting, amplifying and elucidating before the world the precious lessons he had learnt at the feet of Sri Ramakrishna. According to him, "The Lord of one religion is the Lord of all religions". He proved it further: "If one religion be true, then all the others also must be true". He himself embraced all paths of spiritual progress, thereby becoming the personification of the harmony of all religions.

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Swami Vivekananda was intensely moved by the sufferings of humanity and particularly of the humanity in India. “He discovered the greatness of man and particularly of men in the humble walks of life who were the despised and denied in the Indian society” (Chauhan 15). He was greatly interested and inspired to serve the poor people and those who are living miserable and hard life all over the world. He exhorted:

“Have charity towards all beings
Pity those who are in distress”

He also emphasised:

“Yes, a daily worship at the feet of beggars,
after bathing and before the meal, would be
a wonderful training of heart and hand together”.

He believed that the service and karma could lead man to great heights. To him, there is no difference between service of man and worship of God, between true righteousness and spirituality. With this realization, Vivekananda wished to elevate man to his own height of spirituality. For Swami Vivekananda, “heroism is soul in action” (Sarma 18).

Born in the famous Dutta family in Calcutta in 1863, Swami Vivekananda, who was called Narendranath till he took to Sanyasa, lived a very short span of life. Within this short span of life, he could achieve what human beings have been striving hard for centuries to achieve – the Goal of life. His was a life dedicated to the realisation of Truth. The speeches of Swami Vivekananda were found to be extempore. Wherever he spoke, his voice electrified the audience. “He had a dynamic dominating and magnetic personality. The charm and power of his eloquence captivated all” (Jagtiani 5). He wanted India to become dynamic and effect the conquest of the world through her spirituality” (Life of Swami Vivekananda 221). Strength-first-Goodness – next – approach is set to dramatically change our lives if we follow the message of Swami Vivekananda. Since time immemorial, all religions unanimously preached that people should develop faith in God. Swami Vivekananda saw that one’s faith in God without faith in oneself does not facilitate the attainment of one’s goals. Thus, Swamiji, calls for ‘Faith in oneself’ first, faith in God next’ as the right sequence and reiterates that ultimately both are required. He declared boldly thus:

“The great thing is to have faith in oneself,
even before faith in God; but the difficulty
seems to be that we are losing faith in
ourselves day by day” (Sarma 51).

In a word, it may be said that nothing can be achieved by us if we do not have faith in ourselves. Hence, developing ‘faith in oneself’ is the first step required to be taken by all those

who want to achieve their cherished goals. His contention was that spiritualism was a dynamically active spirit of life that goads and guides the human life. The speeches of Swami Vivekananda make it clear that “Life’s purpose is to wake up: to realise the Blessed Divine Reality” (Vividishananda 66).

God is everywhere. He is the pure, formless, the Almighty and the all-merciful. Vivekananda calls Him as father, mother, beloved friend – the source of all strength. He invokes God to get strength and courage to bear the burden of the little burden of this life as God Himself bears the burdens of the Universe. It is also sung by the Rishis of the Vedas. Those Rishis revealed the simple way to worship Him and that is to worship through love. “He is to be worshipped as the one beloved dearer than everything in this and the next life.” This is the doctrine of love as declared in the Vedas. It may be seen in the gospels of Sri Krishna. It is fully developed and taught by Krishna whom the Hindus believe to have been God incarnate on earth. Sri Krishna taught that a man ought to live in this world like a lotus leaf, which grows in water but is never moistened by water; so a man ought to live in the world with his heart to God and his hands to work. It is good to love God, for hope of reward in this or the next world, but it is better to love God, for love’s sake. The Vedas teach that the soul is divine. Swamiji’s new Vedantic movement brings about a spiritual movement which would recognise Divinity in every creature high or low, which would concentrate all its energy in aiding humanity to realise its true Divine nature” (PP 177-78).

From time immemorial, God has been a symbol of power for all human beings. The conception of God is as different as there are different religions. Each religion claims God in its own way and eventually there are as many Gods as there are religions. As there are many Gods, the ways of worship are many. Every religionist accepts that human beings, being susceptible to sins and deficiencies, endeavour to rise higher and higher so that they could free themselves from deficiencies. Hence, there seems to be a relationship established between God and human beings. In the words of Swamiji, “Ignorant or wise, saint or sinner, man or woman, educated or uneducated, cultivated or uncultivated, to every human being the highest ideals of beauty, of sublimity and of power, gives us the completest conception of the loving and lovable God” (CWSV 89). Human beings are not satisfied with what they are. They long to reach a state where they can breathe peacefully breaking at the physical fetters. To these aspiring human beings, God is the perfect balanced state. Unfortunately, instead of remaining peaceful, people belonging to different faiths are prone to misunderstand one another and consequently fight with one another making human life virtually a hell. It may be pointed out that each one tries to establish the supremacy of its own God. Hence, the fear and feeling of conquered and conqueror are there. They fail to understand that “all beings, great or small are equally manifestations of God, the difference is only in the manifestation” (CWSV 424). Thus, God, the source of spiritualism, has become a source of endless disputation and violence. All this happens because of human misunderstanding. For putting an end to this, man is expected to pin faith in divinity and God. Swami Vivekananda propagated that everyone should try to reach the perfect state of God where he is one with God.

The divinity of man is the important thing one has to consider in understanding the ‘source of spiritualism’ – God. Swamiji stressed the point so often that God lives in every individual. What is needed to allow the divinity of man to blossom is purity of thought, speech and action. God gives man strength to live and let others live. But man, in the modern world, thinks only about himself. He has forgotten that he belongs to the society in which he lives selfishness spoils the harmonious living in society. Swamiji proclaimed that in the realization of ‘Brahman’ one should not forget that he should help others in the process of spiritual realization. The dynamic spiritual vision of Swamiji lies in its embracing all Gods as equal in the way to achieve the goal of life. As God remains a source of spiritualism, God is found to be ‘a perfect projection of the Absolute Brahman’.

Religion is considered as an institution of principles and dogmas. As there are many principles and dogmas regarding God in the world, so there are many religions. These religions were established to promote spiritual experience. Minochar K. Spencer writes:

“Religion is a potent factor in leading a divine life. It is religion that walks upright by day-light whereas all other sciences walk zig-zag by night
..... The true spiritual life Lives in the eternal and is rooted in the Infinite” (P xvii).

The ultimate fact in the world is man. The ultimate fact is man is God. ‘The ultimate fact of God is realisation through renunciation of ‘I’ and ‘mine’ through discrimination of the real and the unreal and through intuition of the one and the only Absolute Reality. The very aim of established religions, according to Swami Vivekananda, is to seek divinity and realise God through lofty principles.

The very contention of Swami Vivekananda is that religious institutions are a powerful and dynamic force to develop a spiritual attitude in man. Spirituality has remained a static force in the human life as each religion remained rather secluded. These fetters should be broken for a harmonious development of all religions. This harmonious development can be made possible if the truth is understood in all religions. Truth is truth in all religions. A tolerant attitude of an individual enables him to appreciate the “Innermost Truth” of all religions. This is considered the first necessity of a spirituality. The ultimate universal Truth is contained only in Vedanta. “Vedanta is the most ancient religion of the world, but it has never been practised on a large scale by man in the past. It is not founded by one man; it is the sum total of spiritual experiences of the ancient India. The Vedanta religion preached by Swami Vivekananda tells people to develop a secular outlook in life and reverence to other religions is part of Vedantic spiritual practice. Brahman is all-pervading and each religion projects it in its own way. The essential qualification of a

spiritualist is to own every religion his own and every God his Brahman. To conclude, the core of Swamiji's message is Advaita Vedanta or religion that looks at the entire humanity as one and which preaches spiritual identity of all created things with God or soul.

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Nayantara Sahgal's Art: Juxtaposing the Past with the Present

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Abstract

This paper is an attempt to portray Nayantara Sahgal's art of using the technique of juxtaposing the past with the present in an alternation of scenes. Analysing the themes and ideas discussed in the Indo-Anglian novels this paper beautifully analyses the thematic structure of the novels of Nayantara Sahgal. Thus, this paper picturizes how Nayantara Sahgal hated inaction and how she encouraged people to act against injustices and wrong doings.

Keywords: Nayantara Sahgal, juxtaposing past with present, Politics, National consciousness, violence, Freedom struggle, independence.

Indo-Anglian literature is no longer a literature of the outhouse; it is now a mature and respectable genre of what is known as common wealth literature with its inevitable stamp of Indianness. During the last five decades, it has no doubt, attracted a great deal of critical attention both from Indian and foreign critics. Novelists like R.K. Narayan, Raja Rao, Mulk Raj Anand, Kamala Markandaya, Anita Desai Nayantara Sahgal, Shashi Deshpande and Arundhati Roy have made significant contribution to Indo-Anglican fiction, out of which Nayantara Sahgal occupies a prominent place in the realm of Indian – English fiction.

Indo-Anglian Literature is by now an established genre with a history of a hundred and fifty years. It is the Indian writing in English or the creative literature produced in the English language by Indians. The appearance of Indo-Anglian literature was motivated by factors political, economic and cultural. But political and economic considerations apart, the English language itself seems to have captivated the educated Indian. The creative impulse of India found a medium of expression which in itself was literary, flexible and aesthetic enough to exercise its circle-charm. This is also the view held by P.C. Kotoky in his book *Indo-English Poetry* thus:

“It needs no special mention that a big section of the Intelligentsia was fascinated by the power, flexibility and beauty of the English language. For them to be able to speak and write in English was primarily

a pleasure and an achievement. The fashion for writing English began to grow fast At first imitative, it soon became assimilative and adoptive” (P 32).

The pioneers of Indo-Anglian literature were men of western education who assumed the role of interpreting the ethos of Indian culture to the West through imaginative literature. Poetry was first to come and it was associated with the cultural Renaissance in Bengal where the assault of English on the citadel of Indian culture first took place. It was from here that the literary awakening dawned. Indo-Anglian literature underwent the period of gestation and pangs of birth to reach the period of fruition and fulfillment. To quote Meenakshi Mukherjee, “Most of the early Indo-Anglian experiments in literature were done in verse. Prose of a non-fictional variety existed in abundance, but it was motivated mostly by extra-literary impulses like political protest and social reform. The novel, the genre of imaginative literature which give artistic form to the relationship of man and society, was conspicuously absent until the nineteen twenties” (PP 17-18). K.R. Srinivasa Iyengar adds:

“what makes Indo-Anglian literature an Indian literature and not just a ramshackle outhouse of English literature is the quality of its Indianness – in the choice of subject, in the texture of thought and play of sentiment, in the organisation of material and in the creative use of language” (P 63).

Even if drama came to prominence, Indo-Anglo literature won its recognition through the novel writing of writers like Raja Rao, Ruth Praver Jhabvala, Kamala Markandaya, Nayantara Sahgal, Khushwant Singh, R.K. Narayan, Manohar Malgaonkar, Anita Desai and a host of others. The Indo-Anglian novel, since its birth is said to have passed through the main phases. The first one is the phase of the historical novel. This phase was short-lived. The second was the long-lived phase of the socially and politically conscious novel. It was the phase of social realism. The third is the phase of the psychological novel with a concern for the private. R.C. Dutt, Bankim Chandra Chatterjee, Rabindranath Tagore were supposed to be the pioneers giving an initiative to India English fiction, out of whom Tagore was regarded as an Indian novelist of considerable merit who “brought psychological delineation to the novel and he added depth and significance to the novel – a great leap forward in the development of the novel” (Mehta 60). 1920 is the year of the real beginning of the Indian Anglian novel, for the novelists were serious about their art going from a flirtation with history and romance towards contemporary problems of politics and society. K.S. Venkataraman’s *Murugan the Tiller* (1927) and *Kandan, the Patriot*, D.F. Karaka’s *There Lay the City* (1942) and *We Never Die* (1944), Raja Rao’s *Kanthapura* (1938) and *The Serpent and the Rope* (1960), M.R. Anand’s *Untouchable* (1935) and *Coolie* (1936), R.K. Narayan’s *The Dark Room* (1960), *The Bachelor of Arts* (1951), E.M. Forster’s *A Passage to India*, Ahmad

Ali's *Twilight in Delhi*, Aamir Ali's *Conflict* (1947), K.A. Abbas' *Tomorrow is Ours* (1943), Sudhin V. Ghosh's *Cradle of the Clouds* (1951), *Flame of the Forest* (1955) and the works of other prominent novelists like Bhabani Bhattacharya, Khuswant Singh, Manohar Malgaonkar, B.Rajan, Arun Joshi, Chaman Nahal and a few others laid focus on social realism in the novel writing. Following the male counterparts, the emergence of women novelists in Indo-Anglian literature took place as early as the last quarter of 19th century but it was only after Independence that they could make solid contribution to Indo-Anglian fiction.

Kamala Markandaya, whose portrayal of India has parallels with the thematic interests of Bhabani Bhattacharya is one of the most gifted and most widely known Indian women novelists in English and another woman novelist of international fame and distinct is Ruth Praver Jhabwala, Nayantara Sahgal, who followed suit, is one of the most significant women novelists of the present generation. Her novels include *A Time to be Happy* (1958), *This Time of Morning* (1964), *Storm in Chandigarh* (1969), *The Day in Shadow* (1971) and *A Situation in New Delhi* (1977) deal with present-day politics after independence in and outside Delhi. Her novels are nothing but subtle comments on contemporary scene in India. Shyam S. Asnani in his article "The Novels of Nayantara Sahgal" sees Nayantara Sahgal as a political columnist, whose newspaper articles (mostly in Sunday Standard) are characterised by their topicality, simplicity and above all boldness. Her writing is often courageous in the best tradition of liberal journalism (P 36). A common view is that there is always a connection between a writer's life and his or her literary work: in the case of Nayantara Sahgal, this connection happens to be far more intimate. Nayantara Sahgal is the second daughter of Vijayalakshmi Pandit. Her mother and her maternal uncle Jawaharlal Nehru were actively engaged in the freedom struggle. Nayantara Sahgal brought up in this environment, had an easy grip of politics. Spent most of her childhood in Anand Bhavan the ancestral home of the Nehrus in Allahabad. One could declare that "politics is in her blood" (Shyamala 268).

Nayantara's Sahgal's first novel *A Time to be Happy* presents the dawn of Indian independence *A Situation in New Delhi* presents the Indian capital with the 'After-Nehru-who' question, *Rich Like Us* is about the emerging. *The Storm in Chandigarh* and *The Day in Shadow* are emotional autobiographies. Nayantara herself acknowledges that "they are pieces of her going into the men and women" (Jain 16). *Storm in Chandigarh* deals with the particular of Punjab. However, *Storm in Chandigarh* cannot be strictly called a political novel as the political situations are used only as vehicles to portray human emotions.

Storm in Chandigarh uses politics as a scaffold. This shows the author's predilection for politics. As the novel unfolds, politics becomes secondary. As T.K. Thomas puts it, "*Storm in Chandigarh* appears to be primarily a story of "broken homes and changed relation and not a political novel in the sense *This Time of Morning*" (P 140). Dr. Sarma differs with Thomas' view and asserts that *This Time of Morning* and *Storm in Chandigarh* may be called political in at least one sense because of "their environment and political administrative milieu of Delhi"

(Agarwal 491). Sahgal does not confine herself with politics but portrays how frustrations effect the ordinary routine of life. The author presents it through crucial and critical circumstances and allows the characters to pass through them. The political situation of a country or a state would certainly affect individuals in general and politicians in particular. One cannot easily escape the trap of political commotion. The author concurs with this idea through Inder, a major character who tells Mara, “you can’t just get away from politics in this country” (SIC 169).

The characters in *Storm in Chandigarh* belong to the upper class of the Indian Society, like the politicians, civil servants, business magnets and their wives who are used to a high standard of living. Chandigarh is a town well-known to the author and hence it becomes the scene of action. The political situation erects the story structure. After the formation of Andhra Pradesh on linguistic basis in 1953, the demand for the formation of other states on the similar basis arose throughout the country, to which Punjab is no exception. The Government of India gave its verdict on June 9, 1966. According to this decision, Chandigarh was made the union territory and joint capital of both the Punjab and Haryana. The Punjabis demanded Chandigarh, originally raised as a Capital for Punjab, and also the Bhakra dam. Chandigarh because of its crucial position naturally becomes the playfield of the politicians.

Politicians handle different tactics to advertise themselves and their party by launching mass campaigns, rallies, satyagrahas and hartals. Nayantara is very adept in the manoeuvre of the politicians who are very clever in justifying and claiming their stand on the ground of common welfare. Gyan Singh, one of the characters of *Storm in Chandigarh* portrayed as the Chief Minister of the newly formed Punjab, is no exception. Gyan Singh wants the Bhakra Project now under the control of the centre to be controlled by his State. Demanding this, Gyan Singh launches a ‘crippling strike-threat’ in Chandigarh to demonstrate his strength. Since Chandigarh remains the common capital of Punjab and Haryana, both claim ownership of Chandigarh Harpal Singh, the Chief Minister of the newly formed Haryana feels that there is “something sinister at the ‘root of the partition mentality” (SIC 30). The clash between the two Chief Ministers is not only between the individuals but also between their ideologies – Gyan Singh standing for violence and Harpal Singh for non-violence. Thus, tension is created right from the start, and it prevails on the emotional side too. Gandhian values are said to have formed the basis of Nayantara’s approach to problems, both political and personal. Her attraction towards them has been “their reliance on tradition, consideration for the individual and dependence of moral values” (Asnani 50). Unless these values are integrated, society can never become total in its existence, nor can the individual enjoy the freedom he desires. Hence, in the course of her narration, society becomes predominant and politics gets subverted.

In *Storm in Chandigarh*, society is portrayed through the inter-relationship of the three families: Jit-Mara, Inder-Saroj and Dubey-Leela. The society they depict is the society of partitioned Punjab and the partition does not leave at rest the individual’s mind and growth too. The novel shows the author’s concern with an India which has retreated from Gandhian values.

The retreat has penetrated into the emotional setting she creates. On the one hand, the confrontation is between Gyan Singh and Harpal Singh on political issues and on the other, between man and woman she has created on the emotional issues. Every individual in the novel seems to be affected by the political situations. “Sahgal seems to build up the novel where milieu is matter and is discussed as characters move from cocktail parties to club dances” (Gupta 27).

Taking up the structure of *Storm in Chandigarh* for close study, what strikes one is “the manner in which some aspects of the theme and characterization fall into a certain patterning, symmetrical sets of similarities or contrasts around the pivotal character Vishal Dubey” (Kothandaraman 27). Vishal Dubey becomes central to the development of action. One can see him dangling between the political and the emotional side. The ‘storm’ in the novel works on two planes: i) political crisis because of the bifurcation of Punjab and Haryana with Chandigarh as the common Capital ii) the emotional crisis in the marital relations in the lives of three young couples. Inder and Saroj, Jit and Mara and Dubey and Leela. At the commencement of the novel, Vishal Dubey is a widower left only with the scarce memories of his unsuccessful married life with Leela. “Very often suffering is the badge of honest people whose disinterested action combined with an attitude of non-attachment may deprive them of intimacy and personal cove” (Rao 46). Dubey’s marriage to Leela causes him a great deal of untold misery especially when Leela proves herself to be an audacious adultress. The wedlock turns out to be a vanishing search for communication. Vishal suffers a permanent void within himself and it finds satisfaction now and then by forming new relationships. Against the political background, Vishal Dubey gets involved in the lives of men and women of varied temperaments. Dubey meets Inder and Saroj in Chandigarh. He starts visiting their house after Leela’s death. Dubey is the sharp focal point of the structuring. “His relationship with his dead wife Leela, his love-cum-friend Gauri and with Saroj fall into a pattern of emotional fulfillment through stages” (31). The two young couples with whom Debey comes into contact in Chandigarh. Saroj-Inder and Mara-Jit are a study in contrast. Thus, the emotional plane gets itself established. The temperamental in compatibility of Saroj and Inder finally leads to a complete breakdown of communication between them, despite their two children. “Inder’s unrefined consciousness sharply contrasts with the highly developed sensibility of Saroj” (Jain 51).

A.V. Krishna understands that in the novel The denouement has Dual significance. First, Gyan Singh calls off the general strike following a day of sporadic violence involving Harpal Singh who gets shot in the midst of the crowds of the over-wrought workers. When “Harpal gets shot and wounded, it is a symbolic act of self-purification in the Gandhian tradition” (Rao 18). This in itself would not be adequate to round off the political action. So Nayantara uses ‘death’ as the solution for political crisis. The ‘Storm’ blows off when Gyan Singh calls off the strike in Chandigarh. It is a gesture of peace from a violent tempered man, which cannot last long.

To conclude, Nayantara Sahgal hates inaction and she wants the people to act against injustice and wrong doings. She says, “one of the ills at the heart of the society is that we cannot

pin-point the responsibility for inaction, for insensitivity for non-performance” (Gupta 104). According to her, all man-made obstructions should be pulled down to promote love and goodwill grounded on the glory of communication. Every individual must be taught to climb the social ladder independently so that he or she will not be carried away or lured by others.

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Shakespeare – A Trio: Feminist, Humanist and Dramatist

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Abstract

This paper is an attempt to celebrate Shakespeare as a trio of feminist, humanist and an outstanding dramatist. This paper comments on the way by which Shakespeare designed his plot and made his female characters. Analysing various works of Shakespeare. This paper projects his plays are nothing but a portrait-gallery of characters. Thus, this paper tried its best to present Shakespeare as a feministic dramatist and humanistic writer.

Keywords: Feminism, characterization, strong, emotions, humanistic writer, imagination.

Shakespeare is one of the greatest natural geniuses “who by the mere strength of natural parts, and without any assistance of Art or learning, have produced works that were the delight of their own times and the wonder of posterity” (Gupta 44). It is not the Elizabethans alone but also the posterity that delighted in the sound of the spoken words of the plays of Shakespeare. The Elizabethans had a lively visual imagination. And, therefore, poetry had an irresistible appeal to them. Shakespeare’s poetic dramas, like all other forms of poetic literature, have revealing properties. They go beneath the surface of the human story, and evoke, and isolate or distil from the stage action whatever elements of timeless beauty and truth it may possess. So imaginatively aware was Shakespeare of the multiplicity of man’s mental and emotional reactions to every conceivable situation in life. Shakespeare is at once a dramatist, poet and actor.

Shakespearean tragedies are distinctly on a higher plane. The great tragedies are the glories record of man’s unconquerable mind. They suffer intensely, they fall, they die. And yet death is not the last word in a Shakespearean tragedy. Love and life survive, and it is Death that is dead. The heroes must accept responsibility for their action:

“In tragic life, God not,
No villain need be Passion spin the plot;
We are betrayed by what is false within”.

We do feel sad when we watch a tragedy of Shakespeare. To Shakespeare, love and life are Synonymous terms and love is the keynote of his romantic comedies. It is love that transports young men and women to the enchanted world. Juliet in her exuberance cried out:

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*Human Praxis and Modern Configuration through Literature***

O, I have bought the mansion of a love,

But not possessed it and thought I am sold,
Not yet enjoyed.

In Shakespeare's comedies, there is always congenial climate for woman, in which they "can be happy and come to flower, in which the masculine element drops its voice". Men are there, but they do not normally act but are acted upon. They are handsome and devoted, but they appear pigmies beside their female counterparts. Women are clever, intelligent, level-headed and resourceful. They make the plans and they execute them as well. Rosalind turns the tragedy into a gay comedy where she plays a decisive role. Portia shines like a luminary amidst the pale gentlemen of Venice, who talk so much and yet talk so helplessly. Mistress Page and Mistress Ford make a fool of even Falstaff, who once dominated the stage. Helena in *All's Well that Ends Well* is the root and heart of the play and like an exacting mistress boxes the ears of the truant boy and converts him to a docile husband. Gordon has not exaggerated when he says that, "of all the angles of approach to Shakespearean comedy, the master angle is and must be, the angle of feminity". Marlowe, who has created a galaxy of superman, has failed miserably as a painter of women. "Shakespeare's plays, particularly his comedies are a portrait – gallery of women" (Gupta 103). In the words of Praveen Bhatia, "No dramatist can create live characters save by bequeathing the best of himself into his work of art, scattering among them a largesse of his own qualities, his own wit, his comprehensive cogent philosophy, his own rhythm of action and the simplicity or complexity of his own nature" (P 2).

Bernard Shaw's estimate about Shakespearean women is absolutely correct. "It is the women who take the initiative". They are shrewd, clever, intelligent and resourceful and still they are so much womanly that heightens their charm and attraction. They can always make a synthesis of the head and the heart, reason and emotion. The only woman who is excessively sentimental is Julia in *The Two Gentlemen of Verona*. Women certainly understand that they are better than men. Mrs. Jameson, Helen Fancit, Mary Coleridge, Miss Agnes Mure Mackenzie and Miss Ellen Terry have written on Shakespeare's women with an ability, peculiar to their sex. Ellen Terry, for example, is the first to point out that the romantic heroines of Shakespeare are so much mature. That they become self-confident and can face the problems of life with hope and courage. Mrs. Jameson has grouped the Shakespearean women under three distinct groups – characters of intellect, characters of passion and imagination and characters of affection. The heroines in the tragedies also contribute to their husband's happiness. Portia in *Julius Caesar* wanted to share her husband's sorrows. And Brutus, not easily swayed by emotion, examined.

O ye gods
Render me worthy of this noble wife.

The confirmed bachelors in *Love's Labours Lost* turned from books to women who alone could make life worth living. The Roman women have a character and integrity of their own. In Antony and Cleopatra, we have two women – Cleopatra and Octavia. Cleopatra, Hamlet and Falstaff are the greatest creations of Shakespeare. Cleopatra, as Enobarbus says, has “infinite variety”. According to Mrs. Jameson, “She dazzles our faculties, perplexes our judgement, bewilders and bewitches our fancy; from the beginning, to the end of the drama we are conscious of a kind of fascination against which our moral sense rebels, but from which there is no escape” (107).

Desdemona is a martyr to the cause of love.

“Soul of the age!
The applause! Delight! The wonder of our stage!”

What a glowing tribute Ben Jonson does pay to William Shakespeare, the legend and as Ben Jonson himself says, Shakespeare’s genius is unlimited and his greatness as a dramatist is ever lasting. Shakespeare stands peerless in all English literature, nay, in the literature of the whole world”. Things become old and worn out with age and usage, but with the passage of time and thought, Shakespeare is growing younger and even brighter-surely an abnormal and paradoxical phenomenon worth saying says Laxmikant Mohan in his introductory lines to Shakespeare. Shakespeare was the man who cared more for life and humane fellowship and was conscious of the powers, some beneficent, some evil and conscious above all, of the Divinity that shapes our ends commenting on the mystery of Shakespeare’s relation to his work, Allardyce Nicoll remarks:

“Many years ago the German Scholar Tieck, searching for an explanation of Shakespeare’s genius, hit on the peculiarly fortunate theological simile. He said that just as God in relation to human beings is both immanent and transcendent, so the poet is immanent and transcendent in relation to the characters of his imagination. We sense Shakespeare’s presence beyond the actions of his plays, godlike presence often shrouded in a mystery beyond the reach of reason and nevertheless potently appreciated;

and at the same time, we feel his vitality
and strength identified with, and expressing
itself through the individual characters” (63)

Thus, the vitality and strength of Shakespeare takes roots in his characters. His women characters no doubt, display strength of character. In our present day society, even if we witness woman braving the odds in life, keeping up with the ebb and tide, they can be peaceful, maintaining equanimity. Shakespeare in his treatment of women, appears to be a feminist even when the word “Feminism” was alien to the society or to the world as a whole. Even though the word ‘Feminism’ takes its roots far back before 18th century, the seeds of the Feminist movement were planted during the latter portion of that century. The earlier works on the so-called “woman question” criticized the restrictive role of women, without necessarily claiming that woman were disadvantaged and men were to blame. Feminist thought began during “The Enlightenment” with the feminist thinkers demanding equal rights for women in every sense. This is the case with Feminism prior to 1850. The works of Shakespeare testify him to be a staunch supporter of women. Shakespeare’s women leave a beguiling impression on everyone. Whether Shakespeare like the modern Feminists fought for equal rights for women or not, is a matter of little importance. He projected women in such a way that they loomed big dominating the very action of the play. Though it is an established fact that Shakespearean tragedy centers round the hero and Shakespearean human in comedies with their wit and charm excel their men. No doubt, Desdemona's endurance, Lady Macbeth’s ambition and Cleopatra’s majesty – these qualities produced in them captivate the readers. If Desdemona’s endurance evokes sympathy and awe in the reader, Lady Macbeth’s ambition and Cleopatra’s majesty set the readers on fire evoking awe and pity. Shakespeare’s works are not confined to a period or a place as it is learnt from the thorough study of his characters. It is really a marvel how Shakespeare could delineate women in their varied emotions say love, passion, compassion, ambition and make them valiant through these emotions. One can find a number of Desdemona, Lady Macbeth and Cleopatra often in the present day society.

Shakespeare was one of the greatest men of genius the world had ever produced. Commenting on Shakespeare’s genius, Gladys D. Willock remarks:
“There is one aspect of Shakespeare’s
genius about which I am completely
bardolatrous and that is his wisdom
in getting himself born in 1564 and
emerging at the Elizabethan spring-tide.
Environment did not create genius but
It provided rain and sunshine” (P 117).

Shakespeare's greatness is such that G.B. Harrison sets the Bible and Shakespeare on the same pedestal. From layman to the intellectual, everyone cries in astonishment:

"Nothing like Shakespeare!"

The 'man' Shakespeare, his inner life, his mind, his soul, his glassy essence gets unmistakably revealed in his work and so Shakespeare is considered to be a man with a woman's heart which is evident in his sensitive and sentimental approach to women. It is right in calling him a feminist – cum – humanist. His strength lies in his characterization and commenting on the human character of Shakespeare's plays, Peter Ure has affirmed thus:

"Shakespeare's plays are great images of supreme artistic strength and brilliance, among the most complex and wonderful artifacts in the history of the word but their substance is the human character" (42)

To conclude, Marlowe who has created a galaxy of superman, has failed miserably as a painter of women. Shakespeare's plays are nothing but a portrait-gallery of women. In a word, he is a feministic dramatist and humanistic feminist writer.

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Robert Penn Warren Picturizing Men's Failure to Achieve Wholeness or Full Identity

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Abstract

This research article has been projected with an aim to develop an overarching framework of the iconic writer Robert Penn Warren, who dexterously anatomize the life of twentieth century man on the rationale core (ie) the impoverishment of identity. This paper adroitly discloses the prowess of Robert Penn Warren, who engraves and sketches the modern man's dereliction to attain full identity with totality of complete and harmonious life. It also expertly analyses the experience based. Existentialism philosophy through the characters portrayed by Penn Warren in his novel, where they could not escape the universal denominators such as, loneliness, sufferings, strive for survival for their existence in the earth. And finally, it epitomizes the truth, that the modern man who wrestle for redemption, much have trust in God and must realize his self by compassionating other men and make his living in a trustworthy and assurance of the wholeness.

Keywords: twentieth, rationale, modern, identity, loss, existentialism, loneliness, suffering, strive, survival, redemption, trustworthy

Robert Penn Warren, the national poet of America, was said to be an admirable academician, convincing fictionalist, persuasive critic and a notable poet. As an American genius, he was out and out conscious of the fact that the serious problem facing the modern man in his identity which he loses because of corroding factors. Consequently, quest for identity is considered to be the primary focus in the Pulitzer prize winning fictional work *All the King's Men*. As a creative artist, he was regarded as the best spokesman of the Southern culture, being alive to the glorious nature of the past south and its present decadence. As an intellectual achiever, Pen Warren is said to have achieved as a prolific writer with a significant contribution to American literature.

Having hailed from Kentucky in the Southern region of America, he had a bright university career. He joined the "Fugitive" group and participated in the intellectual discussions. Being well versed in every genre, he published a major work almost every year and jointly authored several works. Though his early works are found to be derivative, his later creations bear the distinctive and individual stamp of the author. He is good at treatment of southern culture in the novel *All the King's Men*. Falling in line with the thinking and writing of William Faulkner, Robert Penn Warren, as an outstanding spokesman of the South, stood for an escape from industrialism and a return to cultural values which were found in the south when it had an agrarian base. His treatment of southern culture afforded him excellent opportunities to discuss the drastic effects of the civil war and Industrialism. The Southern culture was glorious and the agriculturists enjoyed complete

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freedom and individuality. Penn Warren felt that if the present trend was allowed to continue, the glorious values of the Southern culture would meet with extinction. So he wanted the readers to imbibe the past values. Thus, Penn Warren traced Southern culture with a functional idea and established a cultural continuity with the present.

To Penn Warren, the themes of birth, growth, decay, death and rebirth lay focus on the unifying and perpetual theme of identity. He is of the opinion that man in his existence on earth confronts mysteries, doubts and interminacies. Quest for identity and the identity crisis find its expression in detail here in *All the King's Men*. Truly speaking, anguish and despair are common to all. The thought of original sin becomes the cause of despair and this can be traced to warren's characters like Jack Burden, Willie Stark, Judge Irwin, Adam Stanton, Anne Stanton and others. Vividly projecting the loss of identity through his characters, Warren does advocate the point that redemption is possible by returning to the past and by close communion with God. To make life meaningful, one must be true to oneself so that one can embrace the human community, one should face the uncertainties with courage and enter the Afterward with hope. The narrator, Jack Burden, the protagonist, who is the principal character of the novel who is the principal character of the novel experiences the problem of identity. He is presented as being born again and this new birth leads him to a new identity – a new perception of the real identity. As an existential hero, Jack Burden experiences the frustration of every character rooted in history and becomes a self only when he comes out of history. Emergence of the self from the historical self is a necessary process in everyman's search for identity.

A close examination of his works brings home the fact that through Warren was essentially a regionalist, he evolved into a nationalist, universalist and spiritualist. Such a versatile genius was born in Guthrie, Kentucky to Robert Franklin and Anna Ruth Penn Warren on April 24, 1905. His father was a free-thinker and insisted on his reading the *Bible* daily. Robert Franklin's religious approach in dealing with his son had a great impact on Penn Warren's writings which are basically Christian. The religious atmosphere at home was further intensified by Robert Penn Warren's mother. So Robert Penn Warren delightfully remarks:

“My mother was no awfully intelligent woman, awfully well-read ...” (Farrel 782).

He was fully absorbed in reading and writing poetry during both his school and college days. It was partly a means of escape from his secret fear. He was attracted by the poetry of Blake, Keats, Coleridge, T.S. Eliot and Ransom and evolved into an outstanding creationist endowed with American ingenuity. Warren graduated from Vanderbilt in 1925. The University of California at Berkeley conferred on him the degree of Master of Arts and later from the University of Oxford he obtained the Bachelor of Letters degree. It was during his days at oxford that Warren wrote

“The secret fear. He was attracted by the poetry of Blake, Keats, Coleridge, T.S. Eliot and Ransom and evolved into an outstanding creationist endowed with American ingenuity. Warren graduated from Vanderbilt in 1925. The University of California at Berkeley conferred on him the degree of Master of Arts and later from the University of Oxford he obtained the Bachelor of Letters degree. It was during his days at Oxford that Warren wrote “The Briar Patch” the Southern Agrarian Manifesto: *“I’ll Take My Stand: The South and the Agrarian Tradition*. This work is a peculiar modern criticism of the effects of technology and a discussion of the race relations. He had to his credit publication of *Thirty Six Poems* (1935), *All the King’s Men* (1946), *The Circus in the Attic and other Stories* (1947), *Brother to Dragons: A Tale in Verse and Voices* (1953), *Promises : Poems* (1956), which won the National Book Award for poetry, the Edna St. Vincent Millay Prize from the Poetry Society of America in 1958, *Night Rider and At Heaven’s Gate*. His outstanding creation in the field of fiction is *All the King’s Men* for which he was awarded the Pulitzer Prize in 1947. This novel has run into several editions and engaged the mind of critically oriented readers and scholars. George P. Garret observes:

“He / Robert Penn Warren / has intellect,
Sensitivity and critical acumen; he has
extra literary experience as a story
teller and dramatist; he belongs to a
strong, vital literary tradition; and
he has deep roots” (P 233).

The moral and intellectual welfare of man in the twentieth century has been the prevailing theme in Robert Penn Warren’s works Twentieth Century themes are reflected in many ways in the novel *All the King’s Men*. In the words of Dan Vogel,

“*All the King’s Men* is a political novel,
of course. But it is so only as Oedipus
and Shakespeare’s tragedies are political
plays. Out of the concerns of their time,
they rise to depict not a local society
but the entire society of men” (P 78).

The urbanization in the twentieth century has forced the intellectuals to think that the agrarian cultural past ensured values, whereas the materially advanced present denies human and cardinal virtues. The individual in an industrial society loses his integrity, self-respect, humour and individuality. Robert Penn Warren refers to the havoc caused by industrialization in the following lines:

“There were pine forests here a long
time ago but they are gone. The
bastards got in here and set up the
mills and laid the narrow-gauge tracks
and knocked together in the company commissaries and paid a dollar a day ... “ (AKM 2).

“..... and the whole place, under the electric glare, hums and glitters and sings like the eternal insides of God’s head, and the ship is knocking off twenty two knots on the glassy, starlit sea” (P 34).

The solid agrarian base is missing in the present century. There is environment pollution. The idyllic setting has gone and ‘the great green globe’ has been spoiled by the industrial advancement. Robert Penn Warren bemoans the decadence in the culture of the Southerners. The modern world is devoid of theological virtues like faith, hope charity. In the present century, people are highly interested in amassing wealth, as money has become a means for power and position. It gives greater social recognition. Indirectly, Warren refers to the fact that power corrupts and absolutely. Warren has brought out this idea in the following lines:

“..... Willie is interested in Willie you call it genius. It’s only the half-baked like Mr. Patton who are interested in money. Even the big boys who make a real lot of money aren’t interested in money. Henry Ford isn’t interested in money. He’s interested in Henry Ford and therefore he is a genius” (AKM 126).

The word is so topsy-turvy that the least valuable things have become the most valuable things. In the mechano-morphic civilization genuine love and affection are lacking. People are on the wrong track of love. They are committed to pre-marital sex, courting and love-making. Jack Burden, a character in *All the King’s Men* marries Lois who was extremely good-looking.

“To Lois, who was damned good looking, a lot better looking, I suppose, than Anne ...” (AKM 303).

Jack and I are perfectly adjusted sexually”, Lois use to say primly...” (P 303).

Their marriage was not a union of minds and so they got separated after sometime. Hedonism, Epicureanism, Don Juanism, Stoicism are also among the twentieth century themes dealt with by Robert Penn Warren in the novel *All the King’s Men*. Warren says:

“The law is always too short and too tight for growing human kind” (AKM 136).

Law cannot put man in the right path. Static law in a dynamic society poses problems. Man must analyse his ‘self’ and be good. Warren stresses the idea that morality is more important than

legality. One important twentieth century themes which finds treatment in *All the King's Men* is the twin problem of finding identity and expiating guilt. In finding identity, man moves from non-time to time, from innocence to guilt. Robert Penn Warren teaches us that guilt is an inevitable property of identity. Redemption from sin is possible by communing with God, for He is the creator. One must feel sorry for one's sins and repent. Real identity exists only in the essence of God, in merging with Him. Existentialism is a concrete, experience-based philosophy which tries to see man in his relationship to the universe. The existentialist insists on the dignity and value of man and is of the view that man is responsible for himself. Man confronts mysteries, doubts, indeterminacies in his existence on earth. Loneliness, suffering, struggle for survival are common denominators and none can escape them. Robert Penn Warren projects the loss of identity in the twentieth century through his characters and advocates that redemption is possible by returning to the past and by close communion with God. Total unconditional surrender to God is the only way to salvation. Man, according to Warren, lacks integration. Separateness will not help one to understand the self. One can understand one's self only by understanding others. Warren conveys this idea here in these lines as:

“I ought to have guessed that a person
like a person who you could tell
had a deep inner certitude of
self which comes from being all of one
piece, of not being shreds and patches
and old cogwheel held together with
pieces of rusty barbed wire and spit and
bits of string, like most of us” (207).

Modern man is entirely isolated with the society and suffers only his own private agonies. They are solitary individuals discovering their own predicament, for the most part devoid of the responsibility for any historical or social representation. Warren deals with the necessity for balancing precariously between the abyss of nature and the abyss of self, in *All the King's Men*. He also explores the major conflict in the twentieth century – the conflict between public and private self, the actual and the ideal, commitment and disengagement in his works. In *All the King's Men*, the author presents the protagonist Jack Burden as coming out of history into history ready to meet the challenges of the future. Jack Burden's optimistic resolution to face the responsibilities time has store for him comes only after his selfhood is realised. Warren feels that the past is not in itself, independent of the present and future and that any event in time is meaningful only in relation to the past and the future. A.L. Clements observes:

“The past is not separate and complete
in itself but an ever-developing part
of a changing present and future. Once
this knowledge is learned, one's individual
life and all life may be seen to
fall into coherent and inevitable

patterns which given meaning to the past, present and future” (P 59).

The story of *All the King's Men* moves chiefly through the fabulous but completely credible political career of Willie Stark whose personality and language are a terrifying mixture of good and evil, scripture and blasphemy, purity and cynicism. “But Mr. Warren’s hero ... is not Willie Stark, but the conscience of people – the novel is about the South, about America, and about all men in the “terrible division” of modern society – and he brings this conscience to its point of greatest awareness in Jack Burden who is with the Boss day in and day out as intellectual hatchet – man and stooge. It is Jack which tells the story and who suffers in it” (Rago 599). Marjorie Boulton remarks:

“Stories do not tell themselves; whoever is telling a story has to be somewhere in relation to the story, in order to tell it” (P 29).

The narrator Jack Burden omniscient is out and out an insider – the protagonist as well as commentator, communicating with a built-in allocator assuming differing identities. Plot, theme and point of view keep everything perfectly inter-related in *All the King's Men*. E.M. Forster points out that “.... The basis of a novel is a strong and a story is a narrative of events arranged in time sequence” (P 44). The story of Jack Burden, interwoven with that of Willie Stark is the basis of the novel which so convincingly dramatizes “... the interconnected, communal nature of human guilt” (Snipes 71). Warren has indeed employed the flashback technique with the utmost skill.

Commenting on Robert Penn Warren’s characters, Paul West says:

“Warren is always to some extent, pretending that fiction is not a pretence: his characters baffle us just as our fellow-men sometimes do, and we have no sense of participating in a fictional world in which people are explained to us even if what they are is unbelievable” (292).

The reader of the novel happens to identify himself with one or another of the characters in the story. He feels that he is vivaciously living the fictional life of that character Jack Burden does not act till he learns of his true parentage. He is acted upon. But he grows all through the novel. Willie Stark grows too. Anne Stanton acts, but doesn’t grow much. The variety of developing and flat characters that Robert Penn Warren portrays are a proof of his skill in characterization. The reflection of the Southern culture is a unique feature in *All the King's Men*. Warren depicts the qualities of the South such as stoic endurance, solitariness, independence, self-suffering, innocence and readiness to face difficulties. The clear thematic division of *All the King's Men* is what Jack Burden Calls “the terrible division of our age” – modern man’s failure to achieve

wholeness or full identity. Warren feels that the materially advanced present lacks cardinal human virtues.

Urbanization and identity crisis are touched upon in a marvelous way in *All the King's Men*. Among them, the theme of identity gets its superb treatment. When Jack Burden becomes involved with Governor Willie Stark's political party machine, he learns, as Paul West points out, that

“identity Is not a fixity but a studiously maintained transaction with other people. The means of self-establishment is also the prime agency of confusion....” (P 221).

Jack Burden's transformation at the end of *All the King's Men* is a kind of moral, second birth in contrast to Adam Stanton's surgical transformation of the schizophrenic personality.

To conclude, it may be said that *All the King's Men* has become a classic since its publication when it was received as “the finest American novel in more years than one would like to remember” and it moves like an express train, crackles with vitality and vibrates with emotional intensity and Penn Warren has proved himself as excellent writer-critic by making the point clear that man must learn and develop his own nature to achieve success in life and further adds that if man trusts in God and accepts Him as his Saviour, he can easily free himself from the frustration, disappointments, sorrow and tensions of this world and find life worth living and only through truth, one can make life meaningful. To achieve this, one must realize his self first so as to embrace the whole humanity. In a word, Warren emphasizes the transcendent vision through which one might perceive total reality with absolute certainty of truth.

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Graham Greene's Depiction of Whisky Priest in *The Power and the Glory*

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Abstract

This paper is a fine attempt to portray Graham Greene's literary skill in depicting the whisky priest both as religious and irreligious in his *The Power and the Glory*. This paper nearly presents how Greene distinguished Novels and entertainments. Thus, this paper examines the human qualities, devotion to duty, cathartic sufferings, belief in God's glory and infinite mercy through the character of priest.

Keywords: religious, morality, irreligious, church, temptations, sins, conflicts.

Graham Greene is an attractive writer at various levels. It was Greene himself who first distinguished between his novels and his entertainments. His reasons for making this distinction were various; namely, that his novels were written slowly and entertainments quickly, that the novels were the products of depressive periods and entertainment manic, that the entertainments were crime stories and the novels something more. He remains a novelist in whom the changes are minor and the unity over-whelming. The locales of his novels may have changed, but the imagination has remained a constant from the beginning. He has done what he aimed at doing; he has expressed a religious sense and created a fictional world in which human acts are important. In that world, at least, creative art is a function of the religious mind.

No doubt, Graham Greene is widely acclaimed as a writer with immense potentiality. Though he did not claim to stand in the first rank of authors, he recognised the superiority of Conrad and James. "He could not rival Conrad's Olympian wisdom, his beauty of description, or his searching technical innovations. He lacked James' civilized delicacies and elaborate subtleties. Nevertheless, Greene's range was immense and he succeeded in gaining both critical acclaim and a vast international readership" (Batra 77). Such a prolific writer, Graham Greene (baptised Henry Graham Greene) was born on October 2, 1904. His father, Charles, was second master at Berkhamsted, a private school at Hertfordshire; his mother, Marion was a cousin of Robert Louis Stevenson, the novelist. The family was very well-placed and Greene belonged to the "intellectual Greens". Greene entered Berkhamsted School at the age of seven and three years later moved from Preparatory to Junion School there. He graduated from Oxford with a second-class B.A. in History in 1925. He entered employment with the British-American Tobacco Company but

resigned after a few weeks and took to writing. The novel *The Man Within* by Greene sold very well. Greene found himself baffled by the success of *The Man Within*. This success prompted him to produce novels, tales, plays, poems, film-scripts, critical and political essays, autobiographical works, travel books, and biographical studies.

Greene's second published novel, *The Name of Action* won recognition as a novelist. As a novelist, he has to his credit publication of such notable novels as 1.*The Man Within*, 2.*The Name of Action*, 3.*Stamboul Train*, 4.*It's a Battlefield*, 5.*England Made Me*, 6.*The End of the Affair*, 7.*The Power and the Glory*, 8.*The Heart of the Matter*, 9.*A Gun for Sale*, 10.*Brighton Rock*, 11.*The Quiet American*, 12.*Loser Takes All* and a few plays like *The Potting Shed*, *The Complaisant Lover* and *Carving a Statue* and such short story collections as *Collected stories*, *The Last World* and other Stories and *May we Borrow your Husband* and Essays like *Yours etc*, *Reflections Mornings in the Dark* and *Collected Essays* and even children's books like *The Little Train* *The Little Horse-Bus*, *The Little Steamroller* and *The Little Fire Engine* and travel books like *Journey without Maps*, *The Lawless Roads In Search of a Character* and *Getting to know the General*.

Almost all the novels of Greene are characterised by unity. He offered a key to this unity in a remark that occurs in his introduction to *The Confidential Agent* where he says that when he began to write that particular novel, he had in his mind only "a certain vague ambition to create something legendary out of a contemporary thriller." This seems always to have been Greene's ambition. The thriller is not merely exciting action and crime. It is a set of patterns and conventions which are as firmly established as those of classical tragedy. Some of these conventions are mentioned by Greene himself in his introduction to *The Confidential Agent*. "The hunted man who becomes in turn the hunter, the peaceful man who turns at boy, the man who has learned to love justice by suffering injustice". These are the materials of his "legends"; they lend a formality to his violence and lead us to expect a moral meaning such as: justice will be done; there will be no open endings; life will be ordered, not sliced". In Greene's novels, generally speaking, violence is not there because the world is violent but because violence satisfies "that moral craving for the just and reasonable expression of human nature left without belief".

Truly speaking, Greene's novels are contemporary as regards their subject-matter. Greene himself described his work as being first political, then Catholic and then political again. In those writing like *It's a Battlefield*, *The Quiet American* *Brighton Rock*, *The Power and the Glory* and *The Heart of the Matter*, which spanned seventy years, he became one of the finest literary commentators on religious, cultural and political tensions in the twentieth century. "He was", as Shakti Batra puts it, "an astute publicist, a resourceful entertainer and an indefatigable moral historian. One of his greatest positive qualities was the exploratory energy implicit partly in his novels, partly in that love of literature which he conveyed so well in critical essays, and partly in the love of language which irradiates his best novels and tales. The distinctive linguistic intelligence and human sensitivity which characterise so much of his work and which are most

fully evident in *The Power and the Glory*, should ensure that Graham Greene's wide and appreciative readership will endure for many years to come" (P 79).

No doubt, Greene's novels do present a world full of external conflicts and everlasting problems. Man is the centre of all these problems and conflicts. Religion fosters faith in man. The world we all live in is a cosmos and not a chaos. It is a universe and not a multi-verse. It is an indivisible whole. The Cosmic Heart throbs equally in the soul-temples of one and all. The one White flame of Truth ever shines in all the multi-coloured lamps of various teachings. The one Divinity dwells impartially in all the churches, mosques, temples and tabernacles of the world. Such a religious consciousness of harmony is as broad as the sky, allowing all luminaries to shine in its spacious amplitude. In the words of Swami Rajeswarananda, "The deep psychological truth in the heart of each and every one is the intense longing, consciously or unconsciously, for balance, for harmony, for happiness, and for freedom in life. There is thus an innate hankering of the soul for something that is super-physical and super-mental which will help man transcend his limitations of life. This instinct of man to transcend his limitations, has urged him on to different phases of religion" (P ii). The spirit of religion does definitely solve the problem of mankind by the dynamic emphasis upon the divinity of man. The practicality of religion means of a "transfiguration of personality, making oneself a part and parcel of universality" (Rajeswarananda 2). There is no denying the fact that religion fosters faith in man. It is religious faith that saves man from sin and from the results of sin. This is exemplified by Graham Greene in his novel *The Power and the Glory*.

As a serious writer of novels, Greene did introduce in his novels themes about the Third World, which are political, religious and social in nature. Believing in Catholic principles, Greene let Catholicism and Catholics figures in his novels. To him, the world appeared to be inherently tragic and fraught with meaninglessness. As a creative writer with a purpose, Greene had a clear sense of sin, of the dark places of human nature, failure and its moral problems. He wrote about evil people, evil deeds and sinners in struggle. In almost all his novels like *The Power and The Glory*, *The Heart of the Matter*, *The Ed of the Affair* and *A Burnt out Case*, Greene took up the themes of evil and damnation. His preoccupation with evil and salvation resulted in his writing one of the greatest novels namely *The Power and the Glory*, the study of which does obviously bring out the human desires, foibles and relations of a priest who seeks God's mercy and grace in the end. The protagonist of the novel, the nameless priest arrives at a Mexican Churchless State to propagate his faith. His drinking habit leads him to an act of despair with Maria. That results in his venial sin of becoming a father to an illegitimate child called Brigitte. The priest's illegal love and a host of other sins make him guilty and he is very much afraid of the pain of death and damnation. He is obsessed with his sins and guilt. With all the religious aberrations, the priest is able to hold his faith in God and His mercy. His devotion to duty retains him in the religious fold, but his guilt goads him to escape from the civil authorities who are against church and church services. His sins drive him to sadness and disappointment. He feels like fleeing away from God's wrath. Finally his religious faith stops his attempts to escape. The priest's disappointments and

despair are very deep. His mental sufferings are incalculable and he is deeply penitent. Only his human qualities, his good deeds and his firm faith in God and His boundless mercy save him from damnation.

Graham Greene's characters include many people from various walks of life. There are guilty people as well as innocent and pious people. Greene in some way or other identifies himself with all in mankind. Allurement of life's evanescent pleasures lads man into a no man's land. Failure to follow God's commandments leads man to a blind alley of sin and despair. Man is tossed between inherited sin and environmental sin. When Adam sinned, we also sinned in him indirectly as we are the descendants of Adam. Environmental sins include present sins on earth. Man prefers the temptations of the physical world to the appeals and commandments of the spiritual world. Today's sensuous attractions are more charming than soul saving spiritual promises to many people. What strikes the reader most in Graham Greene is that even the representatives of church fail to escape from the temptations of sin and trammels of sinful pleasures. That is why Greene presents a weakly clergy in most of his novels. When the sufferers in sin are ordinary human beings or clergymen, Greene showers on them his human concern alike. What Greene does seem to feel very strongly for others is not so much love as pity. In the imaginative world that Greene presents man is helpless, weak and incapable of extricating himself from the universal net of sin. K. Allot and M. Farriss observe:

“In keeping with the Catholic doctrine Greene subscribes to the view that man's nature has been wounded by the Fall and that he is in need of a divine grace. For Greene, man is not good or bad but good and bad” (P 38).

This wounded nature with good and bad qualities is presented by Graham Greene in his novel *The Power and the Glory*. The Protagonist of the novel is a nameless representative of the clergy in the churchless Mexico. In that country, practice of religion is forbidden. It is a land of terror and lust, of treachery and violence. The time is unfit for any religious development. The milieu is quite unfavourable. But only the race – a part of the Mexican race wants to practice religion surreptitiously. In an antagonistic atmosphere, the nameless representative of the clergy begins his mission. When the story opens, he has come down to the part to take a boat to Vera-Cruz. But he is driven back to the dark world while the boat 'General Obergon' whistles for its destination. Throughout the first part of the novel, the nameless representative of the church is referred to as 'he', 'the little man', 'the stranger', 'the man', 'a priest', 'the priest', 'that Whisky Priest', 'that man', 'a small man' and 'father'. The heat of the blazing Mexican Sun and the bleaching dust present an unwelcome atmosphere to the mendicant priest:

“He stood stiffly in a shade, a

small man dressed in a shabby dark
city suit, carrying a small attaché
case. He had a novel under his arm”

(The Power and the Glory 716)

The shabbiness of the priest and the place is emphasized throughout the novel. Hovering vultures in a shabby city with a ruined church, and detonating beetles in the night present a dark symbol. The whole setting is seedy but real. what is known of the priest is that he spent six years at some American Seminary. He was born in Carman – the son of a storekeeper. He existed for ten years in the forests and swamps only moving in the night time. The priest recalls his boyhood thus:

“It had been a happy childhood, except
that he had been afraid of too many
things and had hated poverty like a
crime; he had believed that when he
was a priest, he would be rich and
proud – that was called having a vacation.
He thought of innumerable distance of man
travels – from the first whipping – top to
this bed, on which he lay clasping brandy.
And to God, it was only a moment. The
child's snigger and the first mortal sin

lay together more closely than two
blinks of the eye” (P G 755).

The priest further recalls his past through his reminiscence. The priest could bring to mind the rich parish churches of the past, the confessions, the holy images and the bargaining for the price of baptism. The seeds of sin were already sown. In the churchless Mexican State, the priest has succeeded in living for ten years, going from village to village, saying mass in secret. He happens to be the last priest left in the State. The whisky – priest with his liquor bottle looks like a big question mark. Step by step, he has surrendered all habits of piety. He has given way to the ‘itch of the flesh’ in a moment of despair and drunkenness. But for all this, he remains to be the only one person through whom God still exists in the whole state. Step by step, the priest is reduced to utter abandonment. The priest is besieged by the secular hosts of evil. Instead of abiding by the church laws, he lives against the ecclesiastical norms. As a priest, he ought to know more about sins and the consequences of sins from private confessions by law abiding religious people. He should know the difference between moral and immoral acts. He should also know more about the kingdom of God from his divine learning. But he miserably fails. He has given way to despair and with a shamefaced lightness of heart committed adultery forgetting God’s commandment “Thou shall not commit adultery”. It is strange that he has not foreseen the enormous consequences a sin

may have for a man of his religious stature. The priest is religious as a mere symbol of the representative of the church. He is irreligious as a mortal sinner. The priest is religious and irreligious at the same time. This contradictory nature of his character makes him fail whenever he thinks and act sentimentally and emotionally whenever he feels. Writing about Greene's heroes, Frederick R. Karl holds:

“Obsessed as they are with their transgressions,
they often fail to recognize that they
are not Gods and that God has powers
which they cannot understand” (P 90)

This obsession with his guilty nature coupled with fear and despair prove to be hindrances in the priest's efforts at salvation. The priest's concentration on his own limitations delays his efforts in reaching God.” For him to concentrate solely on his own limitations is to demonstrate indifference to anything that might be greater” (Karl 90). Secular attractions and irreligious acts of the priest land him in a dilemma. Hence the priest is not able to have a complete vision of God and His Grace. His aberrations and irreligious acts bind him to sin and its consequences.

To conclude, if the fact that good deeds alone go with a man as a guide in utmost need is understood, it is easy to understand the character of the priest in *The Power and the Glory*. The human qualities, devotion to duty, cathartic sufferings, belief in God's glory and infinite mercy – make the priest redeem of his sins.

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The Predicament of Women Immigrants in Chitra Banerjee Divakaruni's Novels

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Abstract

This paper lays focus on the predicament of women immigrants in the novels of Chitra Banerjee Divakaruni, a prolific writer in Indian English Literature. Her works highly stressed the painful emotions of the women immigrants from India to America. Women between the two worlds suffer a lot to accomplish their identity, adjustment with the new environment, tradition and modern, also past and present, where some immigrants are successful and some lost their life in the alien land and become victim. Bringing home the point, the author not only project the pain and sufferings but also an outstanding clarification as a new woman.

Keywords: inter-racial relationships, economic disparity, abortion, divorce, cultural change, nostalgia, patriarchal bond

Women's migration across India is driven primarily by marriage. Marriage migration also triggers a sense of being uprooted and displaced from usual habituated places and established homes to new locations, which requires considerable reorientation and adjustment. Two-thirds of all Indian women have migrated for marriage, across India three quarters of women older than 21 have left their place of birth, almost all on marriage. Parents who expect that their daughters will migrate, may not make educational or health investments in them, since such costly investments are more valuable for their sons who will stay close by.

Beside all these, after marriage the decision on migration was made by the society. The practical and emotional support of wife and family members has a considerable influence on him. Initially they struggle to preserve their identity and further for their safety. The very existence of Indian immigrant women is in oscillation between personal responsibilities and social relationships. Sometimes the process of acculturation can shatter the life of immigrant women. It cannot be denied that immigration can be the new beginning and also a threat to the survival of womanhood in the new context. Nelson Carolyn states this as,

Representation of strong heroines who rebel against the limitations placed on the lives and demands the same education and economic opportunities as men enjoy. (xii)

Diving directly, Chitra Divakaruni Banerjee is one of the prolific writers in India and also an Indian-American author, born in Calcutta who was the only girl in a family of four children. Divakaruni has interest in the issues involving women in host country. So, she started helpline for woman immigrants in San Francisco. This organization named as MAITRI, she became president of the organization that works for the South Asian women in difficult conditions. It also helps to South Asian women facing domestic violence, emotional abuse and cultural alienation. It works with some other organization to raise their help towards woman. Divakaruni beautifully tells the stories about immigrant brides who are both liberated and trapped by cultural changes and who are struggling to carry out an identity of their own, her novels deal with the immigrant women and their soul struggle through her literary works. She has projected the vital reality of immigrant woman's life and makes the readers aware of subjugated, secondary and marginalized status of woman in male dominated world in alien land. At the same time Divakaruni envisions the journey of ideal traditional woman who is confine in customs and traditions to the modern, educated woman who has become conscious about her status and freedom. Though these immigrant women are placed in new land, they try to grapple with old and new ways of life. Almost all her female protagonists undergo growth, change and psychological development in themselves.

Chitra Banerjee's novels *Arranged Marriage*, *The Mistress of Spices*, *Sister of my Heart*, *Queen of Dreams*, and *The Vine of Desire* which explores immigrant women experience. It mainly deals with the agony of women characters that are displaced from India to America. It also focuses on the portrayal of Indian modern women who torn between past-present, desire-ability and tradition-culture. In the terms of Zupancic Metka,

The characters in these novels are placed in social settings where the "supernatural" is a commonplace and a regular companion to the daily events, although the humans who hold power continue in their endeavors to bend these powers so as to use them for their personal gain. The struggle between the ego, the pride, the greed, and the need to better understand the extemporal, the all pervading, remains at the centre of Divakaruni's reinterpretation of old traditions and her projection of how the future could be shaped if humankind achieved the necessary transformation toward love and understanding. (115)

Her interest in women began after she left India. She heard the problems and experiences of women in host land, much of her writing moves around the immigrant feminine experience. She says that women in particular respond to her work because she has to write, women in love, women in difficulty, also women in relationships. She wanted people, to relate, to her characters, to feel their joy and pain, because it will be harder to project when they meet them in real.

Her collection of short-stories, *Arranged Marriage* appeared in 1995, it included eleven short stories and most of them deal with immigrant experiences of womanhood on the view of female perspective. Time changes the life of immigrant woman and how it effects on the Indian institution of arranged marriage, it is the main theme in all the eleven stories in this anthology. Most of the stories' protagonist character is Indian immigrants to the United States. In this fiction Chitra Banerjee portrayed wide variety of themes including racism, inter-racial relationships, economic disparity, abortion, divorce, cultural change, nostalgia, cross the patriarchal bond etc., in these stories. K.S. Dhanam states that, Chitra Banerjee, "has her finger accurately on the diasporic pulse, fusing eastern values with western ethos" (Kulkarni 62). Divakaruni explain the picture of immigrants and Indian couples settled in American society with their unchangeable bonding with their national identity and their desire to redefine the man- woman relationship in trans-cultural space.

Her novel *The Mistress of Spices* portrays the bi-cultural identity of woman in the host land, as a writer Divakaruni gives sense of reality with magical element and also her writing mainly focuses on women perspectives, through this novel the author presents a wide spectrum of life and experiences of immigrants. The female protagonist Tilo was a mystical woman and faced loneliness along with immigration in America, where she runs the spice bazaar in California. Tilo settled in California and sell spices to the western people, through the power Tilo was able to solve the sufferings of customers. In California, she faced a lots of problems, being immigrant she fell in love with Raven, an American. Tilo has transformed herself, like changing her names and changes in every steps of life too, immigrant characters lead a life of warriors and fight against the struggle to live. Divakaruni through her writings raised the problem of immigrant women faced in the society as well as in the life. Lau has mentioned that,

From the contemporary writings of the diasporic South Asian women, it appears that South Asian women of diaspora feel the tug of loyalties and confusion of identities until they learn to balance dual-identities or double consciousness and combine those into a certain equilibrium. (253)

The novel *Sister of my Heart* deals with the inner world of Indian women, immigrant feeling of women and considered friendship as her main theme. She focused on (Sudha and Anju)

female friendship, where women are trying to balance that bond between them as daughters, lover, wives and mothers. She believes the female friendship is unique because of they have more experience in life and faced many problems and crossed the ages as they shared feelings with each other. Usually females have sentimental bond, the bonding between them always support each other in different incidents, faced by them in their life.

Overpowered by the torrents and tribulations of life, these women seek refuge in each other's company, compensating for their deprivation. An empathic bond, in which each acts as a mentor, guiding their destiny to a safer shore, knits their relationships together. (Singh 154-155)

The culture and customs are totally different from their mother land and they have to learn the social habits of the alien land. The novel *Vine of Desire* parted the immigrant women sufferings and their dilemma to live. It has shown the vast difference between the Indian and American culture, for Indian born women they are roasted in the mid of new and old ethics. All the immigrant characters in the novel had highlighted their pain, discovery and alienation in America, especially, woman goes through the society with pain, love, difficulty and relationship. The characters wanted to know about the American country and their lifestyle, but when they experienced it they find it very painful.

The next novel is *Queen of Dreams*, it talks about the trials and tribulations of Indian immigrants, experience in America. The novel is in contrast between India and USA, although the entire story took place in America. The novel mainly portrait the quest for identity and sense of emotional completion. This novel is all about inner alienation of the daughter, who only heard about her origin land, her mother doesn't much share about her origin. According to Oliver Blackwell,

Both migration and displacement can be understood as processes which bring about changes in people's physical locations as a result transform economic, social and political relationships. (Koser 19)

The main intention of this novel is mystery and changing realities, also it focuses on Indian immigrant experience of diaspora and balancing them between the two worlds. Particularly, through this novel, Divakaruni as an Indian immigrant mother proved how a mother struggled for their life in America.

Therefore, in our study women got confidence and tend to get more decision-making powers and of course not passing through the economic crisis, they are able to succeed the inflow

of profits and quite successfully managing their resources. They even took big decisions, which were beyond the imagination for women, finally, it can be stressed that Divakaruni is a writer with specific purpose, one cannot ignore her contribution to the Indian Novel in English. The study of her works can help to widen and direct our thoughts to relevant problems affecting immigrant women.

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Transitional Space in Anita Nair's *Ladies Coupé*

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Abstract

Spaces are not an inner and outer or public and private. There are also gender spaces. Spaces being gendered, the politics and allocation of space that is invariably an implicit and intricate social construct of patriarchy which allows men centrality and access almost universally. Women are allocated fit only for the confined and secured spaces of home and family. The space of the household is expressed as the sole and primary responsibilities of women. Edward Soja rightly says "Space itself may be primordially given, but the organization and meaning of space is a product of social translation, transformation and experience." Along with negotiations, race, community, caste, class and gender women have been aspiring for their independent and secure spaces at par with men. Their simmering unrest and dejection at the absence of freedom to access the outer public spaces started erupting in the form of various feminist movements, feminist writings and ideologies. They have started asserting their space even beyond the patriarchal limits that have kept them virtually captivated and incarnated for centuries. Anita Nair's *Ladies Coupeis* similarly about awakenings, about navigating the spaces of and between "in" and "out," about transformative change and self-discovery, and, also, about existing limitations.

Keywords: spaces, transformation, self-discovery, destination

Introduction

"Anita Nair is a discovery: a born storyteller with a style of narration which compels reading, She is young. She will get to the top" said Kushwant Singh after reading *Ladies Coupe*. The Bangalore based writer Anita Nair is an internationally recognized name in contemporary literary world and Indian Writing in English. Besides her well acclaimed novels *The Better Man*(2000),*Ladies Coupe* (2001) , *Mistress* (2005) and *Lessons in Forgetting* (2010), *Cut Like Wound and Idris* she has to credit a number of essays, travelogues, human, children's books, collections of short stories *Satyr of the Subway* and poetry "Malabar Mind" (1997). Anita Nair's *Ladies Coupé* is a novel about female identity and female space. Space, far from natural or neutral, is deeply ideological, and the division of space into public and private realms is a gendered phenomenon. Since the 1960s, historians have used the concept of separate spheres to interpret the lives of women (Richter 6). Some scholars have defined the public/private divide as an oppressive set of cultural norms that confine women to the home and limit their destinies (Malcolm 255).

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While men are afforded the freedom of public affairs, women are marginalized, confined to domesticity, to an ideology of oppression that is experienced both as a spatial limitation and, in limiting the roles open to women, a way of denying them autonomy and self-fulfillment. Other scholars have interpreted the private sphere in a more positive light, viewing it as a woman's domain, a nurturing alternative to the public world of men, and a catalyst for gender consciousness and the emergence of feminism (Richter 6). And yet, public spaces remain spaces of power governed largely by patriarchal structures and institutions, in which women have very little visibility and influence (Malcolm 256). *Ladies Coupe* is, to its core, about the ongoing journey, about the transitional moment and conditions of change, about process rather than destination.

Transitional spaces deserve more attention. It is neither fully public nor fully private. They break a binary structure which, much like patriarchy, can be experienced as overly confining and determining. If, within this tenuous, as-yet-unformed model of space, "dwellers produce their own mutable spaces" (Malcolm 256), it may well be within these transitional spaces that women can enact change, transformation, and transgression. In *Ladies Coupé*, the train functions in a number of paradoxical and opposing ways, just as the narratives comprising it bespeak not only liberation and change but the limitations circumscribing those hopes. The train is the perfect setting and symbol for the overlapping tension, as the coupé is at once a utopian, feminist space and the vehicle whose walls highlight its limits and whose removal occasions the compromises that emerge in the social context of a wider Indian patriarchy. Anita Nair has skillfully manipulates the device of the train journey. The coupe is revealed as a transitional and transitory space of opportunity which both critiques limits and gendered inequities and demonstrates the limitations of this same compromised utopic space. Thus the space of the train is, in a sense, a "hybrid sphere" (Richter 8), a shared social and cultural realm and, perhaps, a transitional space with the potential to re-make and revise social identity. The train seems an ideal site around which to retain, reject, or remake identity, as protagonist Akhila's journey aboard the coupe and the potential that space opens for formations of female self-hood.

Akhila is re-born through her journey in the ladies' coupe. As Amy Richter has suggested, "separation from one's community and the relative isolation and anonymity of train travel" presents women with "challenges and opportunities" through which they can "revise their identities" (55). The railroad stands as a symbol of progress, and for contemporary life in all its ambiguity. It seems that Akhila boards her train with these hopes, and her journey does not disappoint, offering her a liminal freedom which carries her towards self-discovery. The woman's compartment—the so called ladies coupe—is a clear example of a gendered spatiality, where woman are sheltered from the outer male world (Nubile 60). As Akhila's railway journey is the backbone of the plot, Nair's novel works to reclaim the space of the coupe, figuring it as a place of feminine power that emerges through the sharing of female narratives. Illustrating the women's

ongoing battle with the restrictions still exerted by tradition, religion, and convention, the novel reveals their quest to find a space for negotiation in which they can make choices for themselves.

In the first chapter Akhilais presented as a character whose dreams are inevitably caught up with the symbol of the train. Akhila “has often dreamt of this. Of being part of such a wave that pours into compartments and settles on seats, stowing baggage and clutching tickets. Of sitting with her back to the world, with her eyes looking ahead. Of leaving. Of running away. Of pulling out. Of a train that trundles, truckles, and troops into a station” (1). At the beginning of the novel, the railway is a symbol of progress and escape, of a hopeful future free of restraint, with undertones, as well, of a lack of division, of a free play with identity and association as she joins the masses thrown together by train travel. In narrating the stories of six individual women, Nair moves her characters from a collective “state of passivity and absence into a state of active presence,” taking them “from the kitchen and bedroom,” from the private spaces of a constraining domesticity, “to the street and the world at large” (Sinha 150). Nair’s presentation of the coupe is constructed in a way that allows these women to subvert the very society which sets them aside within it. From within the paradoxically most circumscribed of spaces, they are able to reconsider their pasts, question the course of their present, and envision future change. Indeed, the ladies’ coupé itself becomes a metaphor for a utopian world that is liberated from the constraints of patriarchy characterized by false binaries (Vasanthakumari 121; Sinha 150). Drawn together, the stories of the women passengers form a single overarching story of women’s search for strength, independence, and a way of determining the course of their own lives. Akhila gets to know her fellow travelers through their stories, hoping their experiences will help her answer the questions that have haunted her entire life: Can a woman live alone? Can a single woman be happy, or does a woman need a man to feel complete? (Nubile 60).

For Akhila, the quest for an answer to these troublesome questions becomes the quest for her identity: “Who was Akhilandeswari? Did she exist at all? If she did, what was her identity?” (Nair 84). What Akhila desires is “to be her own person...in a place that was her own. To do as she pleased. To live as she chose with neither restraint nor fear of censure” (212). The quest to find her place, to determine her identity, assert her autonomy, and make her own choices in a space free of the repressive traditions of the patriarchal home is carried out during the railway journey, during an intense night of female voices, encounters, and exchanges (Nubile 61). The novel’s central story of self-discovery is, at the outset, optimistic and even idealistic, as the narratives and experiences compound in the coupe becomes clear that ‘transformation’ in this novel is neither one-note nor certain. The novel raises the space of the ladies’ coupe as a liberating space not as an end in itself but to question or complicate how the women transformed by it in return to the world. Thus, the guiding question of the narrative journey is not merely “Can a woman live alone?” but also “On what aspects of her life should a woman compromise?” The characters most often

conclude their narratives with ambivalence on this matter, suggesting the novel's resistance to providing any simple answers, and, in so doing, similarly shattering the easy metaphors and symbols that arise from train travel.

In her own quest for identity, the central protagonist Akhila is symbolic of all those who are in a quest for female space. Akhila is a frustrated spinster who has spent all her younger years looking after parents, siblings, and their offspring. After her father's death, she assumes the role of family head, her own wishes and desires forgotten by everyone and suppressed by herself. Finally fed up with the multiple roles of daughter, sister, and aunt, she decides to go on a train journey, away from family and responsibilities, seeking an escape from them and hoping to discover her identity (Sinha 151). With her one-way ticket to the seaside town of Kanyakumari, Akhila is gloriously alone for the first time in her life and determined to break free of all that her conservative Tamil Brahmin upbringing has bound in her (Vasaanthakumari 117). As the transitory space of the train takes Akhila beyond the bounds of the prescriptive private sphere which has been her home, she is able to interrogate the ideologies regulating her life and the options available to her. Anita Nair sums up her protagonist: "This then is Akhila. Forty-five years old. Sans rose-colored spectacles. Sans husband, children, home and family. Dreaming of escape and space. Hungry for life and experience. Aching to connect" (2). Her decision to acquire a full ticket rather than settle for stubs and dreams becomes the clear catalyst to move her closer to achieving her quest for space, for a life redefined. At the railway station, the doorway to her dreams, she feels "her lips stretch into a smile" and savors the imminence of change connected to the unfolding of a new space, asserting: "I will board a train and allow it to lead me into a horizon I will not recognize" (8).

Akhila is clearly not content to passively receive her socially mandated role or accept her "station" in life; when it comes to considering her potential, she is able to consider what lies further down the track, beyond the limits of what has been prescribed for her, and to dare to privilege the disharmony within her own spirit rather than continue to devote herself to the needs of others. Thus, her decision to "board a train. To leave" (3). To escape the limits of her prescriptive life and "go somewhere that wasn't landlocked like this city of Bangalore. To the end of the world, perhaps. Her world, at least. Kanyakumari" (3). The train journey, here, is explicitly figured as central to her journey of self-discovery and the answer it may provide to her initial interrogation of a woman's ability to choose and command her own space.

Her metaphorical journey, then, takes place because of her physical journey on the train. And while her destination is not a holy place, and her journey not a genuine pilgrimage, the terminus is a place with special significance, as Nair is careful to point out:

At Kanyakumari the three seas met. The Bay of Bengal, the Indian ocean and the Arabian Sea. A quiet male ocean flanked by two restless female seas. Akhila had heard of how it was at Kanyakumari...that the headstrong and restless Narendra flung himself into the churning waters and the slats of the three seas and swam to a rock upon which he sat resolutely, waiting for answers that had eluded him all his life. So that when he left the rock, he became Vivekananda, the one who has found the joy of wisdom. The saint who taught the world to arise, awake and stop not till the goal is reached. She had read that Kanyakumari got its name from the goddess who, like her, had put her life on hold, condemned to an eternal waiting. (4)

For Akhila, Kanyakumari is not just a generic escape, but a relevant place for her mental state and expectations, and, as she is able to identify with the legend of a personified male river and a female goddess, she seems determined to defy the expectations and limits of her gender, to find wisdom in her journey, to stubbornly pursue her goal, and, in so doing, put a stop to a life spent waiting, lived on the side-lines. In the coupe, which effects commingling and compromise, Akhila travels to a place that is highly symbolic of conjoined male and female identities. As a destination, Kanyakumari is significant, as it clearly charts Akhila's literal train journey as a movement from subjugation and assignment by men to female empowerment and awakened possibility and multiplicity, and further beyond to a space of compromise, where men and women exist together. Her internal journey follows the same pattern established by her physical journey.

Akhila's transformation is largely contingent upon her interaction with a community of diverse women. While she herself is transformed individually by the experience of her train journey, her interactions with her fellow passengers and the lessons their collective lives offer her is the influence that helps shape her reformation. While the train itself is in motion, a mobile space carrying people beyond local controls and knowledge (Richter 5), the coupe functions as a private female-designated space on the borders of the train's busy public space. In the utopic dream space of the coupe, Akhila is left alone to confront her identity crisis, think, and shape her own future. In this, what the coupé affords its passengers seems a markedly different experience from the way in which train travel has been traditionally theorized. While Kanyakumari is the clear destination, it is very much the journey that matters and the time spent in transit which affords the passengers an opportunity to speak and to share, to question their identities as Indian women and claim an enhanced sense of autonomy and agency. For the women of the coupe, the railway journey is not time lost, nor is the train journey figured as an insignificant, forgettable means to a pre-determined end.

Anita Nair does not follow feminist form exactly. In a traditional narrative journey, one might expect, charts a character's adventures as she amasses experiences and ultimately returns

home to re-assume her place in society. But in *Ladies Coupe*, that story of departure and return is reformed: inside the coupe, the women do not have actual experiences or adventures, rather, they talk about the past, narrating their lives up until the point of contact. At the end of her transformative journey, Akhila faces the wide ocean and the sea breeze of Kanyakumari, a highly symbolic place of enlightenment, determination, and self-knowledge. After the enclosed space of the coupe and the transformation it engendered, the open world is there for the taking, and Akhila departs from the train as a new woman, ready to enjoy life freely as she wishes. It is a turning point in Akhila's life, with no chance of a return to the status quo:

45-year old spinsters have a reputation...and so it was with Akhila. Elderly spinster. Older sister. Once the breadwinner of the family. Still the cash cow. But Akhila is certain that she won't let her family use her any more. Look at me, she would tell them. Look at me: I'm the woman you think you know. I am the sister you have wondered about. There is more to this Akka. For within me is a woman I have discovered. (284)

Affirming her individual identity by rejecting her old derived and imposed identity, she has learned that she can be herself, not an addendum to someone else's life. Akhila now wants to be: "Nobody's daughter. Nobody's sister. Nobody's wife. Nobody's mother" (207). Indeed, she makes it quite clear that her journey has been a hugely transformative one, saying "I am not the Akhila who boarded this train last night" (220). This Akhila has learned to "triumph over her innate timidity and rise above traditions," to live outside a confining patriarchal structure and beyond the framework of marriage and motherhood (220).

Akhila's transformation is not a simple one, which complicates an understanding of Kanyakumari as a liberating final destination. Her revised sense of self may be somewhat clearly defined, but her identity is not fully fixed by the novel's conclusion. While Akhila discovers much about herself and becomes increasingly aware of her own autonomy and agency, the many contradictions and constraints of Indian society continue to surround her, still impacting her if no longer directing and controlling her destiny. Just as the train can be said to offer both freedom and seclusion, solidarity and individuality (Schivelbusch), so does *Ladies Coupé* bring together a series of oppositional forces that offer a rich if problematic set of opportunities for its passengers. In combining escape and enclosure, the space of the train speaks perfectly to Akhila's dilemma as a woman who is caught between her duty to the expectations of the society of which she remains a part and her dreams for an independent identity outside of the social constraints which have previously defined her. Thus, the novel is not simply about transformation and change in the feminist Bildungsroman tradition, but also one that points to the limits of such hopes for change through an articulation of choice and self-transformation.

Conclusion

Ladies Coupe seems to suggest, a woman can revise her own identity, can discover inner strength and assert her own autonomy and agency, but she cannot find her place in isolation from male-dominated society. A space that shatters binaries and brings together oppositional forces, the coupé is a space for change and self-discovery, and, also, a space that acknowledges existing limitations and enduring challenges. As the coupé is situated within the larger system of the train, so must the passengers of the coupé continue to operate within patriarchy, eliciting change, but perhaps never fully closing the quest for female space and an autonomous identity.

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Psychological and Physical Dislocation in Anuradha Roy's *Sleeping On Jupiter*

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Abstract

Woman passed through many problems, obstacles and barriers to become an important member in the society. In the past, woman did not have any kinds of rights, she was isolated, neglected and mistreated by man. By the coming of Feminism, the profile and the image woman have changed completely and from being a poppet in the hands of man she becomes a queen, president, artist and teacher etc, and started to prove their talents, visions in various places. Anuradha Roy is an award-winning Indian novelist, journalist and editor. She was born in Calcutta, India, in 1967. She has written three novels, which have been widely translated in Europe and Asia, including into Dutch, Spanish, Arabic, French, and Italian. Her third novel, *Sleeping on Jupiter*, was longlisted for the Man Booker Prize, and won the DSC Prize for South Asian Literature. She lives in Ranikhet, India. In this third novel, Anuradha Roy explores the lingering trauma of childhood sexual abuse in the psyche of a young Nomita. Nomi, a child victim of civil strife in an unspecified north-eastern state in India, is orphaned, rescued, and then abused by a god man, "Guruji," in an ashram. She escapes and is adopted into a Norwegian family, who returns to contemporary India to make a documentary about temple festivals, and Nomi is able to make peace with her past. It is also the story of a young temple priest, Badal, secretly in unrequited love with Raghu, an errand boy in a tea stall in the seaside temple town of Jarmuli in India's hilly and coastal northeast. Roy in her novel brings the ultimate metaphor sea; which indicates the lost and found. The title is intriguing-quest of the protagonist for alternative universe. A haunting, vibrant novel and, is a brilliantly told story of contemporary India from an internationally acclaimed writer.

"The Indian diaspora is a wonderful place to write from, and I am lucky to be part of it"

- Kiran Desai

The word diaspora, as explained on Oxford Dictionaries Online, is most closely associated with the dispersion or spread of any people from their original homeland. For two thousand years the term diaspora was almost exclusively linked with Jewish history (1). The perfect origin of the word is the Septuagint version of Deuteronomy 28.25, where Jews are addressed with the following verse. "thou shalt be dispersion in all kingdoms of the earth"(2). In the twentieth

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century, many other globally scattered groups began to use diaspora to describe themselves. Since the World War II, the idea of diaspora has proliferated to an extraordinary extent. Another reason for the increased popularity of diaspora is the international recognition of refugees.

‘Diaspora’ is derived from the Greek word, ‘Diaspeirian’, which means ‘dia’= ‘through’ and ‘speirian’ = ‘to scatter’. It has its unique history all over the world. Diaspora speaks about the multiple journeys and variant faces of each and every individual. By using diaspora as a device these journeys must be historicized. Diaspora is used to refer to people or ethnic population who are forced or stimulated to leave their traditional motherlands. Issues related to loss of identity is a large area in the world of diaspora. The search for identity is mentioned as pathetic, painful, dilemma and sometimes rewarding.

Dislocation caused drastic problems to the Diasporic people, and it made great impact in diasporic literature. If any individual or more members in the family migrates to another new land, they feel secluded. The vast atmosphere makes them scarier and the loss of their own self there. Their sufferings and loss of mental stability lead them to lack their own identity. In some circumstances the characters face either force or voluntary dislocation, this further makes them hidden. They started to surround within their isolated world, In the case of women the dislocation occurs for various reasons such as loss of her family, marriage, harassment by her in-laws and her husband and so on.

Woman suffers a lot in all the circumstances, she also sacrifices huge things due to her family or society. Basically, woman tries to make a deep root about her identity but it is vanished like a dream because of many abuses both physically, sexually and suppressed by the dominated society. This was the case in the character made by the Man Booker Prize author Anuradha Roy. She makes a newspaper headline into the theatrical performance. *Sleeping on Jupiter* is a powerful novel with curious things. The novel moves with the sequence of past and the present situations in which the protagonist Nomita Frederiksen suffers.

Diasporic writers of the past and the present generation such as Kiran Desai, Jhumpa Lahiri, Anuradha Roy and Dina Mehta; dealt with the issues related to the women’s sufferings and longing and highlighted the patriarchal and biased characters. Recently there arose many incidents related to sexual assault, that is the cases related to rape were and are started to appear instantly in the news channels.

Anuradha Roy in her novel gives a brave outcome about these horrific moments through the life journey of Nomita. Throughout the novel Nomita loses her own self and identity and this is evident in the beginning of the novel where she lacks her family love at the age of seven. Roy’s

beginning and the journey of the novel gives an urge to know about mixed conditions of each characters in the novel.

We can see the trace of rejection, survival, pain loss of identity, displacement and lost innocence in this novel. Sleeping on Jupiter took place in a fictional place called Jarmuli. Initially the book started as a long short story, then later the characters in it made her to extent it further towards a novel. Roy has adopted a great narrative technique. The scenes are so vivid, the first murder, the loss-of-innocence, the sea temple visit, the violence pinpointing a real event and Nomi, the girl who is made a refugee to be an Everywoman horribly affected from wars and violence.

Nomita Frederiksen, from Oslo, is travelling to Jarmuli to make a documentary on the temple town. During her journey she was very silent and didn't notice any things that moves around her. But she has a reason behind silence. Sufferings and displacement had tied her mouth with clutches. The author introduces so many characters in the train journey in order to give us the feel and the situation which was faced by Nomita. Vidya, Latika, Gouri, they three were the senior citizens in the A2 compartment, they noticed the activities of Nomi and never tried to help her even if she was found to be disturbed by anyone. At one instant Nomi gets off from the train. The senior citizens just watched that incident like a scenery, this shows the solitary features of Nomi. During her travel to Jarmuli she recalls the traumas of the past.

The quest and searching of the self by the protagonist is very aptly pictured by Roy. Seven-year-old Nomita witnesses the murder of her father by armed men, loses her brother and is abandoned by her mother- all in the course of a couple of days. She recalls all such brutal experience at her adult age. Shorn of her family, the young girl ends up in an orphanage run by an internationally renowned 'Guruji', he wore yellow robes and had glossy black hair to his shoulders.

She was transported with other refugee girls in the ashram to the coastal Jarmuli to pursue spiritual home, but all such things were not gathered by Nomi, she always maintains vacant surroundings. Nomi had dreamt many things about that orphanage, but when she enters into the place she can't able to note any glimpse of it. She notices his face was clean and smooth like a woman.

In the beginning Nomi admires about Guruji, because he consoles her by telling that he is Nomi's father and mother. This shows us the good-hearted face of Guruji but later it turns into to an unexpected evil. Nomi says that her first school is at the ashram, and there were both boys and girls studied there. She also knew that punishments at the ashram were terrible, sometimes the girls could not walk for days after a beating.

Nomi and her friends were kicking the dust somewhere near Guruji's cottage where they noticed the pomegranate trees. Nomi had never eaten a pomegranate and she had never seen what it looked like inside. Nomi decided to pluck that fruit without the knowledge of Guruji. But she was caught by the Guruji, she crashed through the rest of the tree, down among the seeds of the broken fruit, at Guruji's feet. This incident makes Nomi know some qualities about her Guru, and he advises Nomi in many ways. She was very innocent, and she felt very much isolated.

Even at the age of seven Nomi was allotted with duties in the ashram, her work was to help in the garden, and she always keeps the place neat and tidy but she didn't know anything about plants. In the garden she saw a new man Jugnu, and he shares all his life to Nomi when he was a refugee. Nomi has to work in the garden after the school was over, she has to do her work for two hours. The students were being told never to leave the ashram, if anyone tries to go out of the ashram they were punished severely by the Guruji even if he is his favorite student.

When she and her friends stood near the fence at the ashram, they were caught by Bhola. Due to this incident it turned that they tried to cross the fence, but they originally did not want to do that. Nomi was physically tortured by the Guru, she felt very dislocated herself. Even though she lost her family in the beginning, she also loses her own self at present in the ashram. Nomi and her friends entered into the cottage; he drew the curtains. The room is filled with painting and sculpture, she was admired by all those atmospheres. Later she was harassed by the Guru, this made her face many inner sufferings deep inside her heart. She was broken and she felt unfriendly.

The story is told in flashback, in which the sufferings of Nomi from her childhood is evident. We can also get a view that how six years she spent living in an ashram, a holy place which was occupied by priests, guides, and sadhus etc, and it was headed by Guruji. He was publicly praised by everyone but made physical and sexual abuse on Nomi and her friends. Displacement of Nomi to the ashram made her face all the disturbance from that holy person. For such creatures in the world, acting as a spiritualist to the outer world but behaves like an animal inward. In the end Nomi falls into the trap of the Guru with unawareness in her.

Sleeping on Jupiter moves with the tenet and artistic makeup of Lost- and found concept. Roy scatters 'losses' all throughout the novel, it begins with the death of Nomi's biological family. When Nomi arrives in India from Norway, to collect what has been lost, she gets lost herself. The little Nomi says about her move from Jarmuli to Norway that she was parceled from one country to another. The psyche of Nomita is clearly portrayed by Roy, her writings is wonderful. She uses beautifully descriptive and very thoughtful ideas.

The reader inhabits the diverse worlds of Nomi. Her consequent transportation to the

Guru's ashram is the first "lost" trope and then it continues till the end of the story. She was marked with the 'lost' rubberstamp.

"Looser" is now a psycho- capitalist term, used for people who have not been able to bait worldly success. But it could also be used for those who lose things and people. In that particular sense, every single character in Roy's third novel has lost something; Nomi, her parents and childhood; Suraj, the photographer accompanying her on this filming assignment to Jarmuli, has only recently lost his wife to his best friend; Badal, the guide, loses his scooter, a lover, and almost his sanity; Johnny Tepo, the chaiwala on the beach, singing songs from a previous life, has happily lost his life as Jugnu in the ashram; of the three women travelling from Calcutta on a holiday away from their family, one lost her husband to a secretary once, another a Konkani lover, and the third, a victim of dementia, her memory.

One of the saddest losses is when Gouri, the woman loses a few lines from a poem, Roy later tells us the lines are from Jibanananda Das's poem, Bonolata Sen. Roy places her novel by the sea, that ultimate metaphor for lost and found. The sound of it brought back so many old things and forgotten memories. This novel successfully traces all the incidents which is beautifully mapped by Roy.

The novel is that nearly utopian beast- a literary page-turner. Roy confesses that writing this book was not easy, because its subject matter disturbed her and she found it hard to face the work. The blend of characters and the way the author connected their stories is refined. The way in which different storylines were weaved together and the past and present were blended skillfully.

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Tenacious Tribulations in Mahasweta's *Mother Of 1084 and Bayen*

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Abstract

Drama is the oldest and the highly celebrated literary genre. Drama originated during the age of classical Greek. Later, it was adopted by the university wits, nurtured by the Elizabethan dramatists. The versatile literary genre has undergone rapid and magnificent changes in its technique, narration, presentation, style and form without prejudice to its effects on the readers as well as the audience. Drama is the core of human emotions where a dramatist pens the plot with utmost care and feelings that have to be performed on the stage and witnessed by the audience. A play communicates in silence and sounds through the characters and the situations it presents. This paper entitled Tenacious Tribulations in Mahasweta's *MOTHER OF 1084* and *BAYEN* aims at portraying the Plight of women in the plays of Devi.

Keywords: patriarchal, subjugation, degenerated, subalternity

The rise of the modern Indian drama began with the British Empire consolidating its power in India. The Indian drama has its roots in religious faiths and religious performance. The act of writing for a woman is an opportunity to break her silence of ages because of a number of reasons. Drama of late has emerged as a strong medium for highlighting women's issues and an exclusive forum where women audiences could relate and connect the lives of women and share their perspective with the world. Women have found drama as a means of expression of their innermost feelings and exposing of personality. Women dramatists tried to enrich the field of Indian drama by projecting the inner world of feminine psyche in the theatre. Women playwrights focus the issues of violence, physical, mental and several other aspects of it. They have adopted the genre as a more practical means to present serious familial, social, cultural and political issues, the horrible crimes and practices of the society in a satirical manner.

Mahasweta Devi was born in 1926 in Dhaka to literary parents. Devi grew up at the moment when the national movement and freedom struggle were at their highest. Devi is motivated by the sense of history. She is a social activist. Devi is the recipient of Sahitya Academi (1979) and Jnanapith (1996) awards, a Padmasree for her active work among dispossessed tribal communities. Devi's five plays - *Mother of 1084*, *Aajr*, *Urvashi o' Johnny*, *Bayen* and *Water* are translated and brought out in the form of anthology.

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Devi's *Mother of 1084* exposes the subjugation of women. It crosses the boundaries of classified feminism. It deals with a mother who is a victim of the constraints of the male-dominated society. Sujata, the protagonist, is a misfit in her own family. Though she is well aware of the corrupt degenerated values represented by her husband Dibynath, she fails to disconnect herself with them and leads a compromising life. She loves her younger son, Brati, who is a man of clear ideas, but she does not try to know about his activities. Brati takes to revolutionary activities. He never let his mother know of his true self- although he thinks high of her as he is engaged in the programme of liberating the people from the clutches of the exploitative system. Brati is brutally killed. Ironically, Sujata comes to learn about his sacrifice only two years after his death. The search for her son leads to the realization of her own being as mother- woman and human being.

Sujata is in conflict with the world around her. She is compelled to adapt to the situation around her and also to accept the social norms and traditions. She is not bold enough to bring a change. As a result, she pays no heed to Brati's revolt the age-old several values. In this play, Brati actually deals with the universalizing human experience as an experience which drove many a mother and a son to martyrdom. Agitated Sujata says vehemently:

SUJATA: (addressing the audience) why don't you speak? Speak, for heaven's sake, speak, speak, speak! How long will you endure it in silence? Where is the place where is no killer, no bullets, no prison-, no vans? (F.P, 35)

In fact, with Sujata, Devi brings out the darker aspects of life where the persecution of the innocent continues unabated. Sujata feels suffocated under the weight of stifling values enjoyed on her by patriarchal society. Yet, she never ventures to disentangle herself from them. She is aware of her degenerated husband's womanizing and corrupt practices, but she says nothing against him. She bears calmly all her humiliations. It is only with Nandhini, Sujata comes to terms with her consciousness. Nandhini strikes her mind, and slowly she realizes that the questions asked by Nandhini offer a severe probe into the social, political and cultural conditions of the society. Commenting on the character of Sujata, A. Ramadevi in "Awakening of an Apolitical Mother; Mahasweta Devi's *Mother of 1084*" says:

Though the character of Sujata, Mahasweta Devi seeks to bring to light the darker areas of life where persecution of the innocent continues unabated. She is one of those victims where kith and kin had been done away with as a result of confrontation with the people in power. Sujata is a middle class woman, a sensitive wife and a loving mother but a strange in her own household that has reduced her

to an insignificant log” (139-40)

Bayen, Devi’s next play is a moving story of a sensitive mother who like Sujata, is placed against the powerful patriarchal institution. Chandidasi, the central character is a grave digger. Her job is to bury the dead children and protect them from Jacks at night. As long as she remains unmarried and is not blessed with a child, she goes on with her work without any complaint. She is fed up with her routine job. Having found an image of her baby son in the dead children she buries. Chandi pleads with her husband Malindar, to release her from the constraints thrust on her by the feudal society, by taking her to a town where nobody knows about them.

Malindar pays no heed to her complaints. Rather, he asks her to continue with her job, as it is a symbol of social status. However, Chandi does her work not for the material pleasures but for an obligation, she has towards her ancestors. Chandi, in spite of herself, is involved in the work of guarding the graves at night. The people led by Gourdas, brand her as a witch and condemn her to live away from her son and family. Though she is reduced to the animal status by the society, she is not devoid of human passion. In fact, the separation from her son and society has led to the realization of her being as a mother and a human being. When Gourdas plan to stop and loot the train by spreading bamboo sticks on the railways, Chandi runs to the spot and dies in an attempt to alert the accident. The defiance of age-old feudal values takes concrete shape as her son-Bhagirath comes forward to acknowledge the dead as his mother. The horror of the plight of subaltern woman is present the play *Bayen*.

The world Chandidasi belongs to is a far cry from that of Sujata of **Mother**, unlike Sujata, she comes to domes, who have been hailed as ‘Harijans’. Chandidasi like Sujata is an affectionate mother and a sensitive wife. It is revealed by Devi during the interrogation between Bhagirath and Malindar over Chandidasi who had become a bayen now:

MALINDAR: she had everything – when she was
your mother, my wife, I gave her striped saris
to wear, and silver-nickelled jewellery...
.you've heard of Harishchandra who gave
him shelter when he lost his kingdom
and became a beggar? (F.P -87)

In *Bayan*, Malindar, as a product of patriarchal, denies his own wife and brands her a witch when the crowd accuses of her evil influence. She rests her confidence only on him. She thinks that her husband could save her from the disgrace. The mutual love between mother and son is curtailed. As a mother, Chandidasi yearns to show her affection on her son but at the same time she fears that her influence will spoil the life of the child. The son is also trained to avoid his mother.. The place where she lives is isolated and her only company is the dog ,Jhumra.

Chandidasi has no voice of her own, she voices to her dog. Bayen appeared as a short story in 1971- before it was dramatized.

Devi's dramatic writing largely deals with subaltern characters, and her plays have been performed in rural and tribal areas. Devi examines the issues of subalternity that have otherwise been overlooked or misinterpreted. In particular, while many scholars fail to acknowledge the unique way that subalternity affects women. Devi's writing locates specifically female experiences within discourse of subalternity. Devi's women character includes wives, sisters and daughters of bonded laborers. Devi's use of drama and performance convey the oppression faced by subaltern women have clearly paved the way for the translation of the discourses of subaltern studies to film. As the issues in gendered subalternity that her writing explores has clearly been replicated in recent Indian cinema.

Indian women playwrights play a prolonged saga of violence and murderous frenzy where death image proliferate. Most of their plays revolve around the terms of love, sex and violence they portray the women subordinating. And male chauvinism in a male- oriented society. Women one not consulted in decision making and are often forced to remain indoors and are subjected to domestic violence and abuse, and physical and psychological oppression. Women crave for economic independence, self -reliance and to combat against discrimination, exploitation and victimization in the patriarchal Indian society. They portray women as slaves and victim within the institute called marriage. Devi portrays the lower – caste women as an ostracized community in orthodox Hindu Varna hierarchy.

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Negligence of Duty and Negation of Human Rights: A Study of Indra Sinha's Novel *Animal's People*

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Abstract

The paper dwells at length on Indra Sinha's *The Animal's People*, published in 2007, which brings to the forefront the plight of Bhopal gas victims and draws parallels to the neglect of the welfare of the working class people of our country even today. The paper is an attempt to raise a pertinent question of when will the governments of Third World countries become Welfare States rather than sacrifice the lives of their citizens for cheap material gains from First World Nations. The paper aims to make an earnest appeal to governments and policy makers to focus on less dangerous ways of advancements and consider the wellbeing of human beings and environment as of paramount importance because though Time is in a flux and keeps flowing away, the sufferings of the victims of the twentieth century corporate accidents still remains the same in the twenty first century even after nearly four decades of the mishaps. Emphasis is placed on developing an understanding of the factors that generate both the short and long term risks and consequences in major dislocations arising due to such disastrous events.

Keywords: Mishap, disaster, displacement, rehabilitation

Turning back the pages of world history and the records of scientific advancements, the twentieth century can be considered as the century of greatest developments in the scientific field and the most difficult and worst hit period that mankind had suffered. The two World Wars in the first fifty years of the twentieth century and the gravity of the havoc caused by the Wars made the world realize that another World War will result in the destruction of the world. Hiroshima and Nagasaki of 1945, the photograph of Napalm Girl in the Vietnam War of 1973, the Bhopal gas tragedy of 1984 and the Chernobyl disaster of 1986 trigger sorrowful memories about the destructive power of science. It is a pitiable state that many of the scientific inventions were made by the First World Nations and these countries set up factories in the Third World developing countries to manufacture the products and as a result the third world nations have to bear the brunt of the often used phrase that science is both a boon and a bane to mankind. Thousands of workers in these factories and the people in the nearby colonies have lost their lives in many dangerous accidents in these factories such as leakage of poisonous gases, emission of radioactive elements and constant effusion of pollution. The compensation sanctioned to the victims and the families is meagre and neither the companies nor the governments show a serious concern about the process

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of displacement, resettlement and rehabilitation. Even the judiciary is dumbfounded when crooked laws can aid the companies and governments justify the sanction of paltry compensation. It is disheartening to note that the victims have to knock at the gates of the government and legal machinery for many years to seek redressal.

The paper dwells at length on Indra Sinha's *The Animal's People*, published in 2007, which brings to the forefront the plight of Bhopal gas victims and draws parallels to the neglect of the welfare of the working class people of our country even today. The paper is an attempt to raise a pertinent question of when will the governments of Third World countries become Welfare States rather than sacrifice the lives of their citizens for cheap material gains from First World Nations. The paper aims to make an earnest appeal to governments and policy makers to focus on less dangerous ways of advancements and consider the wellbeing of human beings and environment as of paramount importance because though Time is in a flux and keeps flowing away, the sufferings of the victims of the twentieth century corporate accidents still remains the same in the twenty first century even after nearly four decades of the mishaps. Emphasis is placed on developing an understanding of the factors that generate both the short and long term risks and consequences in major dislocations arising due to such disastrous events.

The novel *Animal's People* not only reflects on a specific ecological disaster but also makes the people cautious about their survival necessity. The story is set in a fictional place called Khaufpur, which shows strong parallels with the toxic gas disaster that took place in Bhopal, the erstwhile capital of Madhya Pradesh in 1984. A large amount of toxic gas, methyl isocyanide leaked out from a pesticide factory owned by Union Carbide, an American corporate giant in the production of pesticides, on December 2nd night in 1984. Bhopal city was shattered to pieces as neither the administration nor the health officials knew how to handle the situation and the company had never conducted mock drills on handling emergency situations. People who inhaled the gas lost their eyesight and fell dead because of the toxic substances in it. Union Carbide claimed that the death toll is of 3,800 dead while municipal workers claim that there were at least 15,000 corpses. Until today the American company has not yet taken any responsibility and moreover, refuses to clean up the site as well as to compensate the victims properly. Therefore, approximately 25,000 people had died due to the exposure to the gas and the polluted water, and more than 1,20,000 continue to suffer from illnesses such as congenital disorders, blindness, extreme breathing difficulty, cancer and gynecological disorders even today. Although charged with manslaughter, the Union Carbide CEOs never appeared in the Indian court.

Animal's People is a parody to the real time incident of Bhopal gas tragedy. In the novel the leak of a pesticide factory plant causes thousands of sudden deaths within one night. The American company rejects to clean up the site and to compensate the victims. Therefore, the

population of the surrounding slums continues to suffer from numerous illnesses even decades later. In the novel this aspect is brought out by the protagonist Animal, a physically deformed orphan who is a victim of the tragedy. Nevertheless, it quickly becomes apparent that the novel is not only a reflection of the Bhopal disaster but also a caution of the impending danger looming large for the Third World countries in the hands of the powerful corporate First World Countries. When Zafar, the local activist leader, a spokesperson of the victims goes on hunger strike, he remarks to Animal:

Is Khaufpur the only poisoned city? It is not. There are others and each one of it has its own Zafar. There'll be a Zafar in Mexico City and others in Hanoi and Manila and Halabja and there are the Zafars of Minamata and Seveso of Sao Paulo and Toulouse. (*Animal's People* 296)

He indicates here that the situation in Khaufpur is not unique.

Throughout the world numerous people have suffered from different kinds of ecological disasters, in which the victims had to fight for compensation, which has been denied in many cases. Thus, the fictional Khaufpur represents a certain kind of place which is more prone to ecological catastrophe than other places for a definite reason. Animal says, "stuff like that doesn't happen in real life. Not in Amrika anyway. Here in Khaufpur it's different. Here in Khaufpur we had that night" (*Animal's People* 61). Animal's observation throws light on the fact First World nations are very careful about the welfare of their citizens and carry out dangerous experiments in Third World nations which at times might create great havoc. Permission is never granted by the First World Nations to set up these factories in their countries. Disasters like the toxic gas leak do not seem to happen in places like the fictional America, but they happen only a places like Khaufpur. This observation can be related to a process of what Rob Nixon calls "the transnational off-loading of risk from a privileged community to an impoverished one" (46). Thus in the case of *Animal's People* the Kampani (as Animal calls the American company responsible for the gas leak) not only outsourced the labour but also outsourced the risk for the surrounding environment and population that such perilous work entails by locating its highly dangerous manufacturing units of pesticides in India. To imagine that a catastrophe like the one in Khaufpur were to happen in a city in fictional America means to assume that people would sue for and most likely receive compensation for the damage caused by the effects. At one point Animal wonders:

"Do you suppose anyone can explain, why did the Kampani choose this city to make its factory? Why this land? Is it by chance that the old name for this place is Kali's ground, ground of death and destruction?" (*Animal's People* 32)

In an ‘impoverished city like Khaufpur, a corporation can surely expect less resistance from its population, as they were socio economically poor and downtrodden. Zafar explains that, contrary to themselves the American company, “has everything on its side, money, powerful friends in the government and military, expensive lawyers, political power and public relations men. We people have nothing” (*Animal’s People* 54). The power and the influence the company enjoys is evident in the above lines.

These distorted power relations of the globalised world permit the Kampani to refuse to appear in front of the Khaufpuri court, “claiming this court has no jurisdiction over them” (*Animal’s People* 52), as Zafar puts it to the local judge who deals with the charges pressed by the Khaufpuri activists. Thus corporations like the Kampani in *Animal’s People* take advantage of their power over third world countries and outsource the risks of ecological disaster there, which naturally increases the chance of ecological disasters in the so called Global South as opposed to the Global North.

The narrative employs a very striking imagery to demonstrate the disparity between the privileged communities and impoverished communities. Within the global society, the Khaufpuris are portrayed as ignoble people. When the Kampani lawyers finally make an appearance in Khaufpur an old women addressed them: “You were making poisons to kill insects, but you killed us instead. I would like to ask, was there ever much difference, to you? (*Animal’s People* 306). This reinforces the idea that not only the place that these people inhabit is ecologically dispensable, but consequently the people themselves are regarded as dispensable. Thus, the occurrence of an ecological mishap brings to limelight a social hierarchy in which the Khaufpuris are put on the same level as animals or even lower. *Animal’s People* illustrates this on a global scale, as the constant comparison takes place between the two fictional places America and Khaufpur . For example when Animal talks to the foreign journalist who wants to publish his story, he calls him sultan among slaves, “For his sort we are not really people. We don’t have names. We flit in crowds at the corner of his eye” (*Animal’s People* 9). Animal is ironical about the treatment meted out to the native victims by the foreigners.

But even within the disposable place of Khaufpur, there are certain places that are more dispensable than others. The protagonist Animal belongs to the lowest class within the population of Khaufpur, the ‘Kingdom of the Poor’, the Nutcracker-slum, where the population suffers the most from the consequences of the gas leak and hence the Kampani’s outsourcing of risk. Animal has to walk on his hands and feet because of his bent back and prefers to be classified as an animal, because, “if I agree to be a human being, I’ll also have to agree that I’ am wrong-shaped and abnormal” (*Animal’s People* 208). This animalistic imagery demonstrates a social hierarchy.

The local government, the people's representatives, who could and should protect everybody and especially those living under the most difficult circumstances, live relatively unaffected by the disaster and do not show any interest in improving the appalling living conditions in which their poor citizens' have to survive. On the contrary they are bribed by the foreign corporation and the Indian bureaucracy denies publicly that the drinking water of the community is contaminated and therefore they suffer with so many health issues. When the trial against the kampani eventually makes progress, because a judge has taken up Zafar's proposal to threaten to shut down the Kampani's other assets in India, the judge is transferred so that justice is delayed and thereby denied. Overall, people who inhabit places that have been classified as dispensable are treated accordingly.

The people who are categorized as disposable face more consequences than health and their wellbeing is put at risk. Another aspect is also brought up in the novel in addition to this physical suffering is that the rich past and history of the city is wiped out. When Animal looks at the factory's wall which is covered with protest writings against the kampani he think, "... this wall is its, the city's history plus also where its history finished without warning when no one was expecting it" (*Animal's People* 272). The damage inflicted on the racial wellbeing of a class of human beings and the environment by leakage of chemicals is evident in this passage.

The place Khaufpur is now solely associated with the disaster. At one point Elli, an American doctor who comes to Khaufpur to offer free medical care to the people, tells Animal how an old doctor complained that Khaufpur's former rich culture is being forgotten, and now the city's name will always be connected with the disaster. She is enraged because she thinks that the fact is, thousands of people who lost their lives are more important than the erasing of the city's past. Nevertheless, the Indian doctor brings up an important aspect here. The disaster has not only erased their past but also the acknowledgement of their culture. People now seem to be primarily concerned about the pollution and its health consequences. The character of Somraj illustrates that people are not only physically incapable of working but also culturally inactive. He was a renowned and passionate singer for all of his life until the night of the catastrophe, the toxic gases impaired his respiratory system so severely that he was never able to sing again. Thus the place is now exclusively representing the disaster which deprives its population of their past culture and makes them feel forlorn and forsaken having lost their familial ties, ancestry and feeling deprived.

The debate about the global environmental crisis is certainly a complex and controversial one. The novel *Animal's People* draws attention to an aspect that needs to be taken into consideration, namely to the fact that locality is an important factor when it comes to ecological disaster. The vulnerable places are therefore clearly considered as dispensable and as a

consequence the local communities in these places are classified in the same way. They are deprived of health as well as of their capacity of being able to identify themselves with their own culture and past. On top of that they lack the resources to demand proper compensation. Hence, a spatial relocation of ecological risk and disaster also reflects a social hierarchy, hierarchy between the rich and the poor, the powerful and the disadvantaged. In the end, the novel does not offer a utopian solution which corrects all the world's inequalities. Animal decides to decline Elli's offer to take him to America to receive a treatment which might enable him to walk upright again. He prefers to keep his old, familiar life, musing.

At the same time, the novel alerts to the fact that this cannot and will not continue infinitely. This will eventually lead to an uprising with a great impact, as Animal predicts. He finishes his story on a sinister yet hopeful note, "All things pass, but the poor remain. We are the people of the Apokalis. Tomorrow there will be more of us" (*Animal's People* 366). This observation is Animal's unhopeful note about the magnitude of the disaster. *Animal's People* explores the really big issues like justice, equality and the nature of humanity.

Though not mishaps, the public uprising in Sterlite Copper Plant issue in Thoothukudi , Tamil Nadu in May 2018 and the ongoing issue of diverting water from Tamirabarani river to Coco Cola bottling units in Gangaikondan, Tirunelveli district are recent issues where overseas corporate giants tie up with the Indian bureaucracy to hit at the life source of ordinary people. The pollutants in the residue in the copper plant leads to health issues in the workers and commoners living near the copper plant and so is the case of diverting river water meant for agriculture to the bottling units resulting in unemployment for the farmers of the region. And in turn the waste chemicals are diverted by these units into the river, polluting the river water and leaving it undrinkable. This will lead to the depletion and contamination of the ground water too.

These two issues are drawn as parallels to Animal's remarks that all things pass but the poor remain and there will be more poor people in the forthcoming years. At this instant, the concluding lines of the paper aims to raise the pertinent question of when will the Third World nations turn into Welfare States and realize that providing a clean environment for its citizens is of utmost importance than playing a pawn with the lives of poor citizens.

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Depiction of Human Rights' Violations in the Select Plays of Vijay Tendulkar

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Abstract

This article is about to analyze how the violation of human rights depicted in the plays of Vijay Tendulkar. Women being half of the population, still leads abusive life in the society. Probably, in the Vijay's women characters, in the one hand they are not aware of their own self and in another hand they used to accept the scathing relationships. Women characters in the plays of Vijay Tendulkar, are undertaken for implications of human rights. And its observance and ignorance will be clearly scrutinized and justified in this article.

Keywords: Human Rights, Women Rights, Violation, Abusive Relationships and Legality.

Human rights are fundamental needs of the human beyond gender, caste, religion and origin. Any other division in the society cannot influence or deny it. It builds a strong structure to promote and protect the rights of humans function as civil, cultural, political, economic and social rights. In the modern history of laws, the human rights law framed and amended in the year 1945 and 1948 respectively in the Charter of the United Nations and the universal declaration of human rights. Since then, the UN works on this law and constantly expanded to develop the specific standards for women, children, persons with disabilities and minorities. Yet the origin of human rights has emerged and evolved since from the ancient time. To proving that simply we can take any religious preaching's, it must included the fundamentals of human rights. For example in Christianity, Jesus Christ says, "shows love to all being as you love yourself". In Hindu religion, service to the being is the service to the god and Buddhism instruct that not to kill even insects and animals. On the whole all of the religions taught us the one thing that the god is dear to you, who has no ill will to any living being. That is the soul of all the religious doctrines and the core seed of the humanity. Now it developed to the legal dogma as Human Rights.

Every day we see lot of human rights violations not only in India but it is happening all over the world. Still we are trying to control the underworld slavery, child crimes, women suppression and minority subdues. In this recent year 2019 onwards, there are quite a lot of crimes against humans by humans. For example the Pollachi sexual abuse case is the major crime case in Tamilnadu. Which involved nearly hundreds of humans including high officials, decent

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professionals like doctors and engineers and educated men and women. The victims and victimized any of them are not illiterates and well educated to operate the social medias still they are committed to these filthy crimes. The case is on the court, not yet conducted proper first hand investigation and completed the prosecution even if this case has openly declared direct evidences. At the same time in the Hyderabad gang rape case, within a month of the crime had committed, the Telangana police encountered the rapists, who are all four raped and murdered the woman. In many countries still the black market is running on the slave trade in direct and indirect modes in online too. In the BBC NEWS channel on the November 1, 2019 the program named “Maids for sale: Silicon Valley’s online Slave Market” was aired and investigated the real slave trade market and interviewed the slaves. Thus we are developed in multi dimensional world but still facing the cruel issues against humans by humans. That’s the worst thing we have to improve on constantly.

In the play Kamala, the character Kamala is a slave brought by the journalist Jaisingh from the Luhardaga bazaar in Bihar for the two hundred and fifty rupees. Selling a slave or brought a slave or keeping a slave in any form and in anywhere in the world is legally condemned to the legal consequences. Here in the Kamala’s case, Jaisingh and his team clearly planned and executed to investigate the slave trade in Bihar in order to expose the human rights violation and the extreme cruelty to the humans. This play is a result of a real life incident from the author’s life. He was inspired from a news report in The Indian Express the slavery incident exposed by a journalist Ashwin Sarin happened in 1981. Vijay took this incident as a seed and developed his own characters and scenes to write play, Kamala in the same year.

In this play Vijay Tendulkar expressed four degrees of cruelties. The first and the fore most serious issue is the direct slavery. In the International Human Rights Law Article 4 secures us that No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms. In Indian penal code slavery is Non-Bailable case and strictly punishable act as IPC section 371 describes that whoever habitually imports, exports, removes, buys, sells traffics or deals in slaves, shall be punished with imprisonment for life, or with imprisonment of either description for a term not exceeding ten years, and shall also be liable to fine. The second degree of issue is that the indirect slavery of being a typical Indian housewife, Sarita wife of Jaisingh. From the very beginning of the play to the end, Sarita’s character is not happy with all of duties as a housewife and indirect assistant to her husband for all of his day to day essentials from food to sleep. She is not only unhappy and felt like a slave to her husband and wish to come out from her secondary status. Sarita’s own words are the evidence for his secondary status feeling as,

Sarita: why? Why can’t men limp behind? Why aren’t a woman at least ask to live her life the same way as a man? Why must only man have the right to be a man? Does he have one extra sense? A woman can do everything a man can. (Kamala 47)

In a frustration she asks all such questions to her uncle Kakasaheb who was an honest journalist and a Gandhian follower. While this argument she continues to pour out her so longer controlled anger to her uncle. She told that this situation and this reality must be changed. As she said,

Sarita: this must be changed. Those who do manly things will be equal to men. Those who don't, are women. And there will have some among them who have beards and moustaches too. Isn't being prime minister of India a manly thing? And isn't it an effeminate thing to grovel at that prime minister's feet? (Kamala 47)

Sarita is arguing of the injustice to women. Women are not respected and treated well and equal to their hard work and success. Even a women prime minister hasn't received of enough reward to the work she did. In her life she is managing all the household works and taking care of all her husband's needs. She is acting full time assistant to her husband. Even single missed phone call information not noted down properly will receive a slap to her from Jaisingh. From that he is abusing her physically by beating her. According to the International Human Rights law, in the Article 5. No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment. Then which gives him a right to beat her. In the very end of the play she realized herself and want to change her life as she said,

Sarita: ...when will I stop being slave. I'll no longer be an object to be used and thrown away. I'll do what I wish, and no one will rule over me. That day has to come. And I'll pay whatever price I have to pay for it. (Kamala 52)

After all this she returned to her daily routine because Jaisingh lost his job and being in depression. To console him she gave up all her rebellious ideas to invoke her fortune. Sarita is a exact picture of majority typical Indian housewives. Inadequate to this incident, in the play Sakharam Binder Laxmi beats her husband and thrown away him whenever he come to live with her. Thirdly the Jaisingh model journalism is another inhuman thing. He reported in his news articles that he is a well supporter of humanity and against the ills to the humanity. But in reality he is brought the girl Kamala and showed any mercy to her. When she needs rest, he refused and asked Sarita to wake her up for discussion with him. And when he took her to the press conference she was still wearing the same torn saree and dirty. Sarita insisted Kamala to take bath and change her cloth before going to the public but Jaisingh again refused here and said only if she comes with this original appearance is all the media wants and that will create a great impact on the public. In the International Human Rights law Article 24 says, Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay. Here he refused Kamala to take rest. And in another situation he refused Sarita to take rest when she was tired. Thus he did all the investigation about the slavery and did this to get fame in the public and get

promotion in his job not to eradicate the cruelty and transform the inhuman things. At the last the fourth degree of issue is that the Kamala was embarrassed in the public by the media. Firstly she was not expected to face the huge public and not experienced to answer such sharp questions by the media. She is just a poor illiterate girl who was brought up in the slavery environment and trained well to obey and work hard for the master and his house. She was scared to stand among the huge men media group and the questions they raised increased her mental illness. Considerably this play Kamala has build on the good base to express the inhuman acts in the Seventies India.

In the play Encounter in Umbugland, Umbugland government refused to give rights to the Kadamba tribe people for their fundamental right to live on their land. This is the allegory of the Bangladeshi war of independence during Indira Gandhi period in the year 1971. The ministers of Umbugland has a cunning enemy towards the Kadamba tribe to capture their inherited lands to use their own business purpose. To the selfish benefit they denied all the government plans to the tribe and prohibited all the fundamental rights to live, have food, shelter and security by the state. This issue comes under international human rights' minority rights and fundamental rights in Indian Constitution. When the queen Vijaya come to know the truth and decides to help the tribe. The ministers were against her beyond all of the hurdles she succeeds in giving them the rights and secured their fundamental needs. In this way Vijay Tendulkar praised the bravery of Indira Gandhi of her bold and upright rule in India. At the same, that was the time of application of the Drafted Indian Constitution and the major conflicts aroused of practicing the law from transforming the conventional Indian setup. This minority issue of Kadamba tribe is the sample of executing the Fundamental rights in India which secures the civilian to the right to live, have food, shelter, education and health care and so on.

In the play, Silence! The Court is in Session, Miss. Banare is the protagonist who is young, well educated, rebellious and self-sustainable earner. She works voluntarily in The Sonar Tenement Progressive Association, a drama troupe which works for social awareness through drama. All of the other members in the drama troupe were less educated and feeling inferior to Miss. Banare. She is more confident and liberal in nature that creates a bad impression on her. She sings from her heart no matter where she is in. These songs are the indicators of expressing her state of mind. In the beginning she sings, "...I've a sweetheart..." (Silence 58) and in the end of the play she sings, "... why, oh why, are yours eyes are so red?"...Someone has stolen my nest away..." (Silence 121).

Before the original mock play starts, they have some time for rehearsal. When she went to wash her face the other members of the group were planned to do a mock trial on Banare to irritate her. She was unprepared and does not know what is going on around her. Ponshe is standing before her and told, "Miss Leela Banare, you have been arrested on suspicion of a crime of an

extremely grave nature, and brought as a prisoner before the bar of this court.” (Silence 74) Without her knowledge every other character were setting on their place for the trial. A woman who was purposely abused emotionally by her fellow actors to insult her publicly. They accused her of the crime of infanticide which comes under Section No.302 in Indian Penal Code to damage her name and character. They touch upon her personal and private factors of her past to assume and prove the crime is true. She is alone arguing for her but every time she opens her mouth to defend her the court cried for Silence!.... Literally the court silenced her not to defend on her side and listens to other aspects of the case. The court is meant to treat everyone equally to the Law. It is a social injustice happened to a women and it shows the clearly the male domination in the legal system of India in the sixties. In the International Human Rights Law, Article 6. Everyone has the right to recognition everywhere as a person before the law. And in the Indian Constitution, Article 14 secures the fundamental right of a citizen that Equality Before Law. Here they are violating these laws and did unconstitutional factor.

In the end the judge of the mock trial, Mr. Khashikar is notwithstanding the verdict and declared a lengthy detailed judgment that,

Kashikar: Miss Banare...the crime you have committed is the most terrible. There is no forgiveness for them. Your sin must be expiated. Irresponsibility must be chained down. Social customs, after all, are of supreme importance. Marriage is the very foundation of our society’s stability. Motherhood must be sacred and pure...moreover the future of posterity was entrusted to you. This is a very dreadful thing. The morality which you have shown through your conduct was the morality you were planning to impart to the youth of tomorrow...no memento of your sin should remain for future generations. Therefore this court hereby sentences that you shall live. But the child in your womb shall be destroyed. (Silence 119)

This judgment is completely a false one according to the human rights law and to the Indian Constitution. There is no amount of equality, liberty, justice and fraternity in this judgment. Nobody has right to decide the life and death of another but here the unborn child restricted to live and the court insist to destroy the baby. It is cruel and injustice to the humanity. In the international human rights law Article 25 section (2) Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection. Thus the fact of judgment is completely illegal, total violation of the law and destruction to the healthy humanity.

To concluding this discussion, Vijay Tendulkar’s plays were full of human’s family, political and social relationships. He took his characters in real life so that his all scenes and

messages were closely related to his contemporary life. Constantly he is making his characters to reflect and influence the society to aware of the violence and open their minds for positive change for good fortune. The laws of the world, either its universal or regional, made for good, peaceful and healthy humanity. The authors like Vijay Tendulkar has a social concern and wants to change the world so that they were bravely showing the exact image of what is happening around their world.

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The Vulnerability of Women in Bharati Mukherjee's *Jasmine*

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Abstract

This article brings out the vulnerability of women through Bharati Mukherjee's *JASMINE*. The novel serves to illustrate the generosity of strangers in culture, where woman are subject to male authority. It is a novel of survival, expediency, compromises, losses and adjustments involved in the process of acculturation to American life. As an immigrant Mukherjee's explore her experience as recounted in the story Jasmine who rebirth through the name for identity. She faced the society with emotional weakness. Jasmine destiny made her survival and finds strength in her femininity. She experiences the life of liberty with the mask of identity crisis.

Keywords: Survival-identity-culture-destiny-rebirth-adjustment-losses

Literature shows the worldly image with many different views. Literature is a Latin term. Literature most commonly refers to works of the creative imagination, including, poetry, drama, fiction, nonfiction and some instances. Literature represents the culture and tradition of a language or a people. Bharati Mukherjee was an Indian American writer and professor, she was born on July 27,1940 at Calcutta. She is one of the well-known feminist writer and novelist whose writings mainly focus on major issues of the women's. She published number of novels and short story collections. In her works she writes about the cultural changes and alienation in the immigrant experience. She gets National Book Critic Circle Award for Fiction.

In this novel Bharati Mukherjee present about a young Indian woman in the united states who, trying to adapt to the American way of life in order to be able to survive, changes identity several times. Bharati Mukherjee uses cinematic techniques of flash back and cross cutting to fuse Jasmine past and present. The author tries to show the darker side of immigration, especially an Indian woman through the character of Jasmine, she is the female protagonist of this novel, she faces lot of obstacles in her life and tries to adjust all the painful conditions. Bharati Mukherjee explores how female get sufferings and struggles in this society.

Jasmine is a poor young ambitious woman who migrates from Hasnapur to U.S.A. The novel begins with an astrologer's prediction that Jyoti, who later becomes Jasmine, in her childhood she lives in her small village Hasnapur, she married Prakash Vijn, he is an engineering student and a modern city man, and he loves to lead a modern life. After the marriage Prakash

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renames her wife as Jasmine and gradually molds her to become a new woman. At the time Prakash gets a chance for his higher study in American Institute of Technology. So, they were start dreaming about their life in America but their ill luck, Prakash was tragically killed by a religious extremist in a bomb blast before they can fulfill their dream. After her husband death the boat caption Half-Face seduced her, in his view she only as an object. So, she wants to kill herself but she did not do that, because she wants to fulfill her husband dream. So, she murdered Half Face and escaped from that place and she begins her journey into America.

In America, she meets Lillian Gordon a woman whose personal mission in life is to help Americanize. Lillian gives a new name as *Jazzy*, with her new nick name Jasmine slowly improves her confidence. Mrs. Gordon teaches Jasmine to how to behave the outside world and also change her costumes. She started wearing T Shirt, tight cords and running shoes, then also started following the American tradition.

Jasmine meets her husband's professor Vadhera, who agrees to get her a green card for three thousand dollars, at the time Lillian Gordon's daughter Kate Gordon arranged a job for Jasmine to take care a child for Wylie and Taylor Hayes. She is happy in her position and slowly falls in love with Taylor, he gives a new name to her as *Jase*, she leads her life with her new identity, in the company of Taylor and Duff she feels as a complete human being. She started loving her new life and she forgets to accomplish her strange mission for what she had come to America. At the time she saw a man called Sukhwinder who killed Prakash in the bomb blast. So, she moved away from this place, now she left alone.

Then she moved to Iowa and works under Bud Ripplemyer, a bank officer, he was a fifty years man. He divorced his wife and gives a new name to Jasmine as *Jane*, she serves Bud patiently, she makes him comfortable and takes over all his duties. In the meantime she gets pregnant, but they don't get married, now she started following the American family lifestyle with Bud she very much acts like a perfect wife. She sacrifices all her dreams and wishes Jasmine's every moment is a calculated step into her Americanization and with each development a vital change is marked in her personality. Even at the end of the novel she wants her identity to suppressed by someone, thus the novel Jasmine reveal feminist concern and cultural conflicts with the results of change and the effects of past on present.

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Quest for Identity in Anita Nair's Ladies Coupé

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Abstract

This paper focuses on Quest of women's for identity at it was beautifully in the novel Anita Nair's "Ladies Coupe". This novel focuses the obstacles and challenges of the woman in the society. Akilandeshwari travelled for survival is effectively portrayed by Anita Nair. The novel clearly depicts the sensibility and psychological insight and brings the issues to the light. This novel also raises a strong question, whether woman are suppressed and oppressed in this patriarchal system. This paper reveals the subjugation of women as a central theme. Anita reflects women's struggle for her Identity.

Keywords: Strength and Power, Slave in the conservation, Survival and Psyche, Identity and Subjugation, Patriarchal and Suffering.

This paper deals about social issues in literature. It show the feeling of own experience for person within the society. All the people have been influenced by the culture, superstition belief, tradition, norms in society. Anita Nair's is an emerging writer. In her novel the better man ladies coupe she expresses the meaning of "coupe is ladies compartment. This is a real incident Anita Nair's born 26 January 1966 Kerala, Nair's was educated in Chennai Madras. Arch of the excellence award by the India achiever conference, New Delhi for literature 2012 Kerala Sahitya Academy award for the contribution to literature. Anita Nair's ladies coupes follow the journey of five middle protagonist. Akhila who is in independence the book was published in 2001. There are seven character in this novel. The first one is Akilandeshwari, 45 years old belong to Hindu family and unmarried women. She spend her whole life to her family. The society man's are anytime think about women's as only for the cooking glass of the room. Women are depend upon parents before marriage.

A Women is not meant to take on a man's role or the gods would have made her so.
(chapter 1, pg no 14)

Later after marriage they should follow the words of husband. I am going to convey about the patriarchy protagonist Akhila is no one else. This novel reflects the seven women has different problem faced in their life. Women wants an equal rights and own Identity to them. Many women are purely abused by some men. So is this Ladies Coupe novel one exemplified the issue of

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feminism. It was viewed through sheela vasudevan. She was 40 years old younger lady of those ladies. She has one friend Hassina. she visited her friends home. During that time, sheela abused by Hassina's father. So there was no way to treat own Identity of women. Because of this Incident, the woman's can't easily trust anyone.

But a women has to seek that vein of strength in herself ,it does not show itself naturally (chapter 9,pg no 221)

This also is one of the drawback who are all can't create their own Identity in this society. Every woman's wishes should become a good participation in this society. And also she wants to make a Identity, protect themselves. And many women writers should create their own Identity equal Rights to man through poem, novel, short story, some action. So we are all have to create good support to those abandoned, unsupported ladies. We shall follow many view of ideas that are to make a plan, to share the awareness of feminism to know the correct meaning of quality self -care, to motive others for treat a woman a like a women. Women's are not slave.

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Inhumanity in Society: Child Abuse and Bullying in *JOKER*

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Abstract

Child abuse is the crime that attempts by the person who had abnormal pleasure with innocent children. The sadistic mindset makes the criminal to do that crime. Obviously, victims are sufferers; they go through psychological and physical problems. These are not temporary; it follows them to their dead-end. In the movie *Joker*, child abuse is a root cause of tragedies. This article is an attempt to project the critical approaches of the minute feelings of victims and criminals from their perception as a reflection through the mirror of *Joker*.

Keywords: Child abuse, Bullying, Neglect, Maltreatment, Domestic violence, Abnormal crime.

Introduction

Joker, the psychological thrilling movie was directed and produced by Todd Phillips in the year 2019. The story based on the party clown unsuccessful comedian, Arthur Fleck who was termed as *JOKER*. The plot was set up in 1981 in Gotham City, US. He was abused in his childhood days and suffers from the nervous disorder and disorder of laugh at inappropriate times. He quotes that "I hope my death makes more cents than my life" (*JOKER*) elaborated on the truth that he is in poor status. The fact is he depends on social services for his medication. This paper deals with the effects of child abuse and leads to do crime just to survive.

Child Abuse and Bullying

Child abuse is nothing but the physical maltreatment or sexual molestation of a child. Arthur was abused brutally by his adoptive mother, Penny Fleck's abusing boyfriend. Statistics say, (1) Approximately 5 children die per day because of child abuse. (2) 1/3 girls and 1/5 boys will be sexually abused in their minor stage. (3) 68% of kids are abused by a family member. (4). In the United States, more than 4 children die from child abuse and neglect every day. (5). Over 70% of these children are below the age of 3. (6) 2.9 million crimes of child abuse are reported

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every year in the US. (7). About 80% of 21-year-olds who were abused as children met criteria for at least one psychological disorder. (8) Abused children putting them at greater risk for STDs.

This inhumanity action leads our children to experienced Partial brain development, Health issues, Psychological issues, Relationship issues, Substantial abuse, Behavioral issues and Abusive to others. Likewise, poor Arthur having a disorder of laugh at inappropriate times if he got tensed. We can find the abnormalities in his behaviors. In the very first scene, he makes his lips smile and sad. Laugh in front of a Psychiatrist in counseling. When he played with a kid on a bus, the mother of that boy shouts at Arthur but he laughed loudly. In comedy shows, he laughs late for every comedy. He smiles very vigorously when he loses his party clown job. He saw the three drunken teasings at a young lady he starts to laugh. When he is doing Standup comedy, he starts to laugh even he can't deliver the comedy on stage. Even he came to know that his mother's action is the reason for his disorders, he starts laughing loudly. His weakness and his clown work lead others to tease him. He mentioned the words which were advised by his mother, "My mother always tells me to smile and put on a happy face She told me I had a purpose to bring laughter and joy to the world" (JOKER), that's why he laughs even in the tough moments. But nevermore, "Don't forget to smile"(JOKER) turn into "Don't smile", Joker can't hide his gloomy anymore, it's reaches the end.

Bullying is inflicted physical or emotional harm. At that time, Gotham city was affected by crimes because of Neglect and Unemployment. Of course, Arthur too goes through this toughest task. He was teased by a gang of boys by robbing the advertisement board from him when he danced with that in the road with a clown costume, Arthur tried to chase them and get back, but dominant gang beat him black and blue. Then he was beaten by 3 drunken because of irritation on Arthur's laugh in Train. In a TV show where Arthur works mocked his comedy clips by the host, Murray Franklin."The people expect you to behave as if you don't!"(JOKER)

Bullying leads the person to feel Anxiety, Depression, Low Self-esteem, Suicidal thoughts. One of the studies says 60% of boys that bullied in Middle school had criminal convictions by age 24. Arthur killed 3 millionaires for Self-defense, Killed Mom, Penny Fleck for letting her boyfriend abuse Arthur, His Friend, Randall was killed revengefully for a lie about the gun. Murray Franklin was killed to mock his comedy clips in life. Killed illusionary his Neighbor, Sophie Dumond without any reason. In end, psychiatrists too killed without any reason. Actually, his abnormalities show off in every scene in this film. He imagined that Sophie Dumond, and he was in a relationship, actually, that's an illusion. Randall, who gave the gun to Arthur and who lies for the gun when Arthur lost work at the hospital, was killed without any valid reasons.

No one can't tolerate when somebody teases or bullies, as a differently-abled, Arthur was shot by three drinkers like hell, for the sake of survival he shoots them. When he came to know about his childhood abuse cause of his mother's litigation by the Psychological counseling reports of his mother leads him to kill her brutally. But we can't think logically for the showoff murders of Sophie Dumond and Psychiatrist in the last scene. He leaves Sophie's apartment with blood stain and in the last scene, he leaves the counseling with the blood strained footprint. There is no symbol for their death so we can't say whether they die or not. Maybe that's an illusion of Arthur's perception. In the climax, Thomas Wayne and his wife were murdered by one among the rioters in front of his son and left him as a "Neglected child".

However, we control these abuses by-laws, till now we didn't create and give peace and colorful life to children. Even the abusive words will abuse children and adolescents. If Arthur was not abused, He may not suffer by Mental and Nervous disorders. Obviously, we won't bully anyone and won't become a murderer.

Conclusion

As human beings, We are failed to be human. Don't have any awareness or care of others and other's children. As selfish creatures, we just protect ourselves and our relatives and friends. Seriously, "Everything is fun for the crowd". We should feel others' emotions like our emotions. We should spend time on children every day. Make them feel comfortable and brave to face Social evils. Insist them, "No good touch, No bad touch but DON'T TOUCH". Should treat everyone the same as we expect from others, then only we can build our society in a righteous way with humanity.

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Conflicts in Human Values in Doris Lessing's *Martha Quest*

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Human values continue to be affected by the space and time, which are culturally conditioned. Family is considered social group that has been emotionally connected with certain values; these values are about to change when the relationship among the members in a family is morally brought into some conflicts. This paper explains how Doris Lessing's *Martha Quest* as a family narrative attempts to map the conflict behavior plotted in the relationship of Mr. Quest, Mrs. Quest and Martha.

Doris Lessing began to sell her stories to magazines at the age of fifteen. In golden notebook she gained international attention from audience. Lessing declined a damehood (DBE) in 1992 as an honour linked to a non-existent Empire; she had declined an OBE in 1977. Later she accepted appointment as a Companion of Honour at the end of 1999 for "conspicuous national service. She was also made a Companion of Literature by the Royal Society of Literature. In 2007, Lessing was awarded the Nobel Prize in Literature She received the prize at the age of 88 years. She was the eleventh woman to be awarded the Nobel Prize for Literature by the Swedish Academy in its 106-year history.

The family narrative, *Martha Quest* is reviewed using postmodern point of view to study how the family members get into a kind of conflict, demoralizing themselves. Family has been long recognized as a social schema concerned for human values. But the postmodern perspective takes a digression to show how the age old value based system like family shattered or disintegrated. The story line is primarily set on certain human values but the resistance of younger generation against these values proves to be liberating one from all the family clutches.

The novel *Martha Quest* revolves around the conflicts in human values that are interlinked with the characters Mr. Quest, Mrs. Quest and Martha. The concept of tradition, to Mrs. Quest, plays a vital role in promoting human values but in the modern times the younger generation finds satisfaction to antagonize it because it is old, considering dogmatic. "Two woman explain Martha how they had behaved when young, the phrases of their respective tradition." (MQ8)

Martha turns deaf ear towards her mother. Mrs. Quest feels about her daughter to her colloquies. Mrs. Quest crony advises Martha about the traditions and rituals to be followed by girls. But Martha turns deaf ear and minds her own business. Even reading has been treated by women folk as the practice of men for which they are entitled. In this regard her mother finds fault with Martha's choice of books: "Mrs. Quest did not say, 'you are supposed to have strained your

eyes, why are you reading? She made such remarks as ‘you do it on purpose to upset me! ‘or’ why do you have to read that kind of books?’ (MQ30)

Martha is a tremendous reader. The shelves in her room were filled with poetry books and fairy stories collected since her childhood. In the living room, her parent's bookcases were filled with the classic. But Martha’s mother dislikes her habit of reading books; she asks her to work and act like a girl child. Martha received book parcel from joss, entitled the social Aspect of the Jewish Question and inside was a note there was address to dear Matty Quest that this would be good for your soul. To some extent, responded positively to her mother’s word’s. After some time, when Martha complained against Mr. McFarline who misbehaved with her, her mother was not ready to accept her words, saying ‘Nonsense, you’re imagining it, he couldn’t have done” (MQ 69&70).

What Martha comes to say is duly denied by her family. Mrs. Quest begins to say about girl's rituals the very first rituals a girl wants to be submissive and she wants to be quiet and silent. She has no right to speak and decide her own life. She must undergo a caged life. “Very well,’ she said angrily,’ I will leave’. She and her father looked at each other across the breadth of the table her mother sat in her usual place at the heads; and those two pains of dark and angry eyes stared each other out” MQ (pg 70).

For pity things, Martha's mother sees rituals. Martha cannot withstand this kind conservative practices imposed on girls by their own mothers, talking. She is not able to manage the notions of her parents, surroundings, relatives which are from the postmodern stand, considered to be dogmatic. So she planned to move out of the city and she finds a new job. To criticize and reject social institutions like family in which there are no objective criteria of moral judgment, no universal bases for moral values.

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Preaching Moral Values through Teaching Poetry

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Abstract

Today, the world is mediacentric. Smart phones are digital devices that make a considerable impact on human values. Technology tends people to be confined to their self-centred space. One can notice so many events that occur every day. When any accidents or horrible incidents take place, people are inclined taking videos instead of helping the victims. It is obvious that students are engaged in anti-social activities in public places. Their curricula still comprise literary texts, which have prime objectives like promoting human values besides enhancing students' creative and critical skills. Especially, teaching poems are directly or indirectly preparing young minds in schools and colleges to be morally fit challenging the sordid society. So, learning of human values has been playing a vital role in the students' life. To rehabilitate society into the ethical one, Poem is a prime way to convey the moral values through its rhythmic lines. This paper aims to reassure the need of retaining literary texts, particularly poetry in the academic sphere.

Keywords: Learning/teaching poetry, Human values, Technology

One can convey his or her thoughts, values through literary tools like Plays, Short Stories, Novel, Prose, etc, but writing piece of Poem is one altogether the many tools to spread our inner thoughts rhythmically in systematic words. Supported the character, love, kindness, sad, happy, adventure a poet in conjunction with his personal experiences expressed in an unusual composition.

To quote Robert Frost:

Poetry is once feeling has found its thought and thus the thought has found words. Once our thoughts properly organized and set of words for that a different piece of writing goes to change state. So, thoughts and orderly organized words area unit to be like of us of any piece of writing.

In the above lines, one can comprehend the production of poems from one's thoughts. Writing a Poem one of the artefact's in Literature. When one's thoughts and orderly words get

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together a beautiful poem is born, and it will speak, guide, and embraces numerous readers around the world.

Historically Greek song was divided into two classes- melic or lyric song, which was sung by a single voice to the accompaniment of a lyre; and choric song, which was intended for collective singing to the accompaniment of instrumental music, supplemented, probably, by a dance. The Elizabethans, in particular, were past masters of the art of investing words with the highest musical quality. The vowels and consonants are so artistically arranged as to compose a music of their own, independent of the aid of a musical instrument an art which was closely studied and developed in later times by such poets as Keats, Shelley, Tennyson, and Swinburne. Abttsol 5.

When the child is born on earth, it hears the first cradle song from mother. After several months' leftover, she feeds her child with a beautiful rhyme. Afterward, he learns many things about the world through poems in the school curriculum. In later life when he feels lonely, saddened, depression, sorrow, happy he starts to hear various types of the song according to the state of mind. So, our life is filled with full of songs or Poems. Sometimes songs will console the depressed mind, sometimes it will like catharsis to unfulfilled desires, and sometimes it will raise happiness. So, Songs or Poems blended with our life. We cannot move a single day without hearing a song or poem.

The Britishers introduced the western modern educational system in the second half of the 19th Century. In the olden days, we followed the old Indian traditional system. Christian Missionaries introduced Mathematics and Science newly into the Indian soils along with English as a medium of language. To govern the Indians without any hindrances they teach the English language, Poems became one of the tools to teach. The poem is the finest way to teach the English language because it develops the vocabulary skills, grammatical skills along with the cognitive development of a reader. So, learning poems is occupied as an inevitable place in the school curriculum.

Social Learning theorized by Albert Bandura and Walter Mischel (1962), Bandura claimed that social learning theory shows a direct correlation between a person's perceived self-efficacy and Behavioural change. It comes from five sources: performance, accomplishments, vicarious experience, verbal influence, and psychological states. So, learning a poem is verbal influence sources that will impact their social behaviour.

In addition, he says that when students learn, they can cognitively represent or transform their experiences. Social Cognition Pg:51,52.

Aristotle the legendary Greek philosopher said: “Man is by nature a social animal; an individual who is unsocial naturally and not accidentally is either beneath our notice or more than human. Society is something that precedes the individual.”

So, a man cannot live alone, he depends on others in every way to live-in society. Social behaviour is starting from the school itself. Teaching moral values to the young children in the school, like a new nail hammered in a young tree. They will remember the human values at their remaining life and safeguard the world from conflict, violence, uprising, vehemence, disharmony, and they will establish unity, love, kindness, brotherhood, nationhood, etc.

Today we are using diverse sorts of communication devices for contact to the opposite nook of the globe. Additionally, Face book, WhatsApp, Instagram, Twitter and different social media websites help to attach noted and unknown individuals round the globe. Even one will get several information from any a part of the globe. The newest communication technologies like Virtual Reality, and Augmented Reality helps to talk spirited from anyplace, anytime. These technologies just facilitate to link different persons however they cannot facilitate to hearty association to their associated people at large. Sadly, all the technologies on the youth’s palm will increase the gap between the individuals. The younger generations fall deeply into the fashionable devices and neglect to talk with their relatives, friends, and their siblings. Within the matter devalued to be worse youths fall prey to the hands of dangerous games like Blue whale, Pass Out, Salt and Ice, Fire, Challenges, etc. Despite the fact that technologies facilitate to everybody in varied ways that, one should not regret its complications to the younger people.

Now a days Peace Education could be an international means of communication obtaining standard among the global citizen

“For implementing all academic activities and focuses on the importance of efforts in promoting peace information and building peace construction itself through strengthening the capability of learners in angle and tolerance further because the ability to figure along, avoid conflict and resolution conflicts, therefore learners have the strengthening of capability and motivation, each severally and in teams to measure in peace with others”. Peditcoecd (1).

Refers to the process of promoting the knowledge, skills, attitudes, and values needed to bring about behaviour changes that will enable children, youth, and adults to prevent conflict and

violence, both overt and structural; to resolve conflict peacefully; and to create the condition conducive to peace, whether at an intra-personal, interpersonal, intergroup, national or international level. (Peace Education Curriculum in the context of Education Sustainable Development). UNESCO (1999:1)

Learning Poetry helps to know various people's culture and their geographical features. They may identify the various literary devices used in the poem if they read the poem carefully. With the help of these devices one can convey his thoughts, angry, prophecy, love, kindness, etc., in an artistic way. Poets are compared with a great Medical Surgeon because they could operate and correct the ignorance, cruelty, disloyalty, disgust, and helps to insert love, patience, peace, kindness to the numerous humans' hearts without piercing with his pen at a time.

Some Specimens of Moral Value Poems taken from school curricula are discussed further.

1. IF - Rudyard Kipling

The poet talks about to treat the victory and defeat to be same. The poet called two things as trickster. The above poetic lines teach the children not to dwell on the success or failure. The poem advices to move on next and not to fall in the hands of success or failure.

2. Good Timber - Douglas Malloch

He talks about the timber that grows very strong as much as it withstands the high wind, hot sun, and strong weather phenomenon, likewise the human can grow very strong physically, morally, and rationally when he faces the more problems in their life.

3. If I can stop one heart from breaking, - Dickinson

According to the poem, if we help others in their difficult times our life will not be useless. We must help others as long as possible throughout our entire life.

4. Sonnet 116 - William Shakespeare

From these 14 lines one can understand that true love will not fade away if any obstruction Comes, it will thrive in any circumstances, it will not change according to time. True love is eternal in nature.

5. Don't Quit - John Greenleaf Whittier

The poet talks about life is full of upside and down, turns and twists, failure and success, etc. But we should not end our life game, we should play our games till end.

6. Is Life but A Dream- Lewis Carroll

Long years before the Poet and his family members visited the river bank happily. Now he visits the place lonely. He recollects after so many years how his family members set out to picnic on the bank of river and how the tale was spun.

7. Be the Best- Douglas Malloch

This poet advices us to avert inferiority complex of the students. One may be inferior to others but should not think that they are useless because the tiny grass besides of highway could provide a good vision for travellers.

8. Alice Fell – William Wordsworth

He narrates the story of a little orphan whom the speaker of the poem meets on the road Durham. He shows clemency over the little girl and started to speak with her in order to get rid of the pathetic situation of her for a little time. The Poet wants to forget her grief for some time.

9. The Stick- together families

The Poem “The Stick-together families” written by Edgar A. Guest. This poem gives more emphasis on unity living in a family. Family is the ultimate happy centre compared with other happiness in around the world. The poet advices us to live in a family with our parents and kin to overthrow the miseries of the world.

Analysis

Teaching moral values indirectly gives some good ways to the students since literature itself is also a means of transformation. Although all literary works are not preaching or transforming the students can get good lessons through poem reading.

As Jawaharlal Nehru the former Prime Minister of India correctly said, “The only way to reform them (children) is to win them over with love. So long as a child is unfriendly, you can't mend his ways. He can be disciplined, if his attention is drawn to some other activity”, and further he added that "The children of today will make the India of tomorrow. The way we bring them up will determine the future of the country”.

Poem reading helps the pupils to become more genuine, developed, cleverer, and humanitarian. Literature helps them understand other human beings, issues, and values. It helps to bring everyone in the world in to the one love umbrella.

Our Father of the Nation Mahatma Gandhi says: “If we are to teach real peace in this world, and if we are to carry on a real war against war, we shall have to begin with the children”

American social reformer correctly said, ‘It is easier to build strong children than to repair broken men’.

Conclusion

Teaching Moral Poems in school curriculum is a vital thing in this era, especially facing challenges caused by technology. With the help of poetic lines one can transform the future generation. Amidst the various confusing ways to make the children into good human beings we should not forget to teach moral values through poems. Learning moral values in young age, the children can easily adapt the moral values and kept all over life. When candle get a light from the other candle it will give same light to other places, the fire will not diminish due to spreading. Likewise, preaching the moral values through Poem is one of the finest ways to spread the moral values to the entire world. The poet could redeem the fallen people from the ignorance. They can create awareness about the changing nature of the world. They will prevent the society to the sinner world. There are plenty of Moral valued literary works which are present all-over regional languages. Our prime duty of Literature students is translating them into the English Language. Particularly we should promote the poem reading habits among the Younger generations.

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Active and Passive Oppositions in Amitav Ghosh's *The Shadow Lines*

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Abstract

This paper throws light on Amitav Ghosh's concern on exposing the idea of the nation as an illusion, issues of communalism by revolving around active and passive opposition in the light of author's perception of culture, history and family. Memory and curiosity, role of imagination in evoking contemporaneity, awareness of growing internationalism is evaluated. It also focuses on the need for co-existence and strong humanitarian ties across cultures by overlooking political, historical, cultural and personal considerations.

Indian English writers have received fabulous royalties and international recognitions in the contemporary literary scenario and Amitav Ghosh is such a writer who holds important place in Indian fiction in English. He weaves together public and private life events with the structured web of history and mythology and balances complex set of issues with rare deftness by establishing himself as a significant new voice among Indian authors. *The Shadow Lines* unfurls itself by using the technique of stream of consciousness brilliantly and has succeeded in exploring regional and political issues and throws the notions of secularism, nationalism and freedom.

The Shadow Lines covers a large span of time by telling the story of three generations of the narrator's family by focusing much on the need for co-existence by overlooking personal and political considerations. Active and passive can be used as the convenient designations for the opposed attitudes. Male characters exemplify passive attitudes and are evaluated on the basis of historical differences between the three generations of families. Complex interconnections of resemblances, affiliations, dependence and independence are reflected in this work. Dutta-Chaudhuri family, division of two sisters of this family, quarrel within the joint family living in Dhaka become a grimly absurd parable of the partition by such 'shadow line'.

Amitav Ghosh gives new twist by revealing the cultural divide, communal struggle and misunderstanding by covering three countries such as India, East Pakistan and England. The theme of imagination and reality pervades the book that defies familiar perceptions of time and space. Political insights became the intrinsic part of the story and grandmother's insights are sharp and

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realistic. “ All she wanted was a middle class life in which ,like the middle classes the world over, she would thrive believing in the unity of nationhood and territory of self-respect and national power: that was all she wanted-a modern middle class life, a small thing that history had denied her in its fullness and for which she could never forgive it.” (78)

The Shadow Lines has an extraordinary depiction of the reversal of usual gender attribution of the qualities ‘active-passive’ by explicating contrast between cultural rootedness of passive male characters. One hand romantic love, active and passive opposition in sexuality, adolescent infatuation to adult passion and unfulfilled love are some of the subjects dealt in the novel. Aloofness from human conflict and passions, Naxalite movement in Calcutta in the sixties were active and male character like Tridib are passive. This work is also is in search of individuals perfectibility and also takes plunge into the discourse of silence. It can be called as the novel of accommodation beginning with the real world or world realities’ later recognizing as mere shadows which accrues and accumulates within.

Shadow line between people and nation is a mere illusion. It recognizes and acknowledges the violence in our lives. Robi philosophizes to Ila and the narrator, “You know. If you look at the pictures on the front pages of the newspapers at home now, all those pictures of dead people- in Assam, the north-east, Punjab, Sri Lanka, Tripura-people shot by terrorist and separatists and the army and police, you will find somewhere behind it all; that single word : “everyone’s doing it to be free”.(246).

Ghosh’s construction of the ‘division of experience’ is complex and subtle but by using these narrative technique the mind of character is unobtrusively disclosed by the author. Division of experiences lies in the differences drawn between the English and Indian characters where Robi and Ila are represented as passive figures buffeted by history. “... Ila, put an arm around his shoulders and another around mine, and held us together. We stood a long time like that, on the steps of that derelict church in Clapham, three children of a free state, together clinging...” (272). Realities of the world becomes increasingly immaterial and become mere shadows in the hands of Amitav Ghosh.

Ghosh proposes the theme of complex cultural imbrication, transnational cultural processes including the nuanced critique of discrete cultures and gained new dimension to *The Shadow Lines*. He leads the readers through the deepening of narrator experiences and the multiple switches in the narrative sequence constitutes a counterpoint to grand narratives of the place.

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The Struggle of Reconciliation and Survival in Ngugi Wa Thiong'o's *A Grain Of Wheat*

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Abstract

Human life is precious, limited in time, delicate and unpredictable. In this world we come across so many people in our life, some people have compassion and genuine concern for others and some with no such kind of ethics. After so many years of human existence, the world of humanity starts facing its odd side which ends with endless wars of death and destruction. The thirst for power ends with colonisation, slavery, injustice and oppression. *A Grain of Wheat* is a wonderful novel by Ngugi wa Thiong'o. This novel tells a story of human suffering under colonialism and their strength of survival. The dominated thing on this novel is Ngugi's humanism which is revealed through his care for his people and his understanding of what inspires them to do action. The novel is concerned with the democratic values of people who are ready to learn and nurture the habit of living in harmony with one another in a spirit of shared trust, respect and acceptance for each other, which is a needful quality for moral configuration for humanity.

Keywords: exploitation, freedom, struggle, emergency, colonialism.

Ngugi's *A Grain of Wheat* is set in Kenya on the eve of independence, focuses on the events that lead to independence. It is the story of whites who try to suppress the struggle for freedom and capture the freedom fighters and imprison members of Mau-Mau are put in detention camps, where they are brutally tortured because they dare to rebel against the colonial government. The colonizers who deliberately ignore the chaos and destruction they have caused still regard a real movement for freedom of exploited. Ngugi has interest in the social circumstances of his characters who live their lives in the background of a Mau Mau confrontation. He shows the causes of the confrontation which is expressed through the speeches and actions of Kihika, who symbolizes the freedom fighter. The writer mainly wants to explore the weakness of human life, which is revealed by the moods of the characters who are the product of the violence of the struggle for independence.

The four main characters in this novel are Mugo, Gikonyo, Mumbi and Karanja. Their lives are subjugated by their remembrance of Kihika, who was betrayed and hanged by one of the

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villagers by the British. Some of his fellow men, who have survived in the battle, came to the village of Thabai to find out the traitor and expose him in Uhuru celebrations. Uhuru Day was the dream of these characters from their young age, but there is no overall joy in their lives because they remember the four days of war experiences and the setbacks. Ngugi located his characters in situations intended to test their moral strength and also examines the condition by presenting their guilt memoirs and their personal motivations of the mind. Betrayal is one of the central themes and the subsequent need for the traitor to change his sense of guilt, resulting in spiritual suffering.

Ngugi is anxious about the four main characters who have had to deal with the pattern of betrayal. Gikonyo, Mumbi and Karanja are from the same village but Mugo is a stranger. Though they have a common goal, they are not only incapable to accomplish like Kihika, but are also incapable to sustain their individual honesty. Mugo is the most intricate of these characters because he acts as the vehicle for solving the problems of all other characters. Mugo is Orphaned by a drunken aunt in an environment of poverty, dirt and perpetual odor of vomit, got an experience for seclusion from his young age. In spite of all this, he decides to leave the depression of his life behind and compel society to identify his success. He is provoked by reality of life. In this way he is insulted and challenged by Kihika's idealism. When Kihika talks about the "great sacrifice" his jealousy reflected as:

Mugo felt a constriction in his throat. He could not clap for words that did not touch him. What right had such a boy, probably younger than Mugo, to talk like that? What arrogance? ... Mugo experienced a twang of jealousy as he too turned and looked at the speaker. At that moment their eyes met, or so Mugo imagined, with guilt. (p. 19).

Ngugi evokes difficult reactions about Mugo. His betrayal to Kihika is partially caused by the disturbance of the country frightening his purpose to never again experience poverty that he faced in his young age. At the end of the novel, he expressed his confessions as follows: I wanted to live my life. I never wanted to be involved in anything. Then he came into my life, here, a night like this, and pulled me into the stream. So I killed him. (p.210) This confession is not completely satisfactory or even true because it is obvious from his jealousy that made him to approach Thompson. Mugo's betrayal of Kihika is to some point balance by the misery he suffers in the different detention camps where he is placed because of his protection of the wambuku.

He then moves by the influence of Mumbi to declare his betrayal. Karanja is the reason of his confession. Mugo does not want Karanja to bear the blame for Kihika's death. At the same time his need to purify his soul is very strong. So he confesses to the villagers who had assembled for the Uhuru day. But for a second his act bounced on him. He seeks refuge from the raindrops in the

hut of the crazy woman, the mother of Gitigo, who was the first victim of the village in an emergency. In this circumstance, in an instant of visionary sharpness makes the pitiable and tragic gratitude that one cannot flee from his own destiny:

Life was only a constant repetition of what happened yesterday and the day before. Only this time she would not escape... The smile still lingered on her face. She did not move or make the slightest stir. And suddenly he knew: the only person who had ever claimed him was dead. He buried his face in his hands and stood thus for a few seconds, (p. 269)

Mugo's sight of the decisive truth purifies his mind from the evils. The fall of water that frightens to overcome it from the tortured dream. The cleansing rain that symbolizes regeneration. In the end, his death in the present is compared to Kihika's death in the past. Kihika sacrifices himself to create a new heaven and a new earth instead Mugo sacrifices his life in the lowest level, sacrifices himself to defend the sins of others. Accidentally, Mumbi was Mugo's regenerative mediator just as he becomes a mediator for her and for her husband Gikonyo.

The love between Mumbi and Gikonyo started in their teenage years. He was uncomfortable to propose his love for her because he was scared that she would refuse him. But Mumbi shows her favors for Gikonyo over the other suitors. Gikonyo goes to jail with solid faith in the useful outcome of the emergency. But he is extremely weakened by the news that Jomo lost his test and he was tried and found guilty. He is more damaged when Gatu, the lasting good spirit among the Yala camp prisoners and in misery. He is going through a period of insanity caused by the psychological fear of life. When he improved, he renounced the vow and returned to Mumbi. He is decided to live with the betrayal that entails his rejection. Accidentally Mumbi has to take care of Karanja's child, out of love for which he acted. This leads to his refusal of Mumbi. There are many associations between Gikonyo and Mugo.

Both are an orphan: Mugo's parents died and Gikonyo's parents have sent him out of their home. The only disparity is that Mugo is a farmer and Gikonyo a carpenter and they consider their job as their life. Gikonyo's love for the forest with which he works is a nature of that of Mugo for the land that he cultivates. The emotional well-being of Mugo and Gikonyo is determined by their way of their approach to life. Particularly for Mugo who carries his guilty secret and his soil becomes a metaphor for his soul, after the emergency: dry and hollow, in the dryer (p.9).

Gikonyo is unable to bear the harassment of the prison and give up his promise and returns to find out that his wife has betrayed him. Then he decides to leave the life of his job as carpenter and become a successful little merchant. But he finds no passion in this current work. In the end

of the novel, when his soul was purified from jealousy that had engaged him for so long, again he started the plan to make a chair for Mumbi as a wedding gift which she wished in the past.

The new birth of Mugo's life happened within four days leading to Uhuru reaches in the momentary glow of deep insight. The same approach is reflected in the spirit and life of Gikonyo also. In the time of the celebration he wants to participate in a running race and his major challenger is Karanja. This race recollects his past in same railway platform where Gikonyo lost himself to Karanja but who ironically earned him Mumbi. The same thing happens again but this time it is not for Karanja but between them for Mumbi. Gikonyo is wounded and he is in the hospital. There he comes to know Mugo's confessions and that becomes a reason for his personal catharsis.

Mumbi is the least complex among his four main characters. Her exploration of life is so simple that she obviously shows to Mugo. She yields to Karanja when he tells her about Gikonyo's release from prison. Her extensional joy in hearing the news of her husband's release becomes the cause of the sexual encounter and Karanja played only a influential role in the course of action. What else is there to tell you? That I remember being full of submissive gratitude? That I laughed - even welcomed Karanja's cold lips on my face? I was in a strange world, and it was like if I was mad. And need I tell you more? I let Karanja make love to me. (p, 171)

Mumbi's adulterous affair with and Karanja explains Gikonyo's dissatisfaction for her and made him to run away and he never know Mumbi's position. She is too worried by Gikonyo and his attitude towards her. Later he tries to find her situation that he can admit: Will you - will you come tomorrow? He asked, unable to hide his anxiety and fear. He knew, at once, that in future he would reckon with her feelings, her thoughts, her desires – a new Mumbi. (p.280)

Gikonyo expresses his decision to get rid of Mumbi's burden that he can forget and forgive the past and he loves Mumbi as he does in the beginning. She now knows that he will accept the child and it also signals that she will accept the wedding stool that Gikonyo made for her. It symbolizes a new start and a new birth.

Karanja is the most pathetic character among Ngugi's other characters in the novel. In other characters fall by unknown forces that is beyond their control. This also applies to Karanja to a large extent. But he is not innocent like the others. Karanja's character is the representation of the attitude of the colonized African and he became a puppet of white men. He holds many positions first as a housekeeper and a chief in the time of emergency. Ngugi thinks that this kind of betrayal is personified in Karana's approach toward Mumbi after he seduced her. Ngugi humanises Karanja and gossip on his deeds by describing Karana's assurance to show the world that the world is cruel and insensitive. The picture of the cover hangs over Karanja when he leaves Thabai at the end of

the Uhuru day celebrations and this Symbolizes that the accuser becomes the accused. The three main characters Mugo, Mumbi and Gikonyo got freedom from guilt and from fear on Uhuru Day but for Karanja, this freedom is unclear.

Ngugi thoroughly investigates the many evils of human life that inherits our soul. The novel deals with the problems in the lives of the protagonists who resolve their tensions, conflicts, doubts and guilt. Gikonyo, Mugo, Karanja and Mumbi don't have interest in politics but to hold on to life and to organize wish of the heart. The novelist genuinely examines the mind of his characters to depict them with their excellence, their follies, their mistakes, their weaknesses and their power. The novel *A Grain of Wheat* deals with the problems of poverty, growing inequality around the world and the rising resistance between capitalism and communism. In fact, this novel is about the democratic values of people who are ready to learn and nurture the habit of living in harmony with each other in a spirit of shared trust, respect and tolerance towards each other.

The novelist invites the people to discover his own inner self to realize its limits and weaknesses to correct them in the public interest of the community which is defined through historical context of colonialism. His characters undergo a growth of process in contact with their social environment and their experience of life around the world and the characters are typical of their maturity by fighting against the certainty of colonialism. The entire truth of the colonial encounter is exposed through the contact between man and his difficult situation which influences social and cultural structure and laid foundations of true traditional African society. At the end of the novel *A Grain of Wheat*, people react in different ways to the outcome of independence. The natives consider this new situation, a situation of freedom to a renewal and a new start for Africans because it gives a chance to declare their humanity. There is a sense of starting it all over again, a longing to explore social relationships and to decide its place in relation to others and the past, and hopefully to hope for the future.

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Selected Poems of Kamala Das:
An Introduction And The Old Playhouse --
Domination of Patriarchy and the Struggles Faced by Women

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Abstract

This article is an attempt to expose the grieves and sorrows of every woman of this society after getting married. Analyzing the awful experience of Kamala Das tells the sufferings of women as well as the male domination in this patriarchal society. By the people of this society she was forced to adopting the attire of males, in order to overcome her adversities. So for the sufferings and the daring innovativeness of kamala das was explored through her selected poems “An Introduction and The Old Playhouse”. This paper moves towards the failure of love or the absence of love in a woman who strives for it in a loveless male world.

Keywords: Domination, Struggles, Freedom, Grieves, Ignorance, Patriarchal Society, Isolation.

Indian English literature is the body of work by writes in India who writes in the English languages and whose native or co-native language could be one of the numerous languages of India. Early Indian writers used English unadulterated by Indian words to convey an experience which was essentially Indian. As an Indian writer Kamala Das is a renowned icon in Indian literature. She added thirty novels in Malayalam language and three anthologies of poetry in Indian literature.

Kamala das was noted for her many Malayalam short stories as well as many poems written in English. She was also a **syndicated columnist**. She once claimed that “poetry does not sell in this country (India)”, but her forthright columns, which sounded off on everything from women’s issues and child care to politics. Kamala Dad’s first book of poetry is “**summer in Calcutta**” was a breath of fresh air in Indian English poetry. Some other words of das is “ only the soul knows how to sing (1997)”, “my mother at sixty six (1999)”, “my story(1976)” it is an autobiographical one, and so on.

Kamala das lived between 31March 1934 -31May 2009. Dad’s “An Introduction” is an autobiographical poem written in the colloquial style. She presents her feelings and thoughts in a bold manner. She realizes her identity and understands the need of every woman to raise a voice

in this male dominated society. The poet longs for love it is the result of her loneliness and frustration. She was never exhausted from speaking loudly for the liberation from the clutches of the male dominated society. As she complains: “they took us for granted and considered us mere puppets, moving our limbs according to the tugs they gave us I felt myself to be an intruder in any room rather than every morning I told myself from the desolation of my life and escape, escape into another life and into another country”.

An introduction is a poem by kamala das which was written about her own introduction in it. This poem exposes the grieves and sorrows of women in this society after getting married and she gave her voice against the woman’s life living in a patriarchal society. This poem was described as the poet’s own mental and emotional state against male dominated society. And this poem starts with the overwhelming power of Kamala Das that she didn’t know what is political but she can tell the names of male politicians or leaders of India like days of week, or names of month beginning with Nehru.

***“I don’t know politics but I know the names
Of those in power, and can repeat them like
Days of week, or names of month, beginning with Nehru.” (Lines 1 to 3)***

Kamala das states that she is an Indian, liking dark in colour and born in Malabar. She speaks three languages and she can write in two, and dream in one. Though Malayalam is the mother tongue of kamala das. She felt that she was comfortable with English language to her writings. But she was criticized by this society and they ordered her to don’t write in English language because English language is not your mother tongue and starts write or speak in your mother tongue. But kamala das oppose them and she burst like volcano and she openly asked them like.

***“.....why not leave
Me alone, critics, friends, visiting cousins,
Every one of you? Why not let me speak in
Any language I like? The language I speak
Becomes mine.....”. (Lines 8 to 12)***

Kamala das tells that the language which she speak her own and that’s squelching and disquieting all are her own and that language is half English, half Indian, it will funny perhaps though it’s honest one and it voices her joys, her languishing, her aspiration and it’s useful to her as screech is to crows or roaring to the lions. But with the lack of women power in India. She was forced to get married at her age sixteen.

She explored like that she was a child, and some says like her limbs swelled and one or two places sprouted hair, the time when she asked for love but she doesn't know to what to ask for. After that she felt that her husband didn't beat her but her body felt that it was beaten. The weight of her breasts and womb crushed her. So she doesn't want to continue the relationship after her marriage that bitter experience forced her to adopting the attire of males in order to overcome her awful marriage experience. So for she wore her brother's shirt and trousers she cut off her hair and ignored her womanliness. But that activities of kamala das was criticized by the people and they asked her to change her manly activities and be like a girl, and they ordered her to wear sarees, to be a great wife for her husband and you have to cook, don't sit on walls and so on. But she tries to establish her individuality by violating the social norms and tries to emancipate women from their doll like lives which are imposed upon them.

Kamala das met a person that man is the everyman who desires a women to satisfy his sexual desire. His identity is that he is "I". There it shows the male domination against woman. Thus she attributes herself as the sinner and saint, beloved and betrayed.

*".....I am sinner,
I am saint, I am the beloved and the
Betrayed I have no joys that are not yours, no
Aches which are not yours. I too call myself I". (Lines 53 - 61)*

Eventually this poem is about her struggle against 'the categorizers' to whom she defines and asserts her identity to conquer and dominate. Kamala das was a social rebel and feminist revolts against the social perspective that takes the decision and women have to follow it silently ignoring their own power as well as her identity. 'An Introduction' can be divided into the part of politics, the struggles of women to get independence and the poet's struggle to establish her own identity as well as the status "I".

"The old playhouse" poem begins with the painful words or experience of kamala da that she compared herself with caged bird and she tells that she forgets the joy of her marriage life, happiness in her life before her marriage and her nature. So she wants freedom from the crushed life of her husband. This poem is an open protest against the male ego of her husband who never goes beyond her own sexual satisfaction. This playhouse reminds us one of the traditional gender roles and the hegemony of man over woman.

In this beginning the image of the swallow is the symbol of the beauty of the woman and her free spirit. The female persona is compared to 'swallow' who has as 'urge to fly'. As she is tied and trapped in the name of marriage, she has forgotten that 'urge to fly'.

*“not the raw seasons alone, and the homes left behind, but
Also her nature, the urge to fly and the endless
Pathways of the sky”.(lines3-5)*

‘The old playhouse’ creates a bitter experience of women in this patriarchal society. The awful experience of kamala das with her husband was bring forth the grieves and sufferings of a women after her marriage. So she alludes to Greek mythology to refer her husband to narcissus and the wife to the nymph echo. Narcissus is known to have rejected echo’s love and fallen in love with his own appearance in the water, at which he stares to death. Kamala das used this to describe the male-ego’s love for his egoism and the female persona’s deprivation from true love.

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Literature as an Immortal Source of Moral Values

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Abstract

We have moral values to protect our life. The great values are truth, freedom, honesty. When they are functioning in the right way, our life is protected. These moral values help us to distinguish between what's wrong and what's right, good and bad. These moral values make us the complete human being. Moral values reflect everyone's character and spirituality. Moral values highlight us the lines we should never cross. It is how the fire purifies the gold from impurities in it; moral values do make the phenomenon in the followers. Modern way of life has started violating and ridiculing the moral values lessened the importance of moral values. Literature plays a vital role in bringing the moral values to the mankind right from the beginning. Literature resembles as lighthouse which paves the way for the travelers as how the literature gives moral life to people. This article showcases the role of a literature in projecting its essence of goodness with moral values to mankind though many changes happens both in the society.

Keywords: Moral values, Religion, Life, Modernism, Postmodernism, Literature.

Moral values are the standards by which we define right and wrong. They can come from self, family, community, religion, and distinguish us with the difference between proper and improper actions and behavior. "Morality is not just any old topic in psychology but close to our conception of the meaning of life. Moral goodness is what gives each of us the sense that we are worthy human being" (Pinker, P 34).

Humans are animals with a unique kind of distinctive features what shows that we are a kind of animal. We are different from animals with the largest brains and many qualities, culture, religion, and ethical traditions, scientific knowledge, language, commonsense, art and literature, technology, and in general all of the creations of the human mind. Ethical behavior or moral behavior, morality or virtual ethics are projected by writers in all literature. What makes the humans to lose morality in their life? The desires and inappropriate thoughts make them to lose morality in their life. People have many moral values and ideas they accept those values by which their conduct is judged as either right or wrong. These norms would vary from individual to individual or culture to culture. But we have some universal moral values which are widespread such as not to kill, to honor one's parents etc... It raises questions whether the moral sense is a part of human life or nature, or it is a biological mark or ethical values are products of religious and

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cultural traditions, what makes the humans to be moral? Either following a religion or merely believing ht common sense. Spiritually humans are the creation of god and they are crated in the image of god.

“Divine command” (god’s commanding is what makes a particular kind of action moral). The first command that was given to mankind was “not to eat the fruit” but unfortunately it was violated by the first inhabitants of the world. So they were punished. But god didn’t stop giving commandments to his people. So some commandments and restrictions make humans to shape their path to moral life. These commandments determine what we ought to do or not to do. Thomas Aquinas, the 13th century Christian theologian says that some moral values or laws come from divine authority. But here comes a question, whether moral values are taught by the religion or it is naturally embedded in humans.

We have many philosophers of classical Greece and Rome like Aristotle throughout the centuries, said that humans hold moral values by nature. They come out with saying that humans are Homo sapiens and also Homo moralis. Charles Darwin brought the theory of evolution and this theory brought about the need to reconsider the foundations of morality. Do animals attribute moral or ethical behavior? This evolution highlights distinctive question about the origins and tents of moral behavior. Is the moral sense determined by biological evolution? If so when did moral behavior come about in human minds? Did modern people have a moral sense? Is it boosted by natural selection, or does it come as a byproduct of following something (such as religion, culture) or differently, is the moral sense is the outcome of Cultural Revolution? Darwin asserts that the difference between humans and animals are the moral sense or conscience. Some scientists affirm that morality is a biological attribute of human because they make moral judgment that is to judge some actions as good and others as evils but some philosophers argue that the morality comes from culture and religious beliefs. For many centuries religion has been deciding what is right and what is wrong. Religion has preached many practical general rules.

Morality in the modern world - Modern people tend to want to maximize their freedom to fulfill their self interests, value security and desire greatest happiness. We all want other people to leave us to live in our self interests. But morality can best be described as the putting-aside of our own short-term interests to achieve our greater, long-term interests. It is simply sacrificing our immediate personal objectives for long terms.

“without this sacred regard to general rules, there is no man whose conduct could be depended upon, it is which constitutes the most essential difference between a man of principles and honor and a worthless fellow”

-Adam Smith, *Theory of Moral Sentiments* (1759)

Aristotle studied questions like “what is moral responsibility” the poet Dante Alighieri named the seven deadly sins: vanity, jealousy, anger, laziness, greed, gluttony, and lust which are also spoken in Christopher Marlow in *Dr. Faustus*.

Psychology plays a vital role in the lives of humans. Id, ego, super ego are ideas produced by Sigmund Freud. Id is the set of uncoordinated instinctual trends; the ego is the organized realistic part; the superego plays the critical and moralizing role it deals with what is right and what is wrong. Swiss psychiatrist Carl Jung has projected humans conscious and unconscious levels. He noted the humans have a persona which is distinct from our inner self. The Latin term refer either to a person’s personality the mask of an actor. It is the mask that humans wear in the society to hide their inner conscious. Shadow is the darker side of the human’s life which they don’t want to bring it to the light. The modern way of living associated with these concepts. Many people live with the mask and also with the shadow (darker side) in this world. The concept of post modernism ridicules the traditional values and also moral values as the people want to maximize their freedom to fulfill their self interests. The importance of moral values has been lessened by the people. It is like; people are travelling in a large ship without a route map to reach their destination. Here literature plays the greatest role like the lighthouse which guides the ships that lost their path. Though literature has its origin before the birth of humankind, it has known its job and never failed to give moral values to the people who struggle to live a beautiful life. Writers, authors, poets, are the building blocks of any literature. Many centuries, prophets, saints, writes, poets, have born, lived, died but their golden words are carved in the papers still communicate with us giving ethics to humans. Many traditions lost its root and cultures are collapsed and religions are ridiculed but literature didn’t change its essence in giving moral values. Men may come men may go literature never dies. We have to remember that,

“We are taken from the dust and surely return to the dust, but our life should be moral and the best lesson to everyone”.

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Woman Makes a Man

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Abstract

Ajay Pandey was a soft ware Engineer. His life with his wife was shared in the novel “You are the best wife”. It was a true love story. A Woman’s life in shaping man was well portrayed by Ajay Pandey. Ajay who was living for himself has become a man who lives for others. It was the magic created by Bhavna. Bhavna and Ajay are class mates in IIT. It was a story how the friendship of Bhavna and Ajay becomes melted into love. An interesting discussion about the topic can be shared in this following paper “Woman makes a Man”. Literature speaks of the character of Bhavna’s sharing and caring over her husband.

Introduction

The novel “you are the Best Wife” begins with the prologue. The story starts with the hero of the novel Ajay Pandey.

“There are three kinds of students. Ones who are sure what they want and achieve it, ones who know what they want but never achieve it, and finally the kind (that I am) those who don’t know what they want.”

It was Ajay. The character spoken off in the novel with the prayer of arriving at IIT which was blessed by god as IERT. With usual formula of entering the college he met with minor ragging.

When Ajay and his father entered the hostel both of them have a warm welcome. His father was afraid of ragging has asked whether there was ragging problem. the warden answered,” Pandeyji, you don’t have to worry as the Supreme Court has declared ragging as a criminal offence.”

With dreams and hope Ajay has entered the hostel. He was the first engineer from his family. Sonu was his nickname. The relationship between Sonu and his father can be seen through the words of his father.

“Now all the family glory is in your hands and lastly...”

“Remember, beta you are my brave son.”

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**Prof. Dr. S. Chelliah, Editor: Select Papers of the International Conference on
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He made friendship with Arvind by mentioning his surname “Ajay Pandey”. In the first chapter he introduces his friend with their nature who was all Arvind chaubey, Gaurav Singh his roommate, Dipendra Singh though the author hates to say it. He was a master at talking to girls with no hesitation.

Ajay Pandey in Electronics was introduced to the seniors with the rude treatment of the seniors. When the juniors asked for the end of ragging. Seniors told that it was not ragging.”List juniors, this is not ragging! It is training! We’re training you to make you stronger and smarter and the training will end after the freshers’ party.”

With lots of dreams Gaurav and Ajay went to bed. The author first day at college was very interesting. The authors’ concentrations in studies get distracted by selecting a maal for him. He was hopeful in selecting a maal for him. May be the maal becomes his life partner. Finally he met with Bhavna. Bhavna’s beauty was garnished by his future husband, which makes a picturesque explanation of a girl like Bhavna. Bhavna’s every act during the lecture of Mr. Bisht’s was explained by the author in a scrutiny.

At the night on the same day in hostel the seniors asked for the choices of the host elites and assure to help them. Even during the lab classes Mr.Baloo Pandey pay more attention towards the girls. Drawing of elevation and plan. When Bhavna was next to Dipendra talked to him. It was like

“I stared at the source of melodic voice. A beautiful girl with killer looks was standing in front of me.”

By saying Bye! Bye! Both of them separated on the next day talking at IERT.The most romantic hour of Ajay Pandey was during these days. Ajay who was fallen in love have to go for tuition. At that time he happened to meet with Bhavna. He spends his leisure time with her. His bicycle exchanged by Bhavna during this conjested situation.

“Okay, oh king the honor is mine.” she chuckled as we exchanged vehicles” in the month of September both the lovers’ views and dues. In the first semester Bhavna’ scores were high. Bhavna encouraged Ajay to score more marks in the coming semesters. The love between the starts budding during this period.

Both of them began share their family situations. Bhavna had one sister and Her parents aware also very socially educated. Pooja di, Bhavna’s sister had been residing with their parents. She had one child.

Bhavna who was an angel for the author notes down every advice given by her and admires it. Ajay had a brother and his father was a government servant who was an engineer.

It was final year for Ajay. On the day before February 13 Valentine's Day Bhavna was proposed by Ajay when he was in final year. Then he has completed his MBA. Bhavna got posting in Delhi in a private concern.

When both of them were more or less settled Bhavna asked Ajay to have marry her. At the initial stage Bhavna has convinced her parents with the love proposal between her and Ajay. Both the parents were satisfied with Ajay when he was first visited her house.

Ajay was also tried at many situations to find a place for Bhavna in her family was missed. After a little kala bulah the younger son of pandey Ajay's brother had informed about the situation in home when Ajay fight for Bhavna. Finally with the consent of both families they got married.

When Bhavna was in Delhi, Ajay got engaged in another place. Thus six months after their marriage both were in different place. Now for the first Anniversary gift Bhavna asked for colouring her hair.

When Ajay went to talk about their marriage. Bhavna's Parents welcome him whole heartedly. The little child of Pooja di had made friendship with Ajay. The friendliness between both the families strengthened in a while. The story moves without losing the mood of romanticism all thought the novel.

But fate began to play a role in Ajay's life. After a short time when both of them decided to their life at Delhi live. Bhavna was admitted in a hospital due heavy fever. No one knows that she was counting her last days. With the blessed daughter in law has been admitted at the hospital by the recommendations of Bhavna's father –in –law, who had opposed strongly to accept for their marriage proposal. But the true love of Bhavna had melted Ajay's whole family to love her towards.

Ajay believes in living for himself. Bhavna teaches him to life for others. Ajay is a planner for life. Bhavna makes him live in every moment.

After Bhavana leaves him alone he chooses a children home nearby and serve them to adopt education.

Conclusion

You are the best wife is a story of two people with contradictory ideologies fall in love. It changes them for good. It changes the way they look at the world and the way the world looks at them. Until destiny he reveals his plans.

This is a true inspiring story of the author and his struggle with life, after his beloved wife left him half-way through their journey. But her last words, “you are the best husband’ gave him the strength to live on and fulfill his promise of love.

Told with frankness and doses of humour, this heart whelming tale of a boy and girl who never gave up on their love in favor of adversities, ends on a bittersweet and poignant note as Ajay comes to terms with the biggest lesson life has to offer.

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Moral Values in Literature

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Abstract

The goal of this paper is to provide a form of discussion of concepts of values and ethical norms, exploring the complex interconnection between literature and values. In the part offer a wide range of historical and critical case-studies, while also providing numerous examples to illustrate the dissemination and negotiation of values in literature. Literature is an important means of world making. Of making sense of our lives and of reflecting, reinforcing by also constructing the norms and values we live by. The present paper explores the role of literature and values in the representation, dissemination and generation or construction of values.

Literature as one of the forms of culture is the result of the author creativity of literature. Literary works are created to be enjoyed, understood, and utilized by community and the author himself as a social creation.

'Moral values' are a type of value. Values are what matter to us. All over the world, there are different values in literature. The major values are "Peace, compassion, Humanism, initiative, Tolerance." The moral values are what motivate our behaviour. They ground our judgements about what is good or bad, desirable or undesirable.

"i should not have believed

Anyone who told

Me that i was capable

Of such love" (WP 729)

This quote illustrates the value of peace for the people. Disputes between the war and peace. During the war, people of the warring countries have to undergo a lot of hardships and sufferings.

This quote indicates the love and peace. It said Prince Andrew. It is not at all the same feeling that i knew in the past. The whole world is now for me divided into two halves; one half is she, and there all is joy, hope, light; the other half is everything where she is not, and there is all gloom and darkness. internal disturbances have the same effect as wars. So peace is necessary for the happiness of all.

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**“You are tired”, said the king,
Let me take the spade and work a while for you”**

Discoveries, imagination and invention have been at the root of human progress. Without them, our ancestors could not have come out of their primitive lifestyle. “Three questions” explores the theme of wisdom, acceptance kindness and forgiveness. The story is about a king who wants to know the answer of the tree question so as to get enlightenment. The discoveries and inventions have to depend only on their own intelligence. This story indicates the values of quest for knowledge, self-confidence, etc.

“Here comes someone running”, said the hermit, “let us see who it is” - (TQ)

Self-esteem is essential for a man’s happiness, a man with self-esteem is full of self-confidence and ready for achievements in life. In order to run the kingdom in a proper way. He wanted to know the solutions from his countrymen. He disguised himself, and they went on to find solutions to his answers. The hermit tells the king that all the answers are within himself.

“I do not know you, and have nothing to forgive you for” - (TQ)

A man with a healthy level of self-esteem believes in certain values and principles and the answers is ready to define or explain them. The first question is the most important time to do anything? And the answer is “Now” then the second question is the important person to refer to “the person with you”. And the third question, what is the most important job to do? The answer is “TO do good to the person with you”. The hermit said that the king already found his answers through his deeds.

When the king did not get any satisfying answer, he decided to meet a wise hermit to find out the answers for his questions.

“For the last time, I pray you to answer my questions. Wise man”

(TQ)

Remember that there is only one important time and that is now. The present moment is the only time over which we have dominion. The most important person is always the person you are with who is right before you, for who knows if you will have dealings with any other person in the future? The most important pursuit is making the person standing at your side happy, for that alone is the pursuit of life.

The values of inspiration, self-confidence, spirit of inquiry.

“How can one be well... When one suffers normally?” (WP)

Gratitude is an important virtue for everyone. Internal disturbances have the same effect as wars. So, peace is necessary for the happiness of all. Differences between individuals or group of people that arise how and then due to various reasons must be resolved in a peaceful way. Sometimes a few people make a big issue of such things and create problems for the society. It suffers normally.

The main goal of the relationship between the moral values in literature. It is a truth universally acknowledged of course, that the relationship between the literature and value and the views that have been put forward about this topic, have themselves been subject to historical change.

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Depiction of Tara as a Scapegoat of Gender Discrimination in Mahesh Dattani's *Tara*

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Abstract

This article tries to unveil the gender discrimination and inequality faced by women in 21st century through Mahesh Dattani's *Tara*. It portrays how women are dominated by the male in their own family. It explores how women's life is changed because of her father's decision in her life. It not only unknits the blindfolds and shows how Tara is oppressed by her mother but also picturizes how the male child is given preference over the female child. Thus, this paper presents how patriarchal system in the society and forces women to act as a puppet in the hands of patriarchy to perpetuate patriarchal values.

Keywords: gender discrimination, patriarchy, male dominance, suppression, challenges.

Gender discrimination acknowledges that men and women are not equal. This discrimination also affects an individual's life predictions and their experience. These differences arise from distinctions in biology, psychology and cultural norms. Some of these distinctions are empirically grounded while others appear to be socially constructed. Studies show the different lived experience of genders across many domains including education, life expectancy, personality, interests, family life, careers, and political affiliations. In the play *Tara* Mahesh Dattani shows how Tara is discriminated by her family members from her birth to her death.

In the world of Indian theatre, Mahesh Dattani is a name for the fusion of an actor, director, author and a social thinker. Emerging as a "shining star" in the world of Indian English drama, he is undoubtedly indebted to the heritage of theatre in India, his predecessors and the classical Sankrit theatre. Dattani, the young playwright, the recipient of honorable Sahitya Akadami Award for Dramaturgy, was born on 7th of August 1985 at Porbandar in Gujarat. He does not take themes for the fantasy, he just takes the themes from the real life situations and hence, his characters are life-like and not larger than life. The themes which reflected in the plays of Dattani are child sexual abuse, anguish of cancer survivors, mental crisis of Eunuchs and homosexual, and the suffering of AIDS victims. Dattani always blends social reality and human sufferings.

In *Tara*, Dattani plays with the idea of female infanticide by giving it a twist where in the girl child is not killed but made to suffer because of discrimination based on gender. It is the story of the lives of two conjoined Siamese twins who are separated surgically to favor the male child and the resultant physical and emotional trauma they and the other family members undergo. The play looks at an Indian family trying to cope up with the reality that they have freak children who have to struggle for their very survival. It exposes the existing patriarchal stereotypes which favor a male child over a female child even within the setup of a highly educated and affluent family.

In the play *Tara*, Tara and Chandan are conjoined twins. Birth of the conjoined twins of different sex is an extremely rare phenomenon, and they are separated by surgery, only one of them to survive. They have perfect chances of surviving after the surgery, with each important organ present in each body. The boy and the girl, together have three limbs lower, the limb surviving in the girl is higher than surviving in the boy was said by Dr. Thakkar. Dr. Thakkar states that the leg will not surviving long onto Chandan's body. Nature wants the girl to have two legs but the product of nature, social animal such as Bharati's father and Bharati want the boy to have two legs.

Destiny drives in the way that both the twins are equal. They both are made to have one good leg for each. The interesting fact which applied here is that the gender role or we can say the role of discrimination. Tara the female child even before being given a chance at a full life, is deprived of it, because the conventional tradition male-child-preference operates here. There is a certain cold ease with which the mother who is microcosmic representation of patriarchal leanings of society, strips the girl of the right to live as an able-bodied, complete women and seizes the leg from the girl which is biologically and naturally hers. This unthoughtful action not only leaves both her children crippled but also leads to many physical and psychological problems in their life. The gender discrimination by Bharati and Bharati's father is exposed in Mr. Patel's conversation with his children:

“A scan showed that a major part of the blood supply to the third leg was provided by the girl..... The chances were slightly better that the leg would survive..... on the girl. Your grand – father and your mother had private meeting with Dr. Thakkar. I wasn't asked to come..... I couldn't what she told me – that they would risk giving both legs to the boy..... The doctor had agreed.... It was later I came to know of his intention of starting a large nursing home – the largest in Bangalore. He had acquired three acres of prime land – in the heart of the city from the state.”
(Dattani,378)

Tara is discriminated against because of her gender not only by her grandfather and Dr. Thakkar, but also by her father Mr. Patel who though professes affection for her, is in fact a patriarchal prototypes showing his true characters through his actions. He plans for Chandan's education and future career but chooses to ignore Tara's claim to life despite her being the more witty, intelligent and deserving one. But Mr. Patel never thinks about the career and life of Tara. He always thinks and cares about the education, life and career of Chandan. Patel wants Chandan to take care of his office after his demise. He always wants Chandan to accompany with him to office. But he wants Tara to stay in the house and learn the household works such as cooking, cleaning the house, washing the clothes and other household activities. The conversation between Bharati, Patel and Chandan shows how Patel discriminate Tara and Chandan as

“Patel: What are you two doing?

Chandan: Mummy's knitting and I'm helping her sort out her mistake.

Patel: Let Tara do it.

Chandan: It's okay.

Patel: Give it to her.” (351)

This shows how Patel discriminates the twins who are both at the same time. Patel wants the girl child to do the household work but he does not want his son to do the household work. He also scolds Bharati for not doing the work on herself. He barks on Bharati for allowing Chandan to do the girl's work and making him as girl.

Patel knows that Tara is witty and intelligent and deserving one. Even after knowing about Tara he does not allow Tara to show her intelligent to others. As far as Tara is concerned, she taken care and given more attention by Bharati. He considered it as a futile exercise that will only spoil Tara. He wants Tara to be discouraged from showing her intelligence and wit and in fact even Bharati is worried that the qualities which would have been acceptable in Chandan can become a bane for Tara in society which expect girls to confirm to certain standard prototypes. Bharati is fearful about the future of her bright daughter. She says thus,

“It is alright when she is young. It's all very cute and comfortable when she makes witty remarks. But let her grow up. Yes, Chandan. The world will tolerate you. The world will accept you – but not her! Oh, the pain she is going to feel when she sees herself at eighteen or twenty. Thirty is unthinkable. And what about forty and fifty! Oh god!”. (349)

The patriarchal society unable to accept and appreciate the women's intelligence and gets intimidated by her intelligence. Patel compares Tara with business women in society but his

comparison did not attribute it to her business acumen, but to her shrewdness. When Chandan criticizes Tara's victory in the card game as cheating, Patel proclaims that the women who were successful in business were also successful only by cheating. Tara gets hurt at remark, said by Chandan, which is not true. Even Patel ignores her future prospects and the need to engage her in any meaningful endeavor. She is forced to confirm to the stereotype of the Indian women – devoid of her intellect, deemed fit only to perform mechanical household chores. In other words, the domestic animal, expected to toe to the line, someone who can be cared for and provided for but not regarded with respect.

Bharathi's father further strengthens the attitude of male preference by leaving all property in the name of Chandan after his demise but he does not leave a paisa in the name of Tara. It is undoubtedly manifested in the play by the chat between Patel and Chandan as

“Patel: Your grandfather has left all his wealth to you. Since your mother was his only child, you and Tara inherit their home in Bangalore.

Chandan: That huge house. It gave the creeps, I remember.

Patel: He left you a lot of money.

Chandan: And Tara?

Patel: Nothing.

Chandan: why?

Patel: It was his money. He could do what he wanted with it.” (360)

From a humanist, precisely a feminist point of view one could say that, of course, it is his money and he can do whatever he wants to do with it but though Tara is as much his grandchild as Chandan, he prefers Chandan who is a male child and once again he puts Tara at a position of disadvantage. Thus, the economic and cultural factors are responsible for the discriminations against a girl and the 'inferiorization' of the girl child are exposed by Dattani very effectively in the play.

The ultimate trauma and shock is getting to know the role her mother played in her life, and the discrimination she faces at the hands of her father, grandfather and even the neighbors and acquaintances becomes too much miserable for her. She feels unwanted and withers away to death. Tara dies in a shock when she learns that it is her mother Bharati whom Tara trusts more is involved in the conspiracy of her unfair separation from Chandan. Though Chandan physically survives this trauma, but he fails to lead a peaceful life. He migrates to suburbs of London, changes his name and attempts to create a new identity.

Tara is killed by the unjust social system, which controls the minds and actions of people. It is societal pressures and prejudices that create the divisions between sexes leading to the suppression of the innermost desires which get silenced in the performing of the gendered scripts resulting in prioritizing one sex over another. It is the socially internalized attitude of preference given to the male child that is the cause of the tragedy of Tara. She was a bright and shining star which was source of cheerfulness and happiness for her family. Had she been given a complete life she probably would have scaled heights which Chandan could not, but her potentiality was sacrificed at the altar of gender discrimination. In fact discrimination against Tara continues even after her death also. Chandan who writes their story as Dan, writes it from his own perspective and converts it into his tragedy. He apologises to the now dead Tara, to forgive him for writing their story as his tragedy, thereby denying her a fair deal even in fiction.

Thus through this work, Tara raises the question to the society that treats the children of the same womb in two different ways. It is a play about two children conjoined together where one is boy and other is a girl, they can be divided surgically. The partially and the injustice starts right from here. This story has a strong claim that women are the enemy for themselves. The mother prefers the male child and thus fortifies the chain of injustice. The first thought behind selecting the boy child is that he will look after the family when he starts earning and the whole of his money will be for the family where he is born. Tara was an example of child abuse prevalent in the Indian society. Even in the 21st century, even after girls have repeatedly proved themselves competent for every profession, girl is considered as an unwelcomed imposition, imaged as the origin of sorrow when she is born, thrown away as a burden for her parents who have to amass dowry. The people have to change this mentality because women are able to do many things equal to men. So, it is perfect to consider women as a human not as a weaker sex.

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Image of Aphra Behn in English Literature

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Abstract

Aphra Behn was a playwright, poet and well-known translator lived in a world of men as a staunch Royalist in her ideals. She was the first woman in England to identify herself as a professional writer. She wrote to the occasion and also to make money. There has been a steady tendency to see Aphra Behn as an individual phenomenon, rather than as the author of a series of works that are appealing in their personal right. It is imperative to affirm at the start that even now we know more or less nothing for certain about Behn's life. She was expelled from the sorts of institutions from which historians usually assemble their records, such as Oxford and Cambridge, the Inns of Court, and the Middle Temple. If she'd been a noble, there might have been records existing at her country seat. If she'd been a sacred dissenter, she might have recorded her thoughts and ideas about her internal life in a religious journal as so many women did. Hence, the paper traces the image of Aphra Behn in Literary arena.

Keywords: Aphra Behn, Image, Literature

Preamble

In seeking Aphra Behn's life what we do know is that she was born in England, possibly to a barber and a wet-nurse living in Kent. In her youth she undertook spying missions for Charles II, in Antwerp, and probably visited the colony of Surinam. She returned to London in the late 1660s and began to make a living by writing plays for the Duke's Theatre. These plays became increasingly political in response to contemporary events, and in particular, the public hysteria over the Popish Plot. But as the public appetite for drama decreased in the early 1680s, Behn began to produce prose fiction, poetry and translations. At some point in these years she had relationships with two men called Will Scott and John Hoyle, who may or may not be represented in her fictional and poetic works. She died in 1689.

Because of the lack of reliable bibliographical information and because of the fascination Behn holds as an individual rather than as the creator of a body of literary work, Behn has been co-opted into a range of political agendas in the past. There have been six biographies written since 1948, and the recent explosion of critical interest in Behn will surely bring more. Far from hindering biographers, the lack of available information about Aphra Behn's life has actually *enabled* them to construct her along their own lines.

Introducing Behn's Works

Behn has written a big list of literary genres that every English literature student did not notice of. She has a sound mind in her variety of writing and the below list proves her mastery over literature.

Plays

The Forc'd Marriage (1670)

The Amorous Prince, or, The Curious Husband (1671)

The Dutch Lover (1673)

Abdelazer (1676)

The Town Fop or, sir Timothy Tawdry (1676)

The Rover, Part 1(1677) and Part 2 (1681)

Sir Patient Fancy (1678)

The Feigned Courtesans (1679)

The Young King (1679)

The False Count (1681)

The Roundheads or, The Good Old Cause (1681)

The City Heiress (1682)

Like Father, Like Son (1682)

Prologue and Epilogue to Romulus and Hersilia. Or The Sabine War (November 1682)

The Luckey Chance, or an Alderman's Bargain (1686) with composer John Blow

The Emperor of the Moon (1687)

Plays Posthumously Published

The Widow Ranter, or, The History of Bacon in Virginia (1689)

The Younger Brother, or The Amorous Jilt (1696)

Novels

Agnes de Castro, or The Force of Generous Love (1688)

Love –Letters Between a Nobleman and his Sister- 3 Parts (1682-87)

Oroonoko (1688)

Short Stories/Novellas

The Fair Jilt (1688)

The History of the Nun: or, The Fair Vow-Breaker (1688)

The History of the Servant (Disputed)

Poetry Collections

Poems upon Several Occasions, with A Voyage to the Island of Love (1684)

Lycidas: or, The Lover in Fashion (1688)

Response to Her Death

When Aphra Behn died in April 1689, her literary reputation was considerable, despite the fact that she was politically out of favour with the new monarchs, William and Mary. She was buried in Westminster Abbey, which had recently become the resting place of honour for poets. Only a few days after her death the anonymous *An Elegy Upon the Death of Mrs A Behn, the Incomparable Astraea*. was published.

Behn is two things here: a champion of women, and a writer whose literary skill in describing the arts of love in her poetry and fiction is inextricably, and problematically, linked to her personal sexual experience. These two emphases are both rooted in a sense of Behn not as a constructor of imaginative fiction but as a model: an exemplar.

1696: Gildon and Behn as a Libertine

We can see the beginnings of the blurring of life and work with Behn's first biography, 'Memoirs on the Life of Mrs Behn. By a Gentlewoman of her Acquaintance', published in 1696 and probably written by the hack writer and literary forger Charles Gildon. The 'Memoirs' are a strange combination of biographical detail and fictional narrative: they are woven into a story which presents Mrs Behn as amorous adventuress, and they draw on a combination of bits of her fiction and fragments of her letters to concoct an account of her exploits in Antwerp and Surinam that ultimately encouraged readers to identify Behn with the heroines of her prose fiction.

The Memoirs were published as the preface to a collected edition of Behn's prose works, and in effect, they capitalized on the sexiness of the woman to sell her works. Behn's adult life had conveniently spanned precisely the reigns of Charles II and James II, and in presenting her as sexual libertine, her biographer inevitably linked her to the glittering and heady world of the Restoration court but from the 1690s onwards attitudes towards the Restoration became more and more critical of its excess and libertinism.

Early 1900s: The Bloomsbury Group and Behn as a Woman

It was not until the early twentieth century that things began to change. The Bloomsbury members, Vita Sackville-West and Virginia Woolf were the leading exponents in a revival of the Restoration writer. The prime emphasis in Woolf and Sackville-West's work was on Behn's status as the first professional woman writer. Her life continued to eclipse her work because of a critical eagerness to adopt her professionalism as a symbol of early feminism. Vita Sackville-West's short biography of Behn, called *Aphra Behn: The Incomparable Astraea*, appeared in 1927. For Sackville-West, Behn is a novelist who would have been greater had she abandoned the models of French romance that she copied from Madame de Scudery and attempted to use her homely idiom to produce fiction closer to the contemporary realism of Daniel Defoe. The emphasis in the account of her work is not so much what she *did* achieve, but what she *might* have done.

Woodcock - Behn as a Revolutionary

The first full-length biography of Behn to appear came in 1948, written by George Woodcock. It was entitled *The Incomparable Aphra*. Once again, it is what Behn represents as a figure, rather than the artistry of her writings, that provides the basis of her biographer's claims. Woodcock was an anarchist. Woodcock constructs Behn as an impassioned and committed modern revolutionary, an advocate for a social and moral freedom that he finds radical in her day and ours.

Behn's established Tory politics, even though they were based on a time-honoured allegiance to king and aristocracy and a disdain for populist politics, did not substantially trouble Woodcock's thesis. Behn's revolutionary tendencies could be seen in her work, if they were not immediately apparent in her life: Woodcock was one of a line of critics to read *Oroonoko* as an abolitionist work that fully established Behn's libertarian credentials, while he stressed that the poverty of her final years was a testament to her unwillingness to compromise her feminism: rather than using her feminine charms to tap her admirers for support, she chose to attempt to provide her own living.

Goreau- Behn as a Martyr

In Angeline Goreau's 1980 biography of Behn, *Reconstructing Aphra: A Social Biography of Aphra Behn*, Behn's biography symbolizes the lives of feminists in 1980, who, like Goreau, long to be free, and must suffer because of that desire. The minimal facts that are available about Behn's life need to be reconstructed to form a tale that projects the predicament of the modern feminist scholar onto earlier women writers. Both the bawdy and self-reliant Aphra Behn imagined by the Bloomsburies and the confident radical of

Woodman's work have been replaced: Behn is depicted as a defensive woman, beset by critics, who must suffer for her art.

Todd- Behn as a Political Agent

A later biography of Behn Behn was Janet Todd's 1996 book, entitled *The Secret Life of Aphra Behn*. By the mid-90s, feminist criticism had moved beyond the need to posit an absolute identification between the gender politics of early women writers, and those of the feminist scholars that were writing about them. Todd says in her introduction that her version of Behn may be too political for some. Here she means not political in terms of the libertarianism that Woodcock believed that he shared with Behn, or the gender wars with which Goreau identified, but political in terms of Behn's own involvement in contemporary politics. Todd places great emphasis on Behn's early spying activities, and on the networks of Tory intrigue to which Behn was connected.

So in the context of this division of emphasis in recent Anglo-American criticism, Todd's construction of the 'political' Behn is not an unpartisan contribution to current debate. In presenting Behn as a Tory polemicist who was much engaged with the specific power struggles of the 1670s and 80s, she offers a biographical justification for her own school of historical criticism on Behn.

Behn So Tempting to Try and Pin Down

It seems that analysis of Behn reveals more about her biographers than it does about the elusive writers, but this is perhaps because of Behn's writing choices. Through her manipulation of prose and personae and by playing with the extent of her self-identification with a narrator or character, Behn leads readers into positing exactly the kinds of equations between life and works that troubled her biographers.

At the very beginning of the account, the narrator describes the habits and costumes of the Native Americans, detailing in particular their use of exotic birds' feather to make headdresses. According to theatre historians, such a feathered headdress does indeed seem to have been used in the many heroic dramas set in the exotic New World. Behn wrote *Oroonoko* in 1688: her probable trip to Surinam, the location of *Oroonoko*, took place at the beginning of the 1660s. If she brought the feathers back with her in the late 1660s, the first readers of *Oroonoko* would probably have seen this feathered headdress in a range of theatrical productions over the 70s and 80s. So here the account in *Oroonoko* dovetails with the readers' actual knowledge of Behn and her theatrical world. The reference to the headdress adds authenticity to the account, and affirms the narrator's status as one and the

same as the public playwright Aphra Behn whose plays and headdress they had seen at the Duke's Theatre.

Finale

Behn plays with her readers, constructing her narrator so that she variously represents a fictional narrative device, the known public persona of Behn the playwright, a private autobiography, and form of authorial self-advertisement. Her juggling of this unsettling combination of display, revelation, and mask problematises the relationship between fact and fiction, life and works throughout her work, and explains the drive for biographers not just to state the facts about her works, but also to make judgments about her life.

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“A Purity in Sacrifice, a blessedness in Shame”: Feminist Praxis in Dove’s “On the Bus with Rosa Parks”

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Abstract

Women are prevented their first-hand experience or they are considered as the secondary resources when compared with men who are the primary sources. Rita Dove with her feminist Praxis has tried her hand with many poetry collections. One such book *On the Bus with Rosa Parks* is filled with such realistic experiences. Dove's Civil Rights Movement is extended in *On the Bus with Rosa Parks* along with the personal life of Rosa Parks, the unknown domestic worker in the segregated South, which was made a public issue. Dove becomes a feminist Praxis to find out a way to empower, involving ideas of mutual nurturance, through a smooth was, constructing for a thorough change with literal elevation to emotional imbalance, concentrating on communal life, reciprocating to the societal upliftment and the overall development of the personal progression over the time. Dove has shown the progression of physical action for a forward thinking with Rosa Park’s refusal leaving a greater impact on the political system with a complete renovation. A judicious reflection over the women’s actions led a way for the freedom of a race, the African American race which may results with revision of conceptions and reflection. Feminism must further extents such renovation in its long spread over the ideology considering the impacts of the action.

Keywords: Feminist, Praxis, upliftment, refusal, freedom, renovation.

Introduction

Feminism is not a woman thing, but it is a world issue. It's written as a theory to analyse, argue and for study purpose. It's a great theme for updating practical wisdom or to have perceptual and concrete experience to become the best speaker in Feminism and Feminist theory. What is the actual result? It's nullified when it is translated into action. What is the societal response for such debates on women and related issues? Papers have been published and many conferences have been organized to give public awareness that women's' issues are taken care of.

Paulo Freire defines “Praxis” as Pedagogy of the oppressed as "reflection and action decided at the structures to be transformed” (28). The motif behind the explanation is that the victims or the women who are oppressed should know the critical position of their own status or

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condition. How do Women exist in the society, their utility to the society, and the societal reverberations upon them? How women have their perception, knowledge to understand their complexities, comprehending the ambience in which they react, their discretion and ultimately the judgment over their actions and reactions. Women are prevented their first-hand experience, or they are considered as the secondary resources when compared with men who are the primary sources.

The emphasis through feminist Praxis here is to gain the first-hand experience of everything by women with their infinite knowledge to exercise, realize, engage or apply over the practical world. Rita Dove with her feminist Praxis has tried her hand with many poetry collections. One such book *On the Bus with Rosa Parks* is filled with such realistic experiences. Her pricking worlds, practical knowledge, illustration from the tradition, her resolutions and solutions are impeachable.

Discussion

On the Bus with Rosa Parks has poems relating to African American liberation and freedom. Dove's Civil Rights Movement is extended in *On the Bus with Rosa Parks* along with the personal life of Rosa Parks, the unknown domestic worker in the segregated South, which was made a public issue. "She was the courageous activist of the Civil Rights Movement. It is a revolutionary poem and depicts the reason for the civil rights movement and the resilient nature of black women" (Beulah 81). The very opening Part "Cameos" is loaded with ten poems. She presents a painful experience with the first poem "July, 1925".

... is pained
Because she cannot stoop to pluck
The plumpest green tomato
Deep on the crusted wine.
... She thinks,
and it will be a son (13-14)

The thought of giving birth to a daughter is a painful experience. Her race problem is clearly shown when she mentions "Mama, stout as a yellow turnip" (14). She is conscious of her colour, as it is the foremost issue. The next poem "Depression Years" brings out the drastic conditions of the black people. It is difficult to live for the African American people during those depression years.

Pearl laughs
A wet red laugh

Pearl oozes
Everywhere. When she was
Young, she licked the walls free of child; she
Ate dust for the minerals (19)

Here the cross patterns are used to highlight the difficult paths. She tries to get solace through music, their innate talents. The Poem "Homework" starts with the lines "The Negro and his song are inseparable" (20). Though the music "is primitive" it is "sensuous", "a part of giving pleasure and above all "a quality/appealing strongly/ to the Negro's/entire being" (20-21) and 'melody" are their "childish faith in dreams" (21)

Drumming is another way of escaping their painful experience:

"The Negro claps his hands,
Spontaneously; his feet
Move constantly in joyful
anticipation of the drum" (21)

The poems "Easter Sunday, 1940" tells her feminist Praxis. "A purity in sacrifice, a blessedness in shame". (23) Women are witnessing double-cross fire as they manage white dominant world and black men too. So she feels that marriage is unwanted.

"She'll never marry –
Though she'd
Like to have
A child" (20)

The poem "Nightwatch, the Son" summarises her thought figuratively. How life was a miserable thing for the African American people as "aggressively adult."

Aggressively adult,
They keep their
Lives, to which
I am a witness.
At the other end.
I orbit, pinpricked
Light. I watch,
I float and grieve. (24)

"Freedom: Bird's Eye view" brings out the theme: "And the World was already old/ And I was older than I am today" (27). Dove takes up the challenge of reading as her empowerment. In the poem "Maple Valley Branch Library, 1967" She writes:

Greedily: Six books, six volumes of bliss
The stuff we humans are made of:
Words and sighs and silence,
Ink and whips, Brahma and cosine,
Corsets and poetry and blood sugar levels (33)

She has opened a new vista for her to squeeze in, as a mark of self revelation. "I can eat an elephant / If I Take Small Bites"(33). Dove becomes a feminist Praxis to find out a way to empower, involving ideas of mutual nurturance, through a smooth was, constructing for a thorough change with literal elevation to emotional imbalance, concentrating on communal life, reciprocating to the societal upliftment and the overall development of the personal progression over the time.

Critical View

Here what Marx meant by Praxis is evidently clear that there is a transformation of the individual through the process of human actions or through labour. Dove feels the kind of freedom in her inner self. She writes in the poem "Freedom: Bird's – Eye view":

Now, that's
What I'd call
Freedom,
And justice,
And ice cream for all (34)

The poem "Testimonial" highlights her positive though. She sees the New World as "the poplar, quivered/sweetly in rank and file"(35). Her experience is "Swooned between Spoonfab of lemon sorbet" (35). She over joys with her statement that "how could I count my blessings" and finally announces that: "luck leaked out everywhere/ I gave my promise to the World/And the World followed me here" (35). She openly proclaims her happiness in "Dawn Revisited." Her words are very poignant as she writes "the whole sky is yours" and continue to say that,

To write on, blown open
To a blank page. Come on,
Shake a leg! You'll never know

Who's down there, frying those eggs,
If you don't get up and see (36)

Mary Lousie Smith did not vacate her seat with courage as it is mentioned in "Lady Freedom Among Us." "No choice but to grant her space / Crown her with sky / For she is one of the many /And she is each of us"(70). "On the Bus with Rosa Parks" mentions few names of women who were arrested and thrown as they refused to get up out of their seat on the bus. Claudette Colvin Goes to Work" describes how Claudette Colvin is one such strong woman who refused her seat to a white person on March 2, 1955. "Colvin and Smith did not have connections and influence, but what they did mattered" (Righelato 204).

"Rosa" highlights the real hero of the Civil Rights Movements. Rosa Parks "sat there, the time right inside a place" to rest. Her sitting was captured by a camera and the police came to arrest her. "To climb into a bus in a segregated state was always a fearful experience for black people. The experience of joining the ride of freedom risked the danger of being eaten by the wolf" (Righelato 203). "How she stood up / When they bent down to retrieve /Her purse. That courtesy" (83). Here Dove Photographed Rosa Park's historical refusal act of the bus in Montgomery, Alabama, on December 1, 1955.

Summation

Dove has shown the progression of physical action for a forward thinking with Rosa Park's refusal leaving a greater impact on the political system with a complete renovation. A judicious reflection over the women's actions led a way for the freedom of a race, the African American race which may results with revision of conceptions and reflection. Feminism must further extents such renovation in its long spread over the ideology considering the impacts of the action.

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Gender-Bending Catastrophe in Meredith Russo's *If I was your Girl*

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Abstract

Transgender – People who are not masculine or feminine, bi-gender, and considered as third gender and broadly cross-dressers. They are independent of sexual orientation. They experienced the gender dysphoria and typically called as transgender. They experienced the high mental health issues than the normal population of U.S. because of the discrimination, stigma, lack of acceptance and abuse which they face on regular basis in the society. *If I was your Girl* which projects the struggles and sufferings of the protagonist named Andrew and later transforms into a transgender with a name. Humanity starts with love and this article highlights the life of a transgender in the modern society and focuses on the moral values that make the humans a complete human being.

Keywords: Transgenderism, discrimination, modern society, alienation, love, humanity, identity.

The existence of third- gender begins from the pre-historic time and continues to the present. In the middle ages, People who lament for being born a man instead of a woman has been seen as an early account of gender dysphoria. Evidences document Transgender priests, and records of woman dressing as men to vote, fight and study. Third-gender people of ancient period were arrested and humiliated for cross-dressing. These issues progressed with the process of Transition in the mid1990s. Analysis and focus towards these third-gender resulted in the birth of numerous terms and studies. Transgender, as an oppressed being faces several current controversies over their rights and identities because of false beliefs and cultural practices. They have been pulled down to alienation by their family and society due to their disorder of gender identity. The view towards Transgender people differs according to the place, culture, mindset, tradition, customs etc., but discrimination is the only concept that has been fixed on third-genders for decades.

Transgender people and the issues that affect them have become more visible. They have increasingly become the focus of cultural battles. Laws have been passed throughout the world for the progress of Transgender education, health care, employment, identity, equality etc.

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Transgender rights have emerged as a central feature in many countries. Majorities of countries support policies banning discrimination against Transgender people and strengthened the foundation for their rights to marry, adoption rights, rights to change their identity documents. Very little awareness has been conducted to examine attitudes on particular policies affecting Transgender people. This involves their exposure to risks, discrimination, marginalization, and their access to supportive resources. Most of the youth Transgender experience negative reactions of their gender typical behaviors, as well as they have confusion in their identity and sexual orientation. They noted problems like lack of safe environments, poor access to physical health services, and inadequate resources to address their mental health concerns. Above all they are not given proper care and support both by their families and communities.

Thus they become members of a marginalized and vulnerable population that experience more psychological and health problems than the other social groups. This paper firmly stands on the fact that, success and happiness can exist only in 'Acceptance'. When Amanda realizes and accepts herself as the novel ends, her experience real happiness as she thinks, "I wasn't sorry I existed anymore. I deserve to live. I deserve to find love" (). Janet Mock, the first Transgender American writer whose debut book, *Redefining Realness* tells the story of herself, through which she speaks for the Transgender rights. Meredith Russo, being a Transgender herself has brought the issues and challenges faced by Transgender through the character Amanda Hardy in her debut novel. As an eye-opening novel it gives the reader a broader view about the third- gender community. Andrew Hardy from his recognition of femininity in himself comes through discrimination, stigmatization, humiliation in several phases through which Russo has portrayed the position of Transgender in society and family. Andrew, who remained isolated in dark after his Transition to Amanda Hardy physically, comes out seeking for acceptance and identity which views the writer's target to present the readers about the needs and rights a third-gender earns for. Russo writes about her novel in her author's note, "Inspiration to pursue an ever broader understanding of our lives and identities, as well as your own understanding of gender and sex" (). With an increasing issues in the world, one of the major social issues concerning within the countries is the identity of Transgender. In defining their socio -cultural exclusion and inclusion problems and development process in the society, anxiety and frustration are the common barriers that are been tied up with the Transgender people till now, which Russo presents through Amanda as she thinks, "I wondered if joy could ever be felt by itself without being tainted with fear and confusion, or if some level of misery was a universal constant, like the speed of light" (73).

Society pictures those Transgender communities not as a creation of nature but as a creature that is far apart from species. The issues faced by Transgender vary in each places and culture. In Madhya Pradesh and Gujarat, third-gender identity was drawn upon some myths and false beliefs, as people believed that being a Transgender as some kind of mental illness. Many other countries around the world organized debates over gender identity. Russia ranks last in supporting

Transgender rights and Transition. In the US, the rights of Transgender issue became a major political issue where twenty-four percent of respondents were against changing gender at any circumstances, which shows that the respondents in the US are the most opposed of any other country even more opposed than Russia. The harsh reality is that the society is itself responsible for that bad behavior of Transgender people as they are being disowned by their own families and because of the harsh treatment of Cis-genders. Russo brings a contrast in presenting the American societal views on Transgender. Amanda faces many traumas in her school as she gets avoided by her peers and also her father's attempts to make her enroll in sports like boys due to his inability to accept his son as a Transgender. Through which Russo presents the mindset of people and the status of Transgender and their horrible situations among the neglecting society. She also requests her readers and society for equality and to treat them as human beings with extra comfort and care. Russo shows her expectation from society to accept the Transgender community by highlighting how Amanda gets support and confidence from her family, Trans mentor, and friends which help her to come out from isolation to the real life what she earned for. 'Support' and 'accept' lays a major theme of the novel and also in the lives of each Transgender as it the only weapon and medicine that could give them confident life with no fear and conflict.

The belief of men and women as the only creation of God appeared as a furious reason for the exclusion of Transgender community in the society and religious places too. The catholic churches were against the process of Transition and criticized by considering it as a violation of the god created orders. Amanda feels cursed while hearing the words of a pastor who says, "A dishonest life is a life half-lived" (98). As Amanda lives as a girl by hiding her true identity as Transgender from the society feels guilty for being dishonest to her peers. She thinks God would not walk with her because of her dishonesty and feels alienated from God. This proves how religious views too condemn Transgender as a natural creation.

Amanda though lives a life as she wished; she has to move with restrictions and rules so as to keep her safe from the society without revealing her true identity. Her father worries if Amanda comes late to home and also when she gets affectionate with her peers, because he feels scared of the society which neglects to accept a Transgender. When Amanda is found with Grant, the guy whom she has fallen in love with, her father panics and threatens Amanda by saying, "I trusted you to keep your head down...people like you get killed by people like him" (141).

Those words of her father show the restrictions that are kept for Transgender and also the mindset of society that never refuse in humiliating the Trans people. Though Amanda's father supports her, in a way he too discriminates her by forcing Amanda to keep her head down which proves the influence of false belief in each individual. The third-gender people are proved to be stronger and talented than the Cis-genders as they possess both male and female features. Sakshi, a Transgender singer who became widely known recently in social medias for her unique capability

to sing in both male and female voice, also she works as a make-up artist and play roles in movies as well. Shabnam Mausi Bano, was the first Transgender to get elected in public service. She was an elected member of the Madhya Pradesh State Legislative Assembly she is capable of speaking 12 languages. She fought for corruptions, unemployment, poverty, and also used her power for bringing justice against discrimination of Transgender and as well as made an effort to create awareness on HIV/AIDS. Amanda moves to a different place by hiding her Trans identity to begin a fresh start to fade away her tormenting past. Like everyone else, to make friends and to fit in was her desire which made her to move forward. With the help of her Trans mentor Virginia, who supported her and had been an advisor in each and every moves of Amanda in her life and it is Virginia's warmth that Amanda seeks for to rest and to feel comfort. Amanda thinks of Virginia as, "She really was one in a million- she was the sister I never had, the watchful eye that had kept me safe" (197), because she feels secured in the presence of her Trans mentor, Virginia with her. Trans Mentors International organization was founded in 2009 to provide aid, support and assistance to Trans and non-binary identified individuals. The mentors remain as a responsible advisor as they have already been through their past experience to give support in the journey of Transgender towards healthy body and mind and in their pursuit of personal freedom, including the freedom to alter their bodies and change their gender roles. This program has now developed and spread worldwide with open websites for Transgender people to get guidance and advice. Russo has introduced the character Virginia to her Trans readers, to let them know about a path where they can get their problems solved. She has also suggested particular organizations in her novel as it ends. Third- genders who were deviants in healthcare clinics have now obtained special care and security for their strong well-being in both physically and mentally. Amanda gets more frustrated and distressed when she gets bullied by her school mates which draw her to make a dark decision called suicide, which most of the Transgender people end up with because of the intolerance of mental stress. As she swallows the pills, Amanda erases all her wishes, for which she craved for long, "I swallowed three more pills. I wouldn't be a friendless victim anymore. ... No more caring that dad didn't care about me... No more future with no love, no kisses, no closeness." (264).

She decides to end her life through which Russo has clearly portrayed the untold hidden dreams that live within each Trans individual which they try to succeed but fails due to the humiliating responses of the society. As Russo previews the overall fears in Transgender through Amanda, when she fears to get close with Grant and restricts herself to save her from ignorance which she had been experiencing for a long time like all Transsexuals. Amanda thinks, "I should be afraid of getting close to Grant...and there was so much about me that I didn't want him to know, that he could never know" (105).

Amanda blames herself as the reason for her parents' divorce to which Russo replies through her character Grant that, "just because you may be the reason for it, that doesn't mean it's

your fault” (132). This is an advice that Russo gives not only to Amanda but for the entire Transgender community, the novel in a way remain as a guide and support of the third-gender as Russo being a mentor views safer path for Trans people through the protagonist Amanda. Meredith Russo who campaigns heavily for de-stigmatization shares her views through her debut novel by connecting her own life events with it. The novel is a book about loving oneself and being loved for who one really is, as Amanda encounters severe traumas, discriminations and identity crisis, she overcomes all this by accepting a loving herself for what she really is. This chapter by analyzing the exclusion and inclusion of Trans community in worldwide, records several laws and steps taken for the growth in Transgender status. The equality for third-genders comes to reality only through the positive attitudes and responses of society towards them. Though there are effective measures taken for the mental and physical well being of Transgender, the lack in acceptance of the society remains as a barrier for these Trans people to move forward and succeed. It was only in April 2014 when Transgender got legal recognition by the supreme court, but still there remains work to be done in terms of social recognition, equality, dignity and social awareness. Setting organizations, health care centers, laws and supporting teams for Transgender could help them to survive like the Cis genders but, the removal of false believes and superstitious mind set of the society lies as the firm foundation for the progress and good fortune of Transgender community.

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Human Praxis and moral Configuration through Vikram Seth's *The Golden Gate*

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Abstract

Vikram Seth, an Indian writer propagates humanism through his novel *The Golden Gate*. Modern man suffers from alienation, suspicion and mental agony.

John, Brown, the protagonist, is only twenty six years old, a graduate from Berkley University, tall, handsome, well-dressed works in a software industry dealing with production of nuclear bombs and missile. He is well paid, respected, even owns a Peugeot car, in short, a male WASP (White Anglo-Saxon Protestant) yuppie (young urban professional) but he suffers from loneliness.

Vikram Seth not only talks about alienation but also talks of the massive nuclear atoms that may cause mutual extermination, common death or omnicide. He emotionally sermonizes on nuclear insanity and hate citing historical references and examples of war. His argument that there is no victory, no survival, no defense, no place to hide in this exhaustive fratricide that threatens all culture and all civilization, all humankind and all creation.

“Change yourself. You must be the change you want to see in the world” says Gandhiji. According to Gandhiji, the change should not come from exterior but interior. We live in a competitive world. No one has a second opinion about it. But we should not forget that we are human beings.

Keywords: Alienation, massive nuclear atom bombs, fratricide, Satyagraha, love, compassion and friendship.

Introduction

‘The four characteristics of humanism are curiosity, a free mind, belief in good taste and belief in the human race’ (E.M. Forster 1).

Humanism prefers reason and science to scriptures and tradition. It believes ‘To err is human, to forgive is divine’. Humanism has a vital role to play on modern culture. Vikram Seth,

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an Indian writer propagates humanism through his novel *The Golden Gate*. It is a novel set in San Francisco of the 1980s. It is written entirely in the sonnet form. The narrative of *The Golden Gate* consists of 594 sonnets all written in iambic tetra meter (including the acknowledgement table of contents and author's autobiographical note which are made up of a sonnet each) and follows the fourteen line stanza pattern of Eugene Onegin. For Vikram Seth, the author, the sonnets function as interlinked units which gradually progresses with the narrative pace of the novel. The pivot character in the novel is John Brown whose acquaintances fill out the multitude of San Francisco city. He is a computer programmer, working on nuclear weapon projects, but leading a lonely life without true friends or companions. The only person John can really seem to get along with is Janet Hayakawa, the delightful and funky sculptor, punk drummer, John's confidante ex-lover. The novel portrays the contemporary Californian life style through the story of the relationships of a group of young professionals.

Mala Pandurang (77) points out in her essay on *The Golden Gate*, "the social phenomenon of the young upwardly mobile professionals and the DINK (Double Income No Kids) couple is no longer culture specific to U.S.A alone. Policies of economic liberalization and the entry of the multinational corporations into the Indian market have led to fast changing lifestyle and a growing culture of material consumerism among the Indian middle class"

The characters in *The Golden Gate* are uniquely Californian, in that they are mostly migrants or outsiders, settle in California for a financial base.

The opening stanza sets the tone of the novel:

To make a start more swift than weighty
Hail Muse Dear Reader, once upon
A Time, say, circa 1980,
There lived a man. His name was John
Successful in his field though only
Twenty-six, respected, lonely,
One evening as he walked across
Golden Gate Park, the ill-judged to us
Of a red Frisbee almost brained him
He thought, "If I died, who'd be sad
Who'd weep? Who'd gloat? Who would be glad?
Would anybody? As it pained him.

It is a life of love and lust, told with wit, restraint and intelligence. It deals with white American characters except one character of partly Japanese descent that is Janet Hayakawa. She is a polite girl but a cheerful personality. Once she was so crazy about John, and the only thing she longed for in life was his love. Unfortunately the love affair ended in disappointment since John was a moody person, highly sensitive and passionate.

Discussion and Interpretation

John, Brown is only twenty six years old, a graduate from Berkley University, tall, handsome, well-dressed works in a software industry dealing with production of nuclear bombs and missile. He is well paid, respected, even owns a Peugeot car, in short a male WASP (White Anglo-Saxon Protestant) yuppie (young urban professional)

I'm young, employed, healthy, and ambitious
Sound, solvent, self-made, self-possessed
But all my symptoms are pernicious (1.23)

Hence, John, who apparently has everything, is still deeply unhappy. The fact is that he is very lonely and isolated. Janet Hayakawa, a drum player and sculptor, is a sympathetic friend of John; who once loved him whole heartedly. Now, she helps him to dispel his dull mood and loneliness by suggesting him to give an advertisement in the local newspaper for a better partner to entertain his life. John's problem is not external, so much as internal. Unless, he can change himself and his personality he will continue to invite unhappiness.

“Change yourself. You must be the change you want to see in the world” says Gandhiji. According to Gandhiji, the change should not come from exterior but interior. We live in a competitive world. No one has a second opinion about it. But we should not forget that we are human beings.

Liz Dorati is a quite attractive blonde, completed her law degree from Stanford Law school and presently working as an attorney in a private legal company. Her father Mike Dorati, is a farmer, cultivating grape vineyard. Mr and Mrs Dorati have three children (Viz, Liz, Sue and Ed). After receiving Liz's letter John meets her in the restaurant 'Café Trieste', the popular coffee shop in the city. He is spell- bound on seeing her beauty and almost staring at her. Liz too thinks that he is quite attractive, handsome, sound, solid, practical and active. They are attracted to each other at first sight. Their meetings at frequent interval brought them closer to share their views, feelings and love. Love is not blind, but rather dumps. They are blessed yuppies, as happy as a pair of puppies.

John's college friend namely Philip Weiss is a divorced, single, father of a six year old boy named Paul. He was working as nuclear engineer in 'Datatronics' and recently resigned his job due to his sentiments against nuclear arm policy. Phil was earlier married to a girl named Claire Cabot from a wealthy family; a marriage in haste, repent at leisure. Claire's family frowned at Phil's ordinary look and his unsophisticated lifestyle. After-marriage incompatibility of taste, style and interest grew more. And more so, Phil's vigour once his great attraction, exhausted Clair now. Thus the love which brought them together diminished into a disaster of divorce.

In the wedlock of Phil and Claire, the problem in adjusting with one another is not a major one, but the compatibility of Phil's lifestyle with Cabot clan is the main problem in Phil-Claire married life. Thus the incompatibility of varied lifestyle and status becomes a hurdle in the smooth sailing of their marriage voyage.

Angeli Multani (70), while analyzing the novel *The Golden Gate* concludes that the relationships which survive are those based on understanding and even compromise, while the relationship that began on the 'modern' note of sexual or romantic passion have disintegrated. Family values, companionship, brother-hood, parental love is far more stable, and more desirable for a steady life.

Seth's affirmation to the above statement is stressed while he reasons out one of the reason for Phil-Clair break up of their wed lock is 'Phil's vigour once his great attraction, exhausted Clair now. Thus any relationship based on sexual or romantic passion will disintegrate soon.

As far as John and Liz are concerned their meetings at regular interval strengthened their love bondage. Once they went to a music concert at Stanford, at the request of Liz. In the concert, Sue, Liz sister is playing a cellist. During the interval of the music programme John and Liz met Phil with his son. John introduced Phil to Liz and invited him to a party for their new house-warming ceremony. Phil is very much pleased to see his old friend after a long time. He accepted John's invitation to the party next week.

In the house-warming party, John introduced Phil to Janet and Liz sister, Sue. But Janet, being an old friend of Claire, didn't like to meet Phil and avoided him in the party. John took Phil away for a personal chat. He enquired Phil why did he resign from his job in Datatronics. Phil replied that he did it to save the world from the threat of nuclear weapons.

Phil says,
Imagine that the first bombs found us
And suddenly our small world ends,

And our vile dust is swept up, tainting
The hills, vineyard, the seas
With irremediable diseases. (4.19)

Being a nuclear engineer, Phil did not like to continue working in Datatronics company since it was doing research in nuclear weapons. Seth's commitment on social responsibility and human safety is well reflected in the character of Phil. The piling of atomic bombs and the mad race to accumulate nuclear weapons among different countries is a real danger to human life in the future. In this regards Seth condemns the obscene amounts of money spent on defense out-lays by the developed nations, forcing the developing countries, with their impoverished populations, to spend huge expenditure on defense, leading into untenable economic position in the mindless and senseless race of nuclear proliferation. Seth, through his protagonist Phil, critiques nuclear armament from the position of a humanist and warns the international community about the impending calamity in the wake of nuclear proliferation.

On a Sunday, Phil drops on to see John and Liz and starts talking about the 'Lungless March'— a protest march against nuclear bombs. Liz supported the protest but John criticizes that the protest march is undemocratic.

Phil startled by his vehemence, handed over some literature on anti-nuclear protest and requested John to go through them.

Dawn rises over 'Lungless park' where the protest marchers join together to start out a march parade from 'Lungless park' to 'Lungless Lab', supporting those who risk prison to protest against nuclear arms. Phil, one among in the crowd briefs the public about the protest march, handing out pamphlets to them.

As Phil moving among the protest march, he traced Liz in the crowd, surprised to see her there.

The speaker of the protest march, Father O'Hare says,

Friends, Sisters and brothers, sons and daughters
What is our will in life? To race
As lemming-like, Mankind is racing
To liquidation, or to face
With what small strength we have, the massive
Machines of omnicide, impasse,

Oiled by inertia and by hate .(7.19)

He further asks,

Should we not try to douse, a fire
That – threatens to consume away
Not just our homes but the whole city?
Well, we have gathered here this morning
In disparate but harmonious voice
To show that we have made our choice;
That we have hearkened to the warning
That hate and fear kill; and are here
Confronting death and hate and fear. (7.19)

Father O'Hare expresses his concern about the liquidation of mankind due nuclear arms race. He believes in the equation that 'killing is dying'. He talks of the massive nuclear atoms that may cause mutual extermination, common death or omnicide. He emotionally sermonizes on nuclear insanity and hate citing historical references and examples of war. His argument that there is no victory, no survival, no defense, no place to hide in this exhaustive fratricide that threatens all culture and all civilization, all human kind and all creation. American president Ronald Reagan once said, 'A nuclear war cannot be won and must never be fought'-words that the American president and Russian premier Gorbachev agreed on in their joint statement at Geneva, by which the international community heaved a sigh of relief from war tension.

Father O'Hare in his long speech plays the role of a leader while groups of protesters prepare to court arrest in front of Lungless Lab, the hub of nuclear weapon research. What Father O' Hare advocates is very close to *satyagraha*, a non-violent mass-movement against the mounting threat of a senseless destruction (7.26). The author pitches his might behind the peace movement, giving as a homily against hate and warning us about the impending disaster of nuclear weapons.

He called upon everyone in the march to pledge and stand together to oppose the destructive weapons of nuclear bombs that threaten to wipe out the whole mankind. The priest sat down with emotion and the crowd applauded with appreciation and support for his speech.

Vikram Seth, the author vehemently criticizes the ill effects of nuclear proliferation. He condemns that those who devise these weapons don't think that they plan death. Vikram Seth attacks the nuclear scientist and the research worker that they go to work, attend a meeting, write an equation, and have a beer. They bred their bombs and aim them at living souls to kill and maim them. While mobilizing uncertain radar we explode the sky and prod ourselves to war.

The demonstrators quietly go across the line of demarcation. All traffic stops. The protestors are arrested and carried over by the Police. Meanwhile, a sponsor of the march arranged media coverage of the protest and Phil grabs the mike and hands it over to Liz to air her view on the protest march. She is surprised at the request to air her view on nuclear arms. Though she is a sympathizer of antinuclear protest, she is not prepared all in a sudden to deliver a speech on nuclear policy. However, her concern for mankind and environment and her commitment to human welfare forced her to express her feeling on nuclear destruction.

She says,
...There is something I
Have often thought of.If we die
– We humans, that is - it may serve as
Right for our silliness and hate.
But what we cannot vindicate
Is killing all the other fauna
That have developed on the earth. (7.46)

She brought to the notice of the people that if half of the nuclear bombs piled up in different countries exploded intentionally or unintentionally, a huge load of Nitrogen Oxide released from the bombs engulfs half of our ozone layers in the atmosphere. In effect, every living organism- flies, birds, fish and all animals suffer blindness and starvation to death. It is a stark reality and threat to the future of every living organism.

Liz stops and puts the mike down. For sometimes, no one speak at all. The message delivered by her was clear reflection of the will power and confidence of Liz as a strong, independent and courageous woman to speak out what she thinks right and just. Though she is unaware that she has to deliver a speech on nuclear arms at protest march, she did not hesitate to speak, without any fear or nervousness. Her commitment on social cause and public concern overcame a hesitation and shyness, to make a speech on public issue before a large gathering of people. Vikram Seth portrays the strong personality of courage and conviction of Liz on matters concerning human welfare.

Conclusion

Z. N. Patil (26) in his review of *The Golden Gate* commends Seth for his powerful display of female characters in the novel. He appreciates that it is significant that woman like Liz Dorati participates in the public protest march like anti-nuclear demonstration. She is one of those American women who have emancipated and saved themselves from being the dreary depressed house-wives trapped in life- less house works and discovered their real strength. Liz Dorati is a

strong egalitarian woman able to control her destiny. Liz as a peace marcher, strongly asserts her views that nuclear arm race will eventually result in destructions and starvation of human beings and will lead to reduction in Ozone layer in the atmosphere and finally universal annihilation. In the end of the novel, Liz joins hands with Phil not only for anti-nuclear demonstration but also for his entire life as his better half. To conclude with the words of Simone De Beauvoir

‘One’s life has value so long as one attributes value to the life of others, by means of love, friendship, indignation and compassion’ (1).

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Integrality of Intertextuality in Ian McEwan's *Nutshell*

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Abstract

This research aspires to ponder the usage and applicability of intertextuality in Ian McEwan's *Nutshell*. Being a re-telling of William Shakespeare's *Hamlet*, *Nutshell* is a tightly packed drama of deceit, lust and murder. The plot mainly talks about the heartless butchers as well as betrayers who make an innocent poet, a lovable father, a passionate man lifeless. And it is being enumerated by the narrator who is indeed a foetus. He is none other than the very own son of the poor murderess as well as the cruel murderer. In this view, *Nutshell* is also considered to be a classic tale of man-slaughter and trickery. Due to the plot construction of the novel, the characters in *Nutshell* are said to be the resemblance of some of the prominent characters in *Hamlet* especially the narrator. He is here to replace Shakespearean Hamlet. In such a way, McEwan makes use of the technique 'intertextuality' in this work of art. Through this concept, he also proves an integral part of 'intertextuality' in contemporary writings.

Keywords: Intertextuality, Transformation, Murder, Betrayal, Incapability

Introduction

The term 'intertextuality' popularized especially by Julia Kristeva is used to signify the multiple ways in which anyone literary text is made up of other texts, utilizing its open or covert citations and allusions, its repetitions and transformations of the formal and substantive features of earlier texts, or simply its unavoidable participation in the common stock of linguistic and literary conventions and procedures that are "always-already" in place and constitute the discourses into which we are born. In Kristeva's formulation accordingly, any text is, in fact, an "intertext"- the site of an intersection of numberless other texts, and existing only through its relations to other texts (Abrams 398).

The term 'intertextuality' is said to be a derivation of the Latin word *intertexto* which was introduced by Julia Kristeva, a French Semiotician in the late sixties as said before. It is simply a literary device that creates an inter-relationship between two or more texts. Intertextual figures include [allusion](#), [quotation](#), [calque](#), [plagiarism](#), [translation](#), [pastiche](#) and [parody](#). Kristeva argues that any text is the absorption and transformation of one another.

Interpretation of Intertextuality

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Trudy has betrayed her husband, John Caincross. She is still in her marital home – a dilapidated, priceless London townhouse – but John is not at home. Instead, she is with her brother-in-law, the profoundly banal Claude. Both of them have an illegitimate affair. To maintain their clandestine relationship, they both conspire to kill John and to conquer the properties of John. But there is a witness to their plot: the inquisitive, nine-month-old resident of Trudy’s womb. “My mother is involved in a plot, and therefore I am too, even if my role might be to foil it. Or if I, reluctant fool, come to term too late, then to avenge it” (N 3). The foetus is a silent witness that is unknown to the world.

By resurrecting, the significant roles of Shakespeare’s *Hamlet* such as prince Hamlet, Gertrude and Claudius, and dealing with many other related materials, *Nutshell* promises more than mere intertextual playfulness. McEwan uses this kind of a technique to make the text so very powerful. The intertextual cites, which McEwan derived from Shakespeare’s *Hamlet* are as follows. Here, the embryo feels bitter for his failure in the attempt of saving his father’s life. His impotency troubles him severely, in fact, it is very contradictory that is the same dilemma which Hamlet has undergone. “So, getting closer, my idea was to be” (N 2). “I see no scheme, no plausible route to any conceivable happiness. I wish never to be born” (N 76).

To be or not to be, that is the question
whether ’t is nobler in the mind to suffer
The slings and arrows of outrageous fortune,
or to take arms against a sea of troubles,
And by opposing end then? To die, to sleep,
No more”. (Hamlet Act 3, Scene1)

The unborn baby condemns his mother Trudy ponderously for her unlawful ‘love-making’ with his uncle. Likewise, Hamlet is upset with his mother because she marries his father’s brother, Claudius just, months after his father’s death. Throughout the play, Hamlet is struck on the idea that how his mother would be able to do such a thing. He constantly stresses how incestuous the relationship is, and how disgusting the idea is of her marrying her dead husband’s brother. “I hate her and her remorse. How did she step from John to Claude, down to the nasty sty to roll in filth with her idiot lover, lie in shit and ecstasy, plan a house-theft inflict monstrous pain and humiliating death on a kindly man?” (N 117).

Nay but to live
In the rank sweat of an enseamed bed
stewed in corruption, honeying and making love
Over the nasty sty! (Hamlet Act 3 scene 4)

Shakespeare's *Hamlet*, as well as McEwan's 'unnamed Hamlet' both of them, cannot tolerate their uncle's incestuous oppression upon their 'mothers'. For instance, Claudius in *Hamlet* used to address Gertrude as his mouse. Hamlet openly criticizes such activity in *Hamlet*. The same like Hamlet, Trudy's son also outrages uncontrollably while Claude calls his mother as his mouse. It seems to be a sign or code for their so-called love-making according to him. "Yes, I was there when he tempted her again to bed, called her his mouse, pinched her nipples hard, filled her cheeks with his lying breath and cliché-bloated tongue" (N 157).

Not this by no means, that I bid you do-
Let the bloat king tempt you again to bed,
Pinche wanton on your cheek, call you his mouse,
And let him for pair of reechy kisses, ... (Hamlet Act 3, Scene 4)

In *The Guardian*, Tim Adams reviews that: "Biology was always Hamlet's destiny – 'The time is out of joint. Oh, cursed spite, that ever I was born to set it right' – but never has it seemed quite so graphically chromosomal." Adams found the book to be "both alive with wild and whirling wordplay and capable of all sorts of antic dispositions" but warned that "As with all novels based on self-consciously clever conceits, the danger is always self-consciously clever conceit".

Summation

For all their variation, certain characteristics unify McEwan's books and make him one of the few literary novelists whose fans wait with great impatience for another dose. One of these is their ingenious plotting. McEwan is above all else a wonderful storyteller, a builder of suspense. On the whole McEwan's witty narration and handling of the concept 'intertextuality' helps him to attain the rhetorical heights and moments of great emotional power. With this, the interconnection between McEwan's *Nutshell* and Shakespeare's *Hamlet* represents the exact ideology of 'intertextuality' here through this research.

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Troubled and Troubling Reimagining Life of Chippewa People: Louise Erdrich's *Love Medicine*

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Abstract

Karen Louise Erdrich renowned as one of the most prolific, well known and successful contemporary writer in American Literature. Erdrich as a member of Turtle Mountain Chippewa, she narrates about the life of two families in her novel *Love Medicine*, who arise from two different traditions. *Love Medicine* pictures characters seeking a healthy balance among seemingly diametrically opposed cultures. A clear life of Chippewa community and their survival sufferings to prevent their communal place in the reservation is well pictured in this novel. *Love Medicine* mainly focuses on multigenerational as well as multicultural connection of these two Native American Indian families. This paper makes an interpretation of how Louise Erdrich's *Love Medicine* clearly pictures a troubled and troubling reimagining of life of Chippewa people on Turtle Mountain Reservation. Erdrich sensitively pictures her characters difficulties and their struggles to hold their place in the reservation.

Keywords: Louise Erdrich, *Love Medicine*, Chippewa, Cultural Conflict, Reservation.

Karen Louise Erdrich, one of the most distinctive figures in contemporary American literature, also in contemporary Native American literature, in that her writing has met with both critical and popular success. Louise Erdrich's well acclaimed novel, *Love Medicine*, was published in 1984, won that year of the National Book Critics Circle Award, *Love Medicine* which also received, among other honors, the Los Angeles Times Award for Best Novel of the same year, the Janet Kaufman Award for Best First Novel, and the Virginia McCormack Scully Prize for Best Book featuring Indians or Chicanos. Two years earlier, "The World's Greatest Fishermen" *Love Medicine*'s first chapter was awarded the Nelson Algren Prize for short fiction, and one more chapter, "Scales," had been printed in The Best American Short Stories of 1983. A national best-seller, *Love Medicine* also hastily made its way onto the syllabus in most of the literature classrooms.

Erdrich's *Love Medicine* was plotted around journeys, encounters, and the instance of departure and return that draws its several characters efforts to find where it was, they might belong. The novel's main central setting, an Ojibwa reservation that borders the mythical town of Argus, North Dakota, serves as the locale of all the major character's succession of their arrival and their departure. In their quests to identify a peculiar place that was home, *Love Medicine*'s

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characters must pass the difficult terrain of a cultural and mythical landscape that has been imprinted with the heritages of both Native American and Non-Native tradition.

A fabulist storyteller has come along to roll a mythic tales of the American Indian life experience in this age of colliding cultures and mythical folklores. Karen Louise Erdrich's novel, *Love Medicine*, was the beginning of an odyssey - continued in her *The Beet Queen* (1986) and *Tracks* (1988) – through the heartbreak and tragedy of a fictional but also very much contemporary to North Dakota reservation. It was a setting of windswept plains beset by bleak and sleepy winters, sprinkled with both bleak and disintegrating little communities, and seemingly bleaker prospects for each and every individual who usually inhabit them. Despite the fragmentation and disillusionment that sweep over their lives, Erdrich's characters come alive, emerging as real people who are in the end not only able to survive their circumstances, but trying to overcome the devastating effects of their bitter reality which has been forcibly imposed upon them.

Erdrich one of the member of Turtle Mountain Chippewa, she efficiently narrates about the lives of two different families in this novel *Love Medicine*, who arise from two various traditions. Her novel *Love Medicine* pictures how characters seeking a healthy balance among seemingly diametrically opposed cultures. A crisp and clear life of Chippewa community and their survival, sufferings to prevent their communal place in the reservation is well pictured in this novel. *Love Medicine* mainly focuses on multigenerational as well as multicultural connection of these two Native American Indian families. This article makes an interpretation of how Louise Erdrich's *Love Medicine* clearly pictures a troubled and troubling reimagining of life of Chippewa people on Turtle Mountain Reservation. Erdrich sensitively pictures her characters difficulties and their struggles to hold their place in the reservation.

In general the Chippewa are also known as Ojibway, Ojibwa, Ojibwe, Saulteaux, or Anishinaabe. The word “Chippewa” was a mispronunciation of “Ojibwa,” a native word that translates loosely as “puckered,” blindly believed to be a reference to the puckered seams found on the moccasins worn by the individual tribe. The Chippewa people call themselves as “Anishinaabe,” which means, the native people of the native land. They are members of the Algonquin language family, who shares similarities with the languages spoken by the Cree, Potawatomi, Blackfeet, and Cheyenne. Algonquin-speaking tribes today stretch as far south as North Carolina, and west into the Rockies.

Early histories of the Chippewa place the tribe as far north as Canada's Hudson Bay. Around 900 A.D., they have moved to westward, mounting into the woodlands of Canada, Michigan, and Minnesota. Later, some Chippewa also moved into North Dakota and Montana. The land of the Chippewas was highly rich in minerals and their land was fertile. The Chippewa were successful fur traders with many countries like the French and British. The fur trade resulted in intermarriages between the Chippewa and Cree and European fur traders, which strengthened alliances between the groups.

The Chippewa also fought alongside the French in the French and Indian War, and also with the British during the War of 1812. During 1815 they began to formalize a special series of treaties with the U.S. government, ceding control of huge tracts of land in exchange for the guarantee of reservation for the lands and for other services too. But unlike many other tribes, the Chippewa were not forced to migrate away from the homelands they had established centuries earlier, although a few groups did eventually move farther west, to newly established reservations in the Dakotas.

In 1882, President Chester Arthur, who established the Turtle Mountain Reservation in North Dakota in which Louise Erdrich was a member. Today's Chippewa live both on reservations and in rural areas and large urban centers. People who living on the reservation may face issues like unemployment, due to the instability of seasonal jobs like forestry or trapping for income. In recent times reservations have successfully developed business operations, from manufacturing to tourism to casino development, and for other sources of income.

The novel set on a North Dakota reservation, the stories focus on relations between three Chippewa families, the Kashpaws and their relations, the Lamartine/Nanapush, and the Morrisey families. The novel opens in the year 1981 with a young charming college student's return to the reservation on the occasion of the death of the character June Kashpaw. Coming home she sees clearly the pain and devastation the years have wrought on her entire family, and struggles in her first-person narrative to include what force or attraction in that situation would force her aunt June to set out for her home across an empty, snow-covered field on the night she froze to death.

The stories that follow examine the relations between these families and in so doing focus on three major characters Marie Lazarre, a very strong-willed woman of great sporting spirit and beauty whose sense of principle is founded on feelings of deficiency that have bedeviled her all her entire life. Lulu Lamartine, a woman of passionate power, who learned early in her life of the frailty of the flesh and its enormous power to heal life's pain and redeem its guilt; and Nestor Kashpaw, a man of good looks and popular and well good appeal, who was irresistibly drawn to Lulu, but marries Marie. We meet Marie Lazzare and come to understand her need for a 'love medicine,' a medicine which would create love, a love that would be a medicine.

The Chippewa Indians in Love Medicine have not lost their native tribal identity, as a non-Indian reader might expect which was based a historical treatment and modern-day circumstances. Lulu and Nector both were sent to the nearby government boarding schools off the reservation, in a practice that was prevalent in the nineteenth and twentieth centuries. Yet both of these two major characters return to the reservation rather than embracing the western Christian life hood that has been drilled into them, often through corporal punishment. The lasting effect of their education was not assimilation, but a desire to raise huge families that, while involved in American life, also kept their traditional ways intact.

Marie who also undergoes a transformation, she looks white and aspires to life with the nuns; she seems, thus, to reject her own tribal heritage. Yet by the end of this novel Marie has fully embraced Chippewa life, so much so that Lyman considers her as one of the “traditional.” She speaks the Chippewa language frequently as well as fluently, partly motivated by her own observations of how the BIA and Catholicism have failed her children.

To create a good future for all her children, she connects with her cultural past. In apparent contrast to these two women, Lyman appears to have fully assimilated and sold out. He works for the BIA and owns an independent factory that produces high-quality Chippewa trinkets. When his factory fails, he forms a new different plan that does not involve exploiting his native heritage. He decides to unlock a casino, which was oddly in line with traditional chance-based on Chippewa culture and which will use the laws of the federal government to the advantage of Lyman's community for the first time.

The Chippewa culture has historically played games of chance in order to redistribute wealth and resolve all the quarrels at the end of the novel. Chance was the central element in the events of *Love Medicine*. June takes a chance on Andy at the bar on the night she dies. Nector and Marie become acquainted and fall in love thanks to a chance encounter in which they literally run into each other, barreling down the hill from the convent. When Nector dumps Lulu for Marie, Lulu moves on in life by taking chances with love. Chance then brings Nector and Lulu together in middle age: their first encounter after years revolves around a broken truck, tubs of unrefrigerated butter, and the chance that will Lulu drive by in an air-conditioned car and that Nector will have the courage to talk to her.

The theme of chance was also linked to attempts to improve Chippewas cultural life. At the end of the novel, Lyman tries to figure out a way to use federal reservation laws to the tribe's advantage. He will open a casino and bring in people (and money) from hundreds of miles around. Besides everything gambling plays into the ancient Chippewa tradition of chance games. Thus, Lyman will use "luck and greed" to get ahead in the world, both for himself and for his community

Next in the terms of religion, especially Catholic Christ was a recurring force throughout the book. Gordie was presented in Christ-like terms, having created his own crown of thorns, as he puts it. His mother Marie even hopes that he will rise on the third day after a Lysol binge and be resurrected. When the young Marie goes to the Sacred Heart convent, Sister Leopolda pierces her hand with an iron and later pretends that Marie's wound is a spontaneous stigma. In *Love Medicine*, the numerous references to drowning may also refer to Christian baptism. Christian culture and their heritage have a significant impact among the characters.

Survival of Chippewa people in different contexts was an important theme in *Love Medicine*. Most of the characters are survivors, in one sense or another, though conditions of survival have changed. Rushes Bear, old Nanapush, Eli, and Moses come from a time of epidemics

and they have received government land claims. Lulu, Nector, and Marie come from the era of institutionalization of Indian children through government schools and churches, a process intended to remove these young people from their independent cultural heritage and force them to assimilate. The youngest generation survives in different ways. Gerry was a political activist, Albertine was only half Indian but is being raised in full sight of her heritage, Lipsha embraces his traditional healing powers, and Lyman's casino plans preserve the heritage of games of chance. The circumstances that the characters must live through are different, and each of their stories presents a different set of survival tactics and a different perspective on survival by holding their native Chippewa culture.

Love Medicine's survivors are interconnected to their land, but Erdrich's novel was primarily interested in their connections to one another. It was only through their stories that characters account for being related with others, and it was her use of a narrative strategy that relies on this device through which Erdrich subtly shapes her novel's vision of community. In the individual tales within the chapters, readers tend to learn about the characters' loves and hatreds and of their desires and regrets. When the stories they have told are then retold or elaborated by others, the web of connections which defines the world as a community was gradually evolved, and the readers can see that each and every single story takes the shape of a pattern within the book's overall story. All the characters troubled a lot to stick on to their native Chippewa culture which uplifts *love medicine* as a cultural masterpiece.

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Diasporic Elements in The Jhumpa Lahiri's *Interpreter Of Maladies*

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Abstract

This research topic shows how the characters in this stories survey in the different situation they face every time. The author wants the readers to get explored about the interior thought of a diasporic writers as she is. She had written nine short stories in this **collection of *Interpreter of maladies*** to clearly explain the interior thought of every characters she had created. We can relate these characters in our life, or we can consider these characters as our reflection of life. Like the great dramatist Shakespeare, she had also innovated the characters and she had related it to our Indian culture to explore the cultural identity. She had also proved herself as a dignified diasporic writer by giving a detailed statements about the people of native, who lives in other country for their survival. So this is considered as an innovative work among all other works having the concept of diaspora.

Keywords: Struggle, Survival, Diaspora, Isolation.

The world changes day by day, time by time, century by century. From the word change everything changes, which carries the entire world into a new changes. The changes might have a different perception, but it will revolve around a new ideal concepts that will change the entire world in any direction. The tradition changes, the culture changes, and identity also changes. These changes made a huge impact on the author Jhumpa Lahir which has made her to create the distinguished work *Interpreter of Maladies*. This work carries nine short stories having different perception of several characters. The main concept diaspora and diasporic element surrounds the characters created by the author in this work. Their entire life changes during the changes that occurred in their life.

The stories have different plot and the situations states the interior thoughts through the feelings of the characters. The first short story “**A Temporal Matter**” revels the interior feelings of the open hearted couple. Their life is not so interesting, and it moves as a boring movie. The author has created the situation to support the main plot and to revolve around the important concept of diaspora and its elements. The gap or distance between them was very huge because of their lifestyle they are living. The people who lives in this world are compared with these characters, as the people have a thought to get settled in their life for their own purpose to have a good position in this society. Here the author had taken this as the main concept and made the

concept to have change in their life. The central idea of the author is clearly mentioned in this story.

The second story “**When MR PIRZADA Came To Dine**” states about every man who came to abroad for work or for other purpose. Here the character Pirzada is considered as representation of every man who lives in abroad by leaving their family. The author used the place Dacca, which is the capital of Bangladesh now but it was the part of the Pakistan before. The author mentions the dislocation and the thought of isolation inside the heart of the people according to he views. The character Pirzada is feeling isolate because of leaving his own family in Dacca as it was the time of war. Many people were killed in the war and their lands were taken away from them by the rulers. The author relates the original background into her imaginative story by reveling it through the character Pirzada. There are many distinguished ideas to give a detailed concept of diaspora and its elements. The author also introduces some other important characters to state the interior thoughts of Pirazda. The situations created by the author states the mentality of the author in different perception. The complete analysis of the people in and around the world is clearly explained by the author by her own imaginative talents in this short story.

The third short story “**INTERPRETER OF MALADIED**” which was considered as the main story carrying the ideal information of the couple Mr. and Mrs. Das. Their characters are differentiated with their ability. They are an American couple who came to India for a tour. Their earlier generation lived their life in India so as a remembrance they came to visit the Indian lands. They are new to India, so they got a guide for the travel. The guide who guides them in their travel war astonished to hear about the truth of Mrs. Das illegal affairs with the friend of Mr. Das. By relating this incident in this story the author wants to mention the traditional changes that had created a huge impact on the mind if Indians. As the changes happening in the entire world, the author wanted to give importance to the meaning of the word *change*, and she carries the meaning throughout the short story. The end of this story is concluded in the way that Mrs. Das reveals her own interior feelings to the guide that she has been in pain eight year. She was hoping that he could help her feel better.

On having a complete analysis on the work of Jhumpa Lahiri, we are able to identify that her mentality on diaspora is having a different perception from other writers. Her way in introducing the characters are different. She had related the imaginative story into the perception of having an original concept. So this work had won some notable awards. It is the winner of the Pulitzer Prize for Fiction 2000. There are some notable praises for Interpreter of Maladies and about the author.

Here is a writer who can hold her own in any grouping. Among Indian writers, among short story specialists, among American literary stars.

- The Indian Express

Lahiri writes scintillating prose: “Instead of a knife she uses a blade that curved like the prow of a Viking ship, sailing to battle in distant sea - India Today

These are some of the notable quotes used by the famous magazines in India to specially dignify the work of Jhumpa Lahiri.

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The Binaries of War and Literature: The Nigerian Political Struggles and the Emergence of Novel

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Abstract

Most of the Nigerian writers have invoked an aesthetics of pain in order to represent their hopes and dreams tragically atrophied by the Nigerian system. Nigerian Literature has its own glorious past full of variegated literary and oral art forms and literature that has been transferred from one generation to the other. While colonialism induced a kind of patriotic feeling and a different visage to the already blooming literature, especially the emergence of a new genre called novel, the political upheavals after the colonial rule helped its growth in many levels. This paper deals with the changes in Nigerian politics and the subsequent effect of it on the emergence and development of a new branch called novel. War and literature as binaries that can evolve in the midst of the other.

Keywords: Africaness- post-independent Nigeria- Biafran war- Military rule

Introduction

The initiation of western education, the formation of westernized urban settlements, the setting up of a cash economy and modern industries opened fresh prospects to the individual and drew together people from different ethnic groups into the shelter of urban aggregations. To fit himself into the economic scheme the individual has to acquire literacy, and through literacy some specialized skill or profession. The result was that he took out himself from a community where status and social hierarchy had decided the individual's place in society and where the individual counted in terms of the group to which he belonged, but entered a situation in which Obiechina says that, "he thus predisposed himself to play a range of roles which did not exist in traditional setting-roles depending on his level of education and professional training" (327). As the individuals broadened contacts and multifarious attachment to others in different walks of life made him capable of envisaging himself imaginatively in any of the roles attached to the other professions and vocations, lead to development of novel writing.

The contemporary Nigerian authors have moved away from discourses about national identity and authentic 'Africaness' in their work, choosing instead to develop hybrid literary styles and to highlight themes of migration, existential anguish, and cultural intermingling, since most of the authors have migrated from their countries of birth and settled in Europe or America, from where they shuttle between global locations. This is evident from Newell's claim that "their

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work is characterized by features such as narrative indeterminacy, non-linearity, nonrealism, linguistic experimentation with the ex-colonial language, and the fragmentation of subjectivity and cultural intermingling” (211) and Ben Okri’s comment “I got tired of the traditional artifices and realism of the novel” (Deandrea 2002: 47).

Discussion

The focal chore that engaged Nigeria since its independence from British colonial rule in 1960 was the venture to create a general sense of nationalism even though the European rulers had enforced a single government on the heterogeneous consortium of communities for political and administrative expediency. The interference of the colonial powers and their policy of drumming up inter-ethnic abrasion through open or disguised support for separatist tendencies is like fanning the flames of already existing ethnic troubles. Chandrani Biswas states: “the innumerable differences among various indigenous communities continued to trouble the tasks of uniting the newly independent nation” (12). The pre-colonial nightmares, abhorrence, and antagonisms hang about dormant in the memory of the Nigerians and continued in the colonial as well as the post-colonial period. Chief Awolowo’s comment “Nigeria is not a nation. It is a geographical expression” (Hallet 344) states that the country is agglomeration of tribal units. The three main ethnic communities- the Hausa, the Igbo, and the Yoruba- that dominate Nigeria are different from each other by language, lifestyle, culture, ecology, and history. The situation generated by World War II with its unemployed veterans, workers’ strike against low wages, and boycotts by small plantation owners to raise the prices of their products accelerated the process of Nigerian nationalism and the emergence of political parties like

the National Council of Nigerian citizens... inspired by the Ibo intellectual Nnamdi Azikiwe.... The Northern People’s Congress (NPC) led by Hausa intellectual Abubakar Tafawa Balewan was formed by the traditionally conservative Hausa and Fulani communities. Finally, the Action Group of the Yoruba chief and intellectual Obafemi Awolowo. (Biswas 19)

The economic condition of the country in the post-independent period was overseen by a number of factors external to the Nigerian economy which Robin Luckham observes as, “the colonial government handed over to the inheriting elite, the political class, the right to control the machinery of government in return for the protection of its economic interests” (207). Though perplexity, corruption and endemic battles for office marked Nigerian life since pre-independent days, the federation had encountered all the odds, always hitting upon some temporary stanchion to avoid total crumple. The factor that kindled the extreme battle was the infusion of the ethnic regional hostilities into the army by introducing quota system. But the quota system fostered suspicions within the army between different tribes as it favored the Northerners even though Ibo were still too prominent among army officers. Achebe observes that the

modern Nigerian history has been marked by sporadic eruptions of anti- Igbo feeling of more or less serious import, but it was not until 1996- 7 when it swept through Northern Nigeria like “a flood of deadly hate” that the Igbo first questioned the concept of Nigeria which they had embraced with much greater fervor than the Yoruba or the Hausa/ Fulani. (*The Trouble* 45)

All the ethnic tensions reached its peak driving Nigeria to a civil war when a military government was formed under an Ibo Major General Aguiyi Ironsi through a coup and striking the political and military leaders in Lagos, Ibadan, and Kaduna. A highly charged symbolic environment takes its grip throughout Nigeria after the coup, when both sides of the conflict fracas came to deem that the others were plotting against them, conniving to put a ceiling on their promotions in order to destroy them, for Luckham, “both developed myths around their own ‘invulnerable’ heroes. And both reinterpreted the struggle for power in the light of generalized beliefs defining it in terms of sin and retribution” (194). The precipitous rise in food prices, following a bad harvest and the precarious condition of the economy are some of the other factors that inflamed the situation of agitation. Fear, confusion and resentment had been building up slowly in the north among the Hausa tribe from the grass root level as the region gradually emerged from its state of shock after the first coup. After Colonel Yakubu Gowon became the supreme commander of the Nigeria, there broke out a massacre of the Ibo people in the north. As there was no state security to protect the Igbos, the northerners gave vent to their jealousy of Igbo wealth through mass looting accompanied by killings. In 1967 an assembly of Easterners unanimously passed a resolution declaring the sovereign republic of Biafra with an avowal by Ojukwu stating that “the territory and region known as Eastern Nigeria, together with her continental shelves and territorial waters, shall henceforth be an independent sovereign state of the name and title The Republic of Biafra” (Jorre 121).

The federal forces of Nigeria started to shove the boundaries of Biafra inward, from south, west, and north leading to the loss of Biafran oil centers in Bonny, Port Harcourt, and Calabar, as the war progressed. The Biafran war, which ended up in 1970, marked a turning point in the history of Nigeria because of the massive war- time havoc, heavy toll of human lives it claimed, and its long term impact on the lives of the Nigerian people. Biswas quotes,

the Nigerian civil war also became degraded by corruption, nepotism and arbitrary oppression, characteristics shared equally by both sides. For the average Nigerian or Biafran, the war was a menace. Once the initial enthusiasm of the war was over, the Nigerian and Biafran everyman wanted an end to the incessant bloodshed and endless killings. (32)

The war percolated deep enough to affect all the politically active strata of society as well as millions of ordinary people who came in direct contact with the war. War features as a formative as well as a traumatic aspect in Nigerian literature, often endowed with far greater significance to

Nigerian history and private life than colonialism. The reality of the war situations and the post-war conditions was reflected in a rich crop of war novels which depicts various facets of human struggle for survival. Nigerian civil war was followed by a significant body of literature, since “war inevitably gives rise to war literature” (Biswas 10), which mirrored the social realities of war. War literature depicts this struggle during the war as well as the imbalance in the gender power relationship wrought by the war. The iconic representations of women in various anthropological, historical, and cultural male- centered studies project them as non- actors in history. The nature of womanhood is constantly defined in terms of male desire and male imagination as Kate Millet points out that “under patriarchy the female did not herself develop the symbols by which she is described.... The image of woman as we know it is an image created by men and fashioned to suit their needs” (46- 47).

Apart from male authors such as Chinua Achebe, Elechi Amadi, Cyprian Ekwensi, who depicted war and its carnage, there are some female authors like Flora Nwapa, Buchi Emecheta, and Chimamanda Ngozi Adichie who extracted a slice from history and mixed it with fiction through various narrative tools. Nwapa’s stories revisit time after time to the experiences of women during the civil war years, referred to by Nwapa as a period when young Igbo women were cut off from their family ties and society, disconnected from the moral lessons that were passed down through generations of foremothers. Newell quotes the comments of the narrator in Nwapa’s *One is Enough* as “the war forced women to survive by their wits alone: Igbo women participated in the ‘attack trade’, crossing front-lines to haggle with the enemy, bringing goods home to float in the scarcity economy; or they followed Biafran officers, offering them sexual ‘gifts’ in return for money and food” (184). Nwapa’s *Never Again* is another work which concentrates on the Nigerian society during war days and also the worth of Biafran women in supporting their fighting men and society. Another Nigerian woman author Buchi Emecheta through her *Destination Biafra* makes an effort to probe into the historical and political reality of the Biafran war, in which Debbie fit into a new breed of educated Nigerian urban women who represents a theory of personhood where the individual exists as an independent entity rather than her kinship relations, where she has a responsibility to realize her potential for happiness rather than to accept her role and is ready to pronounce “I didn’t mind you being my male concubine, but Africa will never again stoop to being your wife, to meet you on an equal basis, like companions, yes, but never again to be your slave” (*Destination* 258-59).

Conclusion

Literature mirrors politics, when literature becomes a weapon for the common man to expose the realities of their life and the assorted political condition. The same has happened in Nigeria, where the facts shows the development of Nigerian novel following the trajectory of western novel writing, with the changes that had happened in the scenario of politics.

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Nathaniel Hawthorne and Charlotte Bronte: Depiction of Traumatic Sufferings of Women

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Abstract

This research article at the outset written with an aim to depict the agonizing pains of women in the society to attain a reverend status in her life. It also pictures women as a significant pillar who plays the vital role in the development of nation. During Elizabeth era the women were not allowed to act on stage. Those roles were portrayed by men. In olden days, women were bounded with traditions and culture. So they were not treated independently and freely. This was later on reflected by many writers in literature. They started describing the sufferings and pain faced by women in their life. This research article sharply pictures the sufferings faced by women through the novels Jane Eyre and Scarlet Letter. In both the novels the protagonist suffers a lot due to society.

The American writer Nathaniel Hawthorne brings forth the sufferings of women Protagonist Hester Prynne and she was neglected by the people. He also brings forth the painful experience that not only Hester suffered. Her agony mirrors to her child pearl. Charlotte Bronte in Jane Eyre brings forth the hardship of protagonist. In the beginning of the novel Jane Eyre was an orphan girl she was under the control of her life. She faces several difficulties in her life. She faces several difficulties in her life. Throughout the novel she only faces hard situations.

These two writers bring forth the pain and sufferings faced by women in the society, they wrote these two novels in order to show how women breaks the huge mount or sufferings to reach a respectful status in society.

Keywords: Sufferings, agony, less of hope, positions of women, symbol A, self-discovery

This article is based on the adversities faced by women in the novels of The Scarlet Letter and Jane Eyre. Though women faced lots of plights and complicated circumstances, they have strong will power to overcome those problematic conditions. In early period women do not have power to write their own names, they hide their own identity and they cannot express their own feelings. Though their perspectives were valuable, and they do not have platform to express it independently. This was the pathetic condition of women in olden days.

In the novel *The Scarlet Letter*, Hester Prynne is described as a strong, tolerating, beautiful, Sacrificing women. She was sent to England by her husband. She also carried her three months old baby in her hand. During the puritan era, the people followed the rules and regulations and lead their life. So, this was considered to be a sinful act.

Hester was waiting for her husband, but during that time she got an affair with Arthur Dimmesdale. This resulted in the birth of pearl. This sinful act made Hester to wear The Scarlet letter 'A'. The letter 'A' denotes Adultery.

“when he found The eyes of Hester
Prynne fastened on his own, and saw
That she appeared to recognize him, he
Slowly and calmly raised his finger, made
A gesture with it in the air, and lad it on
His lips”

- Chapter – 3

Hester was pushed to stand on scaffold because of committing sin. She was holding her baby and standing at the center of the marketplace. The marketplace was filled with the crowd of people and they started criticizing Hester for her sin. She was standing at scaffold more than three hours. The governor gave a chance to her to confess her lover. She in the midst of the crowd identified her husband. Then she was sent to prison again.

Hester was affected mentally and physically. Hester's daughter cried a lot and got fever. The Jailor Master Brackett came to know about the condition of pearl, He brought a doctor to diagnose the child. The doctor was none other, but Roger gave treatment to the child and enquired about the sin, but Hester refused to disclose the truth.

After few months later, Hester was released from prison. She was not allowed to live in Boston, So she went far away from Boston and stayed with pearl. Hester was not respected or valued by people even small children called her Adulteress, because of her sin.

Governor decided to Scrutinize Pearl. Wilson asked the child that 'who made her'? Pearl replied that she was not made by anyone but plucked from rose-bush near prison door by her mother. On hearing this statement, Governor was shocked and decided to separate pearl from her mother because of pearl lives with her mother she would also get immoral values. Because of Hester, Pearl also suffers a lot. Pearl was a small child not knowing about the world, but she is also being criticized by people a lot. When pearl goes to meet Governor, the nearby children started

to mock at her and throwed sand on her. As a child pearl could not even bare the pain, so she started screaming.

One day Dimmesdale got some illness. Roger again became medical supervisor for Dimmesdale. Roger came to know that the illness, was caused due to the torment of mental pressure. Finally, he finds the red letter symbol 'A' or Dimmesdale chest also. This shows that he was also a sinner. He decided to confess the sin. He came to scaffold and holding pearl on his hand and Hester nearby and he confessed the sin. He showed the Scarlet letter 'A' which is inscribed on his chest and he dies.

“Death was too definite an object to be wished for or avoided”

- Chapter – 16

The letter 'A' stands for three purpose at the beginning of the novel 'Adultery', because of Hester's sin. In the middle of the novel letter 'A' stands for 'Able'. She was a able women who lives life after all distressed circumstances. Finally, at the end of the novel, she became an 'Angel'. Though she faced many problematic statue of affairs, she remained a good hearted person. This made the author Nathaniel Hawthorne to symbolize her as an Angel at the end of the novel.

Parallel, Jane Eyre explores several significant themes such as relationship between man and woman, women's equality, realization of selfhood, nature of true love. The female character Jane Eyre is central protagonist of this novel. She undergoes so many hardships to attain a respectful position in the society.

Those days women had to cross so many hard circumstances to attain a reverend position and to plot her identity. They toiled a lot and that was mirrored in most of women's writing. The position of women was not recognized. This was pathetic condition of those olden days.

Jane Eyre was an orphan girl. She was under the care of her aunt Mrs. Reed at Gateshead Hall. Mrs. Read hated Jane and tortured her, she locked Jane in the red room, where Jane's uncle died. She was scared. She underwent so many torments by her aunt. She was sent to lowood Institution. This institution is a religious boarding school for orphans. This school was maintained by Mr. Brocklehurst. This boarding school is not a comfortable zone for those orphans, because they do not have sufficient food to eat.

Jane at beginning spent her life lonely. Later on she got a pious friend Helen burns. She cared Jane and spent time with her. Jane also got another intimate relation, with Miss. Temple. Both of them made Jane a bright and audacious student. Janes happiness did not long-lasting. That

soon got faded. Unfortunately, a disease typhus broke out at the school. Many students got sick, one of those student was Helen. Helen could not survive, she passed away. This was a heart breaking news to Jane. She then, because sad and started losing her hope. Later on, Miss. Temple encouraged to pursue her studies. But she still thinks of her best friend Helen. When Miss. Temple left the school, she completely loss her hope and decided to discontinue the school.

“I am very happy, Jane; and when
You hear that I am dead you must
Be sure and not grieve: there is
Nothing to grieve about. we all
Must die one day, and the illness
Which is removing me is not painful;
It is gentle and gradual: my mind is
at rest. I leave no one to regret ne
much: I have only a father; and he is
lately married, and will not miss me.
By dying young I shall escape great
Sufferings. I had not qualities or
talents to make my way very well in
the world: I should have been
continually at fault.”

- Helen Burns

A governess job was offered to the Jane by Ade’le Varnes. Jane accepted the job and moved out to the place Lowood. Jane was appointed as a governess at Thornfield house. Jane has an idea that she is going to work under Mrs. Rochester. Jane started to be comfortable at Thornfield house. She was standing at third floor, she heard a unusual laugh which comes from locked room. Jane meets Rochester and started liking him. On one evening Jane noticed that Rochester’s bedroom curtain got fired. She soon rescues him.

Jane’s Aunt was very sick, though she tortured Jane. She forgives her aunt for mistreating her. Jane returns to Thornfield. Jane and Rochester thought of getting married. On that day of wedding, two men revealed that Rochester is already married. Jane was totally upset on hearing this truth. Rochester tried to explain about his wife Bertha. But Jane decide go away from Thornfield.

Jane was travelling to another place. But she has no money, foods etc. she was taken care by rival family, Moore’s house. They accepted Jane and changed her name as “Jane Elliott”. Here

Jane started to lose her Identity. She hid her original identity because Rochester will not find her. She started working as a teacher. Then after few months, she leaves moore house and goes back to Thornfield.

Rochester searched for Jane everywhere, but he could not even trace a clue about Jane. He then decided to lead a isolated life. Meanwhile the mad wife Bertha sets fire. Rochester saved all the servants, but he could not save Bertha. Rochester lost his one vision and also a hand. Now, he remained half-blind.

“Mr. Rochester, if ever I did a good deed
In my life - if ever II thought a good
Thought – if ever I prayed a sincere and
blameless prayer – if ever I wished a
righteous wish, I am rewarded now. To
be your wife is, for me, to be as happy as
I can be on earth.”
- Jane Eyre

Finally, Jane goes to Rochester and takes care of him. They got married. He is also recovering to get back his vision. Jane throughout the novel faced lots of difficulties being an orphan girl. This made her feel hopelessness. But at the end she was happy.

In both the works the protagonist suffers a lot in society. But finally they discover themselves. In the novel “The Scarlet Letter, she was removed from sin and became an angel at the end of the novel. As well as in the novel “Jane Eyre” Jane was orphan but at the end of novel she got a family. Both of them discovered themselves in the midst of traumatic sufferings: To Conclude this article spots lights on the sufferings faced by women in literature and how they overcome those difficulties.

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Historiographic Metafiction in Richard Flanagan's *The Narrow Road To The Deep North*

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Abstract

Richard Flanagan's *The Narrow Road To The Deep North* is based on true history. It takes us to the historical event "Siam-Burma railway line". The events narrated in the novel runs parallel to the history recorded during 1943-1945. The narration is more realistic. It is viewed with the idea of Linda Hutchenson's "Historiographic metafiction" which deals with the history and the fiction based on history. During the Second World War, the prisoners under the Japanese army are taken Prisoners of War camp and are made to work for the construction of the railway line. This exact tag line is used in the novel. The plight of the prisoners in the camp is sketched. The horror involved in the construction is portrayed.

Keywords: historiographic, metafiction, horror, construction

Introduction

Richard Flanagan's *The Narrow Road To The Deep North*, the title signifies the railway line that is laid from Burma to Thailand. The title is taken from Japanese haiku master Mutsuo Basho as "Okuno Hosomichi" published in the year 1694 which is a poetic travelogue which is about Basho travel to the northern part of Japan. Even the title has something to do with the details of Japan. The plot of this novel is based on the historical event "Burma death railway". The event has paved the way for the death of many prisoners who are taken as camp prisoners to build this railway line. Richard Flanagan conveys, the readers, the impact of the event by narrating it with the fictitious characters. They can be related to the event in such a way even as real-life characters. This work is more original because Flanagan's has his father who has witnessed the reality of the event and had been one of the war prisoners of the camp and survived in it.

This novel talks about the Japanese prisoner of war (POW) camp and the process involved in Siam- Burmese railway line. In the POW camp, the prisoner's struggles from starvation and diseases like cholera. They are not even treated as human beings and many are beaten to death. Dorrigo Evans, who is a surgeon, is taken as POW in the process of the railway work. Dorrigo Evan's is affected personally because when he is taken as a POW he loses his chance to marry Amy whom he and he longs for her almost all of his life. It makes as to feels as though the characters and their names care fictitious in away whereas the narration and the historic event

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makes it is so realistic that it feels as if we are in the frame watching the happenings and the sufferings. Flanagan does not portray the lighter part but spots the horror that is involved. The Burma Railway cannot be viewed as a technological improvement that the Japanese planned. The Japanese aimed to connect Burma as it could be one of the best ways to connect with the southern parts especially China. They also aimed at reaching the northern parts of India.

Discussion

The Railway line is originally termed as “Thailand-Burma Railway”. Now is being called as “Death Railway” as it has killed one hundred thousand laborers in the sixteen-month construction work that took place between 1942 and 1943. The railway line stretches 250 miles from Bang Pong, Thailand to Thanbuyuzayat, Burma. Even after the construction of the railway line, the prisoners at the POW camps died until 1945.” Most of the people died due to infectious diseases like cholera, dysentery and Malnutrition. The slave laborers who were taken as prisoners, among them contained Burmese, Malay, Tamil, Americans, Australians, British, Dutch and Indians. Only later the POWs were saved from the Japanese Army when the Allied forces rescued them from the camp. Through characters such as Dorrigo Evans, Nakamura, Darky Gardiner, etc the author sketches the historical event through the lives of these people.

The combination of history and narrating it with the fictional characters introduces the readers to interpret the novel in the view as “Historiographic metafiction”. The term “Historiographic Metafiction” is termed by Linda Hutchenson. People say that this kind of novel is another version of the historic novel. Linda says that this kind of fiction makes us think in a self-reflexive way. In her article *Historiographic metafiction –Parody and the Intertextuality of History* she further adds that “Historiographic metafiction works to situate itself within historical discourse without surrendering its autonomy as fiction” Here, in this novel, it shows it is the people and their emotions and feelings. The writings of Flanagan beautifully trace that the war and the impact that is created in a person even after the war.

The immense suffering of hundreds of thousands of human beings at that very moment for that senseless line of embankments and cuttings and corpses, of gouged earth and massed dirt and blasted rock and more corpses, of bamboo wrestling and teetering bridges and teak sleepers and even more corpses of innumerable dog spikes and inexorable iron lines, of corpse after corpse after corpse after corpse- for that railway to exist, he understood that Darky Gardiner must be punished. (*The Narrow 292*)

These lines clearly show how cruel people are treated. Life of people is not even considered. They are just viewed as machines. Whole of their power is extracted and treated as lifeless bodies when they cannot help them in the process of the construction.

People who lived there cannot do anything about the situation or that has happened to their fellow mates. “They had smoked to keep the dead from preying on their minds they had eaten to remind themselves they were alive” (32). These lines show how people are used to the death of the people. It has become so common that they did not even shed tears as the happenings are usual. They just smoke before the bodies and they just feel about themselves and their life. “There are no names of the hundreds of thousands who died building that railway. But there is not even an agreed numbering of all those died building that railway. By then these is not even as an agreed numbering” (*The Narrow* 25)

The authors make the readers understand that the number of dead members recorded in history may be lesser than the estimated number of dead prisoner. Here the historical record is questioned from the fiction which makes it more connective. “As naked slaves, they were starved and beaten and worked beyond exhaustion on the Line. And as naked slaves they began to die for line” (*The Narrow* 49). So all that mattered was the railway line. To Japanese, the result of the construction and the deadline to complete the construction with the limited number of prisoners is considered much than the life of the prisoners or their conditions. “No one could reckon it, neither the weak nor the strong. The dead begun to accumulate- Three last week, eight this week, God knows how many today” (*The Narrow* 49). Day by day the death of the people started increasing. Flanagan writes it in a way that his narrating becomes realistic and more obvious when it is cross-checked with the history recorded. Maybe the characters stand fictitious but even the characters become realistic.

At the camp, there was not even the supply of meagre amount of food for the prisoners. “Starvation stalked the Australians. It hid in each man’s every act and every thought... And still the dead kept on accumulating” (*The Narrow* 50). All that the Japanese army concerned was the railway line that has to be completed as per the order. “They were captives of the Japanese” (*The Narrow* 52). Even if they are sick, they are not treated properly to save their lives. When they become sick because of starvation or because of the disease the Japanese army wants to get rid of them. According to the Japanese, to spend money or to take of them in the camp is just a mere act. Flanagan reveals the depletion of humanity that made the Japanese to act ruthlessly.

Summation

Thus, the history and the fiction that is taken into account run parallel to each other with the idea of Linda Hutchenson’s “Historical Metafiction”. Historiographic metafiction reveals the truth and points at the lies of the historical record. Flanagan tries to convey the reality and at times he questions the happenings.

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Yasmine Gooneratne's "On an Asian Poet Fallen Among American Translators": An Opprobrium of Literary Imperialism

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Abstract

Imperialism is a policy of extending a country's power through colonization using military force or other means. American imperialism describes the policies which aims at extending political, economic and cultural control of the United States over areas beyond its boundaries. Sri Lanka too was one of its Asian colonies and its imperialistic attitude targeted even literature which led to literary imperialism. Yasmine Goonaratne, an eminent novelist, short story writer, essayist, literary critic of Sri Lanka, and a university professor in Australia, verily fulminates against this literary imperialism of the American translators, in her poem "On an Asian Poet Fallen Among American Translators." She powerfully delineates the agony of Sri Lanka under the colonial administration of America. She gives vent to her wrath on American capitalism and literary imperialism by evincing the fact that two hundred years is sufficient for a First world country like America, to establish an empire but the same time frame is exiguous for it to master the quintessential culture, elegant tradition, dexterity in art and craft, or the geniality of Asia, as these are the innate hallmarks of the indigenous population of Asia. She not only eulogizes the culture and aesthetic sense of romanticism of her native country, Sri Lanka, but also the culture and aesthetic sense of romanticism of entire Asia.

Keywords: opprobrium, imperialism, capitalism, aestheticism, romanticism

Introduction

Yasmine Goonaratne, an eminent novelist, short story writer, essayist, literary critic of Sri Lanka, and a university professor in Australia has published more than sixteen books including a critical work on Jane Austen. She is popular in Sri Lanka for her memoirs and patriotic works in literature. She has been one of the noteworthy contributors to the English literature of Sri Lanka. Some of her books were published under the male pseudonym, Tilak Gunawardane. Few of her well-known works are, *Stories from Sri Lanka*, *The Sweet and The Simple Kind*, *New Ceylon Writing*, *The Pleasure of Conquests*, etc. Her works mainly deal with the themes of diaspora and colonialism or imperialism. Imperialism is a policy of extending a country's power through colonization using military force or other means. American imperialism describes the policies which aims at extending political, economic and cultural control of the United States over areas

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beyond its boundaries. Sri Lanka too was one of its Asian colonies and its imperialistic attitude targeted literature too which led to literary imperialism. Yasmine Gooneratne verily fulminates against this literary imperialism of the American translators, in her poem “On an Asian Poet Fallen Among American Translators.”

An Opprobrium of Literary Imperialism

Yasmine Gooneratne, in her poem “On an Asian Poet Fallen Among American Translators.” powerfully delineates the agony of Sri Lanka under the colonial administration of America. She commences her poem by giving vent to her wrath on American capitalism and literary imperialism by evincing the fact that two hundred years is sufficient for a First world country like America, to establish an empire in Asia, but the same time frame is exiguous for it to master the quintessential culture, elegant tradition, dexterity in art and craft, or the geniality of Asia, as these are the innate hallmarks of the indigenous population of Asia. She not only eulogizes the culture and aesthetic sense of romanticism of her native country, Sri Lanka, but also the culture and aesthetic sense of romanticism of the entire Asian classic literature. In the next stanza of the poem, she scornfully portrays the expression of Americans when they read or translate the classic Asian Literature. She scathingly remarks that as they have Puritan blood in them it impels them to make a grimace over the romance flourished literature of Asia. She further bitterly comments that the Americans have an insensitive heart which is not befitting to read or translate Asian Literature.

In the third stanza of the poem, she vehemently attacks the approach of America which lacks any venerable culture or tradition. She contemptuously observes that “there is death in your touch America.” She also severely cautions the Americans not to inculcate or impose its repugnant ideas in the minds of the Asians. She depicts her disrespectfulness and lashes out at the literary imperialism of American translators, and cautions them to take off their leprous fingers from the divine poetry of Asia. She addresses America and says:

Do you hear me? Are you there?
We are not there, never have been
nor ever shall. Take
your hands off from our shoulders
our names from your computerized prize lists
and your leprous fingers off
our poetry...”

In the ensuing stanza, Goonaradne reveals her extreme outrage towards the American translators as there is nothing worthwhile in their work. She further mockingly says that the native

poets of America like T. S. Eliot has fled from his country and Ezra Pound is bewildered by his poems and Robert Frost has derived little satisfaction from the beautiful landscapes of America. Goonaratne, by echoing the lines from Frost's poem "Stopping by the Woods on a Snowy Evening," points out that though "the woods are lovely, dark and deep," he was not enamoured by it because he had "miles to go." She quotes the last stanza of the poem to make explicit this idea:

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

She criticizes that the Americans lack the aesthetic sense to admire or to be allured by any beautiful scenery, as their commitment to duty will forbid them from it. Furthermore, she asserts that countries which have an imperialistic attitude should implore for culture, artistry and craft from the Asian countries. She wonders for a brief period of time that how writers like Eliot and Pound are contented with the culture of the Americans. But all through their life they are unable to be the spectators of future poetry. Even after the fleeing of all the great poets, some poets are waiting in the land with a hope that the tide will turn bringing them "more than driftwood and broken stones."

Gooneratne again quotes a line from the Shakespearean play, *King Lear*, from Act iv, scene vi which reads "one who gathers samphire-dreadful trade." She indicates that some Americans wait with hope that tide will turn to collect or to gather the samphire, drift woods, shards and rubble for their possible images. All the above mentioned things are scraps and they symbolize negative images. By these images, Goonaratne points out that Americans are waiting at the sea shores to gather the discarded remnants from Asian literature. Finally, Goonaratne is so livid that she directly smashes America in the following lines that need no elucidation:

...America
empty of grace
graveyard of art
monster
living on lazar-house know-how
and hot- house pretensions
America, new found land
long lost it seems,
to poetry.

Conclusion

Gooneratne finally proves that imperialism can make anything feasible for America, but it is highly impossible for a newfound land like America to comprehend the Asian aesthetic sense, as it can be perceived only by a native Asian. Gooneratne thus wields her words like a sword, in the poem “On an Asian Poet Fallen Among American Translators” to make it an opprobrium of literary imperialism.

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Ecological Concern and Psychoanalysis of Human Praxis in Literature

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Abstract

This paper is an attempt to highlight the social issues in literature through different genres. It brings out the sense of scarcity from industrialized society which destroys the ecological solicitude as portrayed in Robert Frost's *GOING FOR WATER*. The poem exposes water as a sociological issue for humans. Thus, this paper analyses the human custom of modernity particularly through the reflection of Sigmund Freud's Electro complex psychological defect of loneliness, alienation and abuse, which was a cruel and violent treatment of a person or an animal with the illustration of victimization of Lou in Marian Engel's *BEAR* the erotic story. Survival of Celie in the *COLOUR PURPLE* epistolary novel by American writer Alice Walker. This paper explores the mask of human being used to justify moral configuration.

Keywords: scarcity- alienation- abusing- loneliness- existentialism -violence

Literature is the portrayal of environment which was created by the society. The inter-relationship between people and nature has been revealed during the 1960's with the recognition, that the physical context of human behavior is important. The conversation of ecological world faced the problem with the loss of diversity. The concern for ecology revealed by humans, only through the voice of words without working in the field. The environment consists of humans, plants, animals, water, fire, air etc which was created by God. God as a creator recognizes the moral configuration for humans but humans with their power of ruling begin to destroy it. *Going for water by Robert Frost* is a poem that exposes the importance of preserving rivers and brooks for the life of humans. It describes the struggle of survival for the physical body with the need of water and their journey of a few children who travel across the field towards ecological life. He begins the poem with a melancholy tone according to the human psyche longing for water.

“The well was dry beside the door”

This line pictures the scarcity of water near to the house. Water is a natural resource needed for all living organisms. Frost exposes children's innocence with a contrast approach of survival by carrying a pail and can in their hands. By using the image of children Robert Frost wants to view the necessity of life in water for the upcoming generation. He mentions the mirror of environment which was now abused by humans for their selfishness. This poem clearly explains the nature's voice as an

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voiceless creature in day today life . Frost uses the imagery of children gets energy from nature to make a way happy by playing with man , trees .But without the birds, without the breeze . All above nature claim both way of human as a creator and destroyer . Robert Frost make contradictory lines from beginning to the end of poem . Finally he conclude water drop as a precious gift like pears . So through the human psyche nature moves to the world with their approach . It brings out the sense of scarcity from industrialization society which destroys the ecological solicitude . Robert Frost make a people alive with the sense of Indian grafted genealogy . This relationship between preference and restoration is further explained in the psycho evolutionary theory by Ulrich . He describes that restoration , or recovery from stress can have positive impact or psychological states . For example with reducing fear or anger . However , when people are in places thought to be favorable for survival , that include interest or attraction will increase rapidly and approach behavior will take place . Therefore environments that foster mental and physical health will be preferred over it .

Bear is one among the story with fascinating and profound , this novel speaks of a woman 's strange life with nature and moving journey towards inner freedom , strength . Lou as a protagonist in this patriarchal society lead a lonely life with herself . Due to the alienation of social approach she make comfortable with ecological creature ultimately towards a sense of communion with all living creatures .

She wondered if the bear would be good company (pg no -20)

At the intratextual level, the point of relevance in this novel from the environment aspect is the sense of place .The concept of place has always been of central interest to literature in environment studies . Marian Engel provocative novelist describe the beauty of nature through the eyes of Lou who was in loneliness . She made an attempt to Bizarre intimate company with bear . The bear novel victimize the state of abusing violent treatment of a person or animal . The Cary island expose the major idea of environment with Lou . She found out it an island outpost a lonely river and suffered in contrast due to escape the shame moment in reality . In the beginning of the novel she view the island and she spent the evening mooching along the water , listening to the birds . She felt her heart lurch at the sight of the bald stone mountains of Algoma .

Where have I been ?She wondered .Is the life that can now be considered an absence a life?(pg no-9)

The **Color Purple** is an epistolary novel by Alice walker explore the mask of human world . This paper analyses the human custom of modernity particularly through the reflection of Sigmund Freud 's Electro complex psychological defect of loneliness , alienation . Most of the ecological creature leading a anonymous life away from human . Modernity begins to destroy the need of nature by usage of industrialization even in literature . It may be good for development but not to humanism . The ever green environment focus the life of care and pure . Nature always has

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been a mysterious phenomenon to the great writers , philosophers etc. Description of nature portrayed in many literary work with human existence . Man does not realize that his anthropocentric attitude towards nature is self destructive and suicidal . the social issue in literature is ecological concern which was destroyed by human without an identity for survival .

The Color Purple by Alice Walker shows the mask of human nature and their relationship with the victimization of Sigmund Freud's electro complex psychological defect . It focus on feminist work about an abused and uneducated African American woman's struggle for empowerment . Celie as a protagonist faced the life of guilt because she was abused by her own father . she even not able to explore the word of pain to others . This show the major issue without moral configuration .

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Role of Gender Equality in Development

Jeyashree

Abstract

To get a sense of the role that gender equality plays in the process of development and growth, diverse literature is reviewed from microeconomics and macroeconomics and developing and developed country perspective. Some global stylized facts are reported and both empirical and theoretical results are surveyed. Women's roles are found to be in a process of a global change. These changes may stem from changes in technology as the industrialization has made the extensive home based production obsolete and reduced the demand for children as an input for this production. Instead of the gendered specialization in autarkic households, the modern specialization in the market place may have led to lower fertility and the changing roles of women in the economies. Adjustment to these changes poses challenges globally as the old hierarchical gender valuations still appear in many different disguises. Overall the literature gives hints as to what the issues in gender inequality are that seem to be associated with the overall level of economic development: values and religion, cultural restrictions and roles, legal and inheritance laws and practices, the marital pattern of resource allocation, monogamy vs. Polygyny, labor market access, education, fertility, gender specific market failures in finance, power in the political decision making.

Keywords: Gender equality, development, women, segregation, stylized facts.

Introduction

How might gender equality affect growth and development? Typically, women have globally less economic opportunities to improve their lives. They are often restricted in terms of education, the ownership of wealth, monetary return for their work, financial opportunities, and opportunities to influence the decision making at the level of the family and the society.

Given that women are about half of the population and economic potential, it is likely that this situation shows at the macroeconomic level of the family and the society. Given that women are about half of the population and economic potential, it is likely that this situation shows at the macro economic level as well. Casual observation indicates that countries in which women and men have more equal economic opportunities are also the more affluent countries.

There seems to be some association between level of development and the role of women in the society. As women's status is considered one of the top priorities in development research in this field is growing.

Much less attention is paid to men's issues. Jacobsen points out the importance for development of addressing the specific disadvantages that men face. Much like in Women's case there are global problem areas for men, in both developing and developed countries. she reports data on the destruction of human capital that affects men more than women and points out how the changing roles of men put new demands on them.

Even if men's restrictions are perhaps more of a self-imposed nature they should be paid attention to and targeted by policy measures. There may be little hope of ultimately addressing women's issues if the men are ignored. As this paper proceeds to review the literature on gender equality mostly focusing on women, it is useful to keep in mind the issues where gender biases show destructively in men's lives.

Stylized Facts on Gender Equality Globally

When we are talking about women's relatively lower status today, it is useful to remind ourselves of how today's world looks like from the historical perspective. Lager of suggests that the reason why the economic development spurted in Europe had to do with changes in gender equality over the past 2000 years. These changes were possibly initiated by the spread of Christianity. As opposed to the Greco-Roman world, the early Christians improved the status of widows allowing them to keep her husband's estate and extended women's rights to inherit and hold property. Christian women also got married later.

Towards 1000 A.D. the Roman Catholic Church in Europe took an increasingly negative and ambivalent stance towards women. Evil was seen to come to the world through women; women's sexuality was seen as impure and priests were required to leave their wives and stay celibate. The church had already been establishing its hierarchical structures long ago and long with it women's role got more restricted than in the initial centuries after the birth of Christianity.

Reformation did not free women either and consequently some of the traditions from those times still carry on even to the church of today since in 1987. However the rise of Protestantism may have indirectly been a crucial catalyst for gender equality. Everyone was expected to read the bible themselves, which lead to increased instruction and literacy for girls as well as boys. This built the basis for women's education and literacy for girls as well as boys.

According to her the historical family structure with male dominion can be understand as based on the women's ability to bear children rather than on man's aggression or physical strength. The uniquely feminine ability made her valuable but at the same time made her dependent and most valued only in this specific household. The husband and his household become in practice her employer. Changing the employers would be very costly if not impossible. Because of her specialization in domestic labour, she also had little time, training or interest in the things that added to the power men had over each other and over women – war, long – distance trade, finance, politics.

These women had little bargaining power, wealth, property or education within the family. The economic and family environment in many developing countries is much like this still today. Ability to make economic choices requires often earnings and resource ownership. Going forward in the time towards the present decades, the feminists of our time have forcefully pursued employment for women. As a consequence, women moved from payless care of children and elderly to do mostly the same work at the marketplace or for the government.

Some Stylized Facts of Today

Status of Women

Globally women's lives more than men's are centered at home. They tend to be more excluded from the society at large. This exclusion can be external as in some developing countries or Arab countries or internal by the women themselves. The societal norms and rules may exclude women from particular type of paid employment or leadership positions. On the other hand men may be excluded from the child care and the home sphere, which is considered the women's territory. Specialization **Ala Becker** can hardly explain the extent of the resulting segregation and exclusion. This section will survey some of the current statistics available on issues relating to the status of women around the globe.

Education

Over the past decades there have been large and successful investments globally to extend primary education to all children including girls. In the countries that the UNDP classifies as countries with low human development, female literacy rate ranges between 10-85% with a typical gender gap being around 20%. Globally, this gap has reduced by more than 5% from 1970 till 1998, with the reduction being more in the low-income countries.

Employment

Over the past 30 years Women have increasingly become part of the labour force. According to the World Bank statistics women's labour force participation as a ratio to men's has increased from about 0.5 to about 0.8 in the high-income countries. In the low-income countries, this ratio has also increased, from 0.6 to 0.7, while staying at about 0.6 in the middle income countries.

Women's pay relative to men's in full time employment is reported in for some of the European countries. This ratio varies between 0.7 and 0.9 with a general increase from 1995 to 1997 in all the reported countries (France, Denmark, UK, Finland and Germany).

The quite extreme gender segregation in the EU labour markets is portrayed in women from about 80% of the total employment in the service sector while their share is less than 20% in the industrial sectors in all of these countries.

Overall women's lesser economic resources naturally follow from these facts. Women participate in paid labor force less to begin with. This financial support that women receive in

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some countries for countries for some countries for taking care of their children is far less than the financial rewards for working for the pay. For the developing countries it is very difficult to get comparable numbers.

What Is Meant by Gender Equality?

Overall economic welfare and women's welfare are associated. Higher welfare leads to better status for women and visa versa. There is no reason to expect that we would find one way causality between women's relative status and development in either direction. Amartya Sen (1999) argues for understanding development as freedom. He suggests that GDP in itself is not the ultimate goal but rather the freedoms associated with it.

Freedom to exchange goods and labor, Freedom to make choices and influence one's life freedom to live longer, freedom to live labor, freedom to make choices and influence one's life, freedom to live longer, freedom to choose to get education we can easily understand that slavery, restrictions on owing property, saving or borrowing, or making labor contracts would qualify as disincentives to growth while freedom to exercise these activities would be associated with economic growth.

The focus of this review is one of the channels through which the lower relative status of women might be a hindrance to development. To the extent that women's status is lower relative to men, there are typically some restrictions on freedoms that are directly counterproductive for the future development.

Decision Making at the Level of the Society

In the policy circles promoting gender equality and women's voices is often seen as a priority in order to reduce poverty. However, as argued by Kanbur (2002), the main stream economics typically does not consider gender inequalities or decision-making power as an important economic issues.

This has partially to do with the type of models being used where the households is considered as a unit with a single and given set of preferences. The standard unitary model (Becker, 1991) implies that if women were given power to decide at the level of the society, they would make the same decisions as men, since both genders would equality maximize the household income. Kanbur argues for the inequality of power as being the fundamental inequality, which is behind the lower female achievements. He is by no means the only economists who see the lack of women's power to decide for themselves, their family, economy and society as a critical issue in development. Sen (1999) argues that the freedom is not only development themselves but also necessary for economic growth.

In this context, the hindrance to development due to particular property rights is particularly tangible. The UNDP and the World Bank also see Women's empowerment as a critical issue. Even when the issue of power is not directly discussed, the inadequacy of the standard

models is becoming increasingly acknowledged and alternative models are being developed (Duflo and Udry, 2003).

How the issues of decision making and power at the level of the society affect growth is unclear, but it is evident that the gender valuations affect economic outcomes. **Dollar Fisman and Gatti (1999)** have shown that higher rate of female participation in government is associated with lower levels of corruption in a cross section of countries. If women's presence in decision making bodies is associated with reduced corruption, this would certainly be a factor worth considering if we are pursuing growth and development. In the vein, it is interesting to note the active nationwide policies introduced to increase women's status in the past in China, India and Korea-countries that have moved towards the richer countries over the past fifty years (Gupta 2000).

Conclusion

What can be said about the role of gender equality in development based on this survey to various fields of study?

First. The current situation in many developing countries is strikingly similar to that of Western Europe roughly a hundred years ago. The developing issues of today's developing countries are the same that the now developed countries solved over the past century or two: education for girls, women's political, legal and marital rights, outside the home employment for women and men alike, lower fertility and reduced child mortality.

It can be argued that the immediate push for greater gender equality in the developed countries came through the technological changes that moved the production from autarkic households to the market places. These changes led to a change in the specialization, the function of children and the role of women. Children were no longer needed for production purposes at home nor were women. The organization of household's economies, where women specialized in the home production along with child bearing and rearing, becomes obsolete as more and more of the needed goods were produced outside the home. The economic pressure to have many children disappeared. The required adjustment to these changes has not been quick or easy.

From the reviewed literature, it seems apparent that both matter. It further appears that the values are not exogenous to the economic aspects of life. Establishing economic structure and incentives that encourages equality are likely to affect values and customs and visa versa - both working for economic development and growth. It is evident that the causality runs also from economic development to greater gender equality as the economic constraint become less binding it becomes possible to send both boys and girls to school.

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Portrayal of Lady Macbeth as a Suppressed Woman in Shakespeare's Play *Macbeth*

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Abstract

This paper is an attempt to expose the suppression of women through the character of Lady Macbeth in the Shakespeare's play "**Macbeth**". In this play Shakespeare's portrayal of Lady Macbeth stands in contrast with typical imagery of women during Jacobean time. Shakespeare presents Lady Macbeth as manipulative, ambitious, remorseful and ruthless. Lady Macbeth would do anything it takes to gain power. Shakespeare presents Lady Macbeth as a calculating lady throughout the play, by being evil, cunning and masculine. She was depicted as a duplicitous character as the play progress. This paper explores the suppression of women character.

Keywords: Suppression, Ambitious, Ruthless, Remorseful, Cunning, Evil.

Literature is derived from the word Latin word 'Litera', which means acquainted with letter. Literature refers to the words of the creative, imaginative, including poetry, drama, fiction, nonfiction, ect. literature represents the culture and tradition of a language or a people works of literature, at their best, provide a kind of blueprint of human society.

Play is a literary form of writing for theatre, which narrates a story with elements of conflicts, tensions and actions through dialogue of the characters. The writers present their feelings, emotions and ideas through their characters and make them speak. The word play is derived from the Greek work 'Paizo' which means "to act" or "to perform". This paper deals with the suppression of woman character Lady Macbeth in Shakespeare's play "Macbeth".

William Shakespeare was a renowned English poet, playwright and actor. He was born on 06 April 1564 in Stratford upon Avon. He was used different themes. There are: appearance and reality; change, order and disorder, conflict, power, nature, love and relationship. In Macbeth play power, love and relationship play a vital role.

This paper deals with the Suppression of women character Lady Macbeth in Shakespeare's play "Macbeth". Shakespeare portrays women as major determination in men's actions, but their functions vary throughout the canon and also in distinct categories of either good or evil, victims or monsters. Men are portrayed as strong and courageous but female characters like Lady Macbeth are given a ruthless power-hungry personality.

The play begins with three witches. From the starting onwards Shakespeare pictured women as an Evil character. On a gloomy day Macbeth was returning to king's court. While returning the atmosphere suddenly changed gloomy and dark. There appeared three witches, they at the beginning of the play revealed the main theme of the play.

Fair is Foul, and Foul is Fair. (M pg no: 15, line no: 10)

They brought out the hidden message of the play what is good may not be good forever, and what is bad may not be bad forever. This was the first temptation of witches to Macbeth. This message was brought up to the ears of Lady Macbeth. Then she started developing a desire to become Queen of Scotland. But this wish was hidden inside her heart. Then again witches appeared before Macbeth and gave three prophecy. That prophecy made Macbeth and Lady Macbeth ambitious. Lady Macbeth was more ambitious than Macbeth and she stimulated Macbeth to kill King Duncan and attain the throne. Shakespeare depicted women as more ambition made the play as a tragedy.

Macbeth was kind-hearted and a truthful soldier to King Duncan. He was feeling guilty that how could he kill the King. But Lady Macbeth acted as fourth witch and stimulated Macbeth. She says that if she was a man, she would have boldly kill Duncan. This was a strong statement where in Shakespeare portrayed women as a bad and negative character who was main reason for the play. Macbeth took the dagger and killed Duncan. Macbeth brought the dagger but Lady Macbeth to save Macbeth she gave the dagger in the hands of soldier who were sleeping.

After killing King Duncan Macbeth feels a lot about his guilt Lady Macbeth tried to console him but he was not in mind to get consoled easily. On one fine day there was a feast held there at that time Macbeth has visualized a hallucination of ghost Duncan. He was totally upset and continuously thinking about the death of Duncan. This made Lady Macbeth to slowly affected by psychology. Her mind started to think about Macbeth behaviour. Then she got affected by Sleepwalking disease. It reveals how she was affectionate to her husband. Finally, she dies so throughout this play Shakespeare depicted women as negative character.

O, never shall sun that morrow see.

Your face, my Thane, is as a book where men may read matters.

Bear welcome in your eye, your hand, your tounge; look like the innocent flower, but be the serpent under it.

He that's coming must be provided for; and you shall put this night's great business into my dispatch. (M pg no: 28, line no: 60 to 68)

Through this line Lady Macbeth character was portrayed as a Fiend. Duncan was invited to feast in Macbeth house. Lady Macbeth pretended as if she was innocent lady. But she was most

venomous serpent. This article spots light on the major theme of how women were portrayed as a negative role in literature.

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The Voice of Women in Indian Writing in English - Arundhati Roy's *The God Of Small Things*

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Abstract

This paper has been developed to analyze the different elements of Feminism by studying the opinions or views of various scholars from their writings. The Indian perspectives of Feminism have been highlighted in this paper by analyzing and comparing the views of the Indian Feminist writers like Shobha De, Anita Desai, Anita Nair, Shashi Deshpande, Arundhati Roy and others. Their reviews have been compared with the opinions of Arundhati Roy by evaluating her text "The God of Small Things" where she has highlighted the issues faced by the Indian women in the male-dominated society. The themes of subjugation, oppression, struggles, domestic violence, and gender discrimination have been discussed in the initial phase of the novel. But, later, the author has portrayed the three major characters like Mammachi, Ammu and Rahel to prove the theme of Feminism. Women against their incessant exploitation, torture and struggle which they undergo because of male dominated conservative society. The women in her stories did not endure the issues and instead protested against the society and its traditional norms to create their own identity. They have shown their self-confidence and inner strength to bring a change in the thoughts of the society.

Keywords: Feminism, The God of Small things, Identity, oppression, Subjugation.

Preamble

Arundhati Roy ridicules the signs that symbolized and materialist separations and discriminations of all kinds, such as the barrier which, in Cochin airport, separates "the Meters from the Met and the Greeters from the Greet" (Roy, 1997, 142). This symmetrical utterance in itself constitutes a humorous transgression of the established lexical and grammatical rules of Standard English. Roy also makes fun of the repressive forces charged with enforcing separations of all kinds, especially when they are based on "differences" that remain imaginary: "Edges, Borders, Boundaries, Brinks and Limits" are compared to "a team of trolls", "short creatures with long shadows, patrolling the Blurry End" (Roy, 1997, 3).

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Simultaneously, the text pokes fun at different segregating devices. Ammu's father, Pappachi, devoted his life to the deadly work of entomology, which crucifies insects the better to distinguish and classify them. This habit of taxonomy can be read as a metaphor of the Indian desire to uphold rigid social stratifications in spite of the national Constitution. Nevertheless, through a process of poetic justice in the novel, Pappachi's "Bible", *The Insect Wealth of India*, has become with the passing of years a crumbling ruin, "buckling like corrugated asbestos", and the information it contains, with the classification it defends, is slowly disintegrating: "Silverfish tunneled through the pages, burrowing arbitrarily from species to species, turning organized information into yellow lace" (155). In other words, the result of years of work by distinguished entomologists, eager to partition and compartmentalize, is now being unceremoniously destroyed by primitive, wingless insects of the genus *Eloisa*, whose common name, "silverfish", evokes ichthyology more than entomology, introducing an ironical hybridity into the realm of rigid classifications.

The blurring of boundaries programmatically announced in "boundaries blur as tapioca fences take root and bloom", can also be noticed in the numerous intersexual allusions present in this dense novel. Joseph Conrad's influence is explicitly acknowledged in the reference to Kari Saipu, the Englishman who went native, and who represents the cultural and ideological heritage of in Yet the text suggests that this inheritance also concerns the Anglophile Indian uncle, Chacko, who likes to enumerate his belongings: "*My factory, my pineapples, my pickles*", exclaims Chacko (57, original italics), blithely dismissing the fact that in the factory his sister does as much work as he does. Chacko thus parrots Kurtz, about whom Marlowe relates derisively: "You should have heard [Kurtz] say, 'My ivory.' Oh, yes, I heard him. 'My Intended, my ivory, my station, my river, my...' everything belonged to him" (Conrad 1988, 49). Chacko loves to remind his sister that she, "as a daughter, has no claim to the property", and he rubs the message in with unsubtle brutality: "What's yours is mine and what's mine is also mine" (Roy, 1997, 57). Chacko, like Kari Saipu, has become "Ayemenem's own Kurz" (52); and Ayemenem will indeed become "a private Heart of Darkness" (52) for more than one character in the novel. In other words, two dividing lines cross each other here, that between east and west and that between Ammu's love affair with a Paravan, an Untouchable, breaks the rigid boundaries set up between "Caste Christians" that are comically labeled "Touchable" by the narrative voice (73), and "Rice-Christians" (74), most emphatically *untouchable*. As the narrative voice explains didactically, the two categories of Christians were made to have separate churches, with separate services, and separate priests(74), and this insistent repetition of the adjective "separate" recalls the hypocrisy of the language of racial segregation in the South of the USA (the "separate but equal" slogan).

Like the Christians, the Communists perpetuate Castes and reject outcasts. Pillai, like Pilate, washes his hands of Velutha, and when Inspector Thomas Mathew takes the precaution of

having Pillai fetched in order to consult him, they soon finish their conversation; which is "brief, cryptic, to the point"; both of them feel that "no explanation seem[s] necessary": Velutha has to be sacrificed. This easy collusion can be explained by the fact that "they were both men whom childhood had abandoned without a trace", and who did not wonder how the world worked, because "they worked it. Pillai's betrayal of Velutha is expressed hypocritically in the midst of a jumble of slogans, a rhetoric that begins with sentences, and then lamely disintegrates into unconvincing phrases and words. The narrative voice concludes resignedly that "there it was again", "Another edifice constructed by the human mind, decimated by human nature" (287). Just as Christians maintained racial divisions and separate churches in social systems of segregation and apartheid, Indian Christians and Indian Muslims ignored the hope of escaping from a cruel system which animated recent converts from Hinduism and decided to keep Untouchables at a safe distance. So did the Kerala Communists.

The metaphor of the cocktail is quite ironic here, since the "cocktail revolution" precisely *denies* change and mixture, leaving the Untouchables at the mercy of "the traditional values of a caste-ridden community" (66). After Velutha's death, the newspapers will show "the Official Version", about "the 'police Encounter' with a Paravan charged with kidnapping and murder", and will show Pillai playing the part that is expected of him, the role of a Communist leader blaming the Management for "implicating the Paravan in a false police case" (303). The newspapers will *not* be told by Pillai or anybody else that Ammu denied the rape charges and that crucial evidence, incriminating for the police had promptly been destroyed by the diligent "cartoon platoon". Evidence like the inflatable goose which they burst with a cigarette before burying the rubber scraps: "Yooseless goose. Those scraps of rubber are a sinister echo of another dominant, brutal, tyrannical male character taking advantage of his physical superiority over women. They recall the "sea of twisting, rubber snakes" that resulted from the cutting up of Ammu's beloved gum boots by her father (181).

Therefore the transgression of Ammu and Velutha breaks a tacit rule that has been left unchanged and unchallenged in spite of the fact that the Constitution of India, adopted on November 26, 1949, wished to abrogate the caste system, guaranteeing the right of all citizens to justice, liberty, equality, and dignity. In India, marriages are most of the time endogamous, and arranged. By choosing freely to marry a Bengali Hindu, Ammu (like Arundhati Roy's mother) had broken that implicit rule. By divorcing, she had entered a state of symbolic *sati*, as if she had been a widow, expected by her family to lead a quiet, selfless and sexless life.

Ammu's Christian family (like many other Christian families in India) has integrated the Hindu idea that widows are ritually inauspicious, and should eschew colored saris and ornaments,

and the hope of getting married again. Baby Kochamma resents Ammu for quarrelling with "a fate that she [...] herself felt she had graciously accepted.

The fact that Ammu is back in her parents' home deprives her of any social position or prestige, of any right, and Baby Kochamma's quivering, silent outrage efficiently dramatizes Roy's depiction of the ritual impurity and inauspiciousness attached to someone who, in a society still very much in favour of arranged, endogamous marriages, happens to be "a *divorced* daughter from a *intercommunity love* marriage" (45-46).

Getting married again would have been perceived as a defiant rebellion by her family and her society; by having an illicit affair with a Paravan she becomes unpardonable, and makes herself vulnerable to the deliberate humiliation to which she is subjected by the police Inspector, who bullies her and calls her a *veshya*, a prostitute, in all impunity, knowing very well "whom he could pick on and whom he couldn't" (8). Emilienne Baneth-Nouailhetas (2002, 94), following the demonstrations of Subaltern Studies, devotes a chapter of her book to the "gagging" of women.

Ammu's mother feels a deep repulsion at picture that she creates in her own mind, in lurid, graphic detail, of her daughter "coupling in the mud" with "a filthy *coolie*". Her disgust feeds on Velutha's colour, on "his coarse black hand" and his "black hips jerking between her parted legs", as well as on his "particular Paravan smell" (Roy 1997, 257). The logic is precisely the same as in racist societies that fear miscegenation: the body of the "pure" woman has to be preserved like a sacred Temple. (This instinctive fear is very much present in William Faulkner's novel *Sanctuary*, in which the raped heroine is called Temple and her tormentor, even if technically white, is often associated with the colour black). Defilement by the impure is simply unthinkable, and hence the pure woman's body has to be guarded like a vulnerable treasure. Potentially unfaithful wives, potentially seduced daughters, have to be guarded by didn't of ideology or, failing that, have to be locked up and oppressed, for fear of contamination, miscegenation, bastardies.

The purity of lineage has to be protected at all costs. Inspector Matthews knows it only too well; he has "a Touchable wife, two Touchable daughters - whole Touchable generations waiting in their Touchable wombs..." (259). His way of treating Ammu is not "spontaneous brutishness" but cold-blooded ideology: his gesture was "calculated to humiliate and terrorize her"; it was "an attempt to instills order into a world gone wrong" (260). The punishment meted out to Velutha recalls the treatment reserved for Black men accused of raping a white woman. Women are the most ferocious in such cases: the vocabulary of lynching is to be found in Mammachi's mouth (284) and Kalyani's ("He's lucky they haven't had him sprung from the nearest tree", 288). Baby Kochamma, sharing their sense of mission, of crusade, their sense of being in charge of the Purity

of the future generations, acted swiftly and ruthlessly against Ammu and Velutha. "Anointing her thoughts with unctuous oils",

She decided to resort to lies and perjury, fully convinced of her self-righteousness: she "set sail at once. Roy is ironical about the behavior of the Police posse, which acted "with economy, not frenzy". Unlike the custom of rampaging religious mobs or conquering armies running riot", "they didn't hack off his genitals and stuff them in his mouth", the narrative voice goes on (309), only to conclude: "After all, they were not battling an epidemic. They were merely inoculating a community against an outbreak". In other words, they were discouraging any further cross-caste affairs, teaching once again to the people the lesson they ought never to forget. The feelings that impel the policemen are "born of inchoate, unacknowledged fear - civilization's fear of nature, men's fear of women, and power's fear of powerlessness" (308).

Nevertheless, Arundhati Roy is constantly careful to remind her readers that there is a blind spot in the ideological discourse of Castism. Some exogamous marriages are more desirable than others. Baby Kochamma despises Ammu's husband for being Bengali and Hindu, and cruelly dislikes the twins for being "Half-Hindu Hybrids whom no self-respecting Syrian Christian would ever marry" (45), but, following the warped logic of her "Anglophile", colonized mind, she admires Chacko for having married an English woman and for having fathered a "beach-coloured" little angel (179). Ammu is condemned, Chacko condoned, for exactly the same "crime" of exogamy followed by divorce, and Chacko is aware of this double standard, he who proudly leads his ex-wife and child into the house "like a pair of tennis trophies". As for Mammachi, though she despises Margaret for her lack of social standing and has filed her in her mind under the category "shopkeeper's daughter" (with no doubt the author's wink here at that other Margaret, Mrs. Thatcher), she nevertheless treats her grandchildren differently. The twins are devalued currency in her eyes, while she acknowledges the sterling quality of her "English" granddaughter, whom she "reads like a cheque" and "check[s] like a bank note" (174), and whose physical appearance almost comes up to her Anglophile expectations, since she has "Nalmost blond" hair and "Nnnn...Almost rosy" cheeks (174).

Likewise, there is a double standard towards illicit affairs. Mammachi grows hysterical at the idea of Ammu in Velutha's arms, whereas she does everything she can to pander to Chacko's "Man's Needs" (168, 238). Some "Touchable" Men have no aversion to "touching" Untouchable women, just as white men in racist, segregated countries forced themselves on black women, leaving them with litters of bastard children who were considered "Coloured" in their turn. In his novel *Untouchable*, published in 1935, Mulk Raj Anand describes the vengeful fury of a Brahmin priest whose sexual advances to the pretty Sohini, an Untouchable, have been repulsed. There is hypocrisy at work here, "purity" and "untouchability" becomes a variable, relative set of values,

not an absolute one. And since the priest cannot enjoy her, he takes revenge on her by accusing her of having defiled him:

When Baneth-Nouailhetas discusses Roy's treatment of "the theme of sexual transgression", she argues that Roy "insists, through semantic repetition, on the kinship between the two forms of transgression, one universal the taboo of incest, and the other local" (cross-caste relations) (Baneth-Nouailhetas 143-144). According to her, this "conflation between rules of caste and universal social laws (...) inevitably questions the validity of both", which is "undeniably striking and disturbing" for the reader (144). In other words, she argues that Roy chose to interrogate "the origins of the Law", in a deliberate celebration of transgression pursue.

My contention however is that in spite of the undeniable similarities and verbal parallels, in spite of sentences repeated like a poetic burden in both love scenes "it was a little cold. A little wet. A little quiet The Air. / But what was there to say?" (Roy 299, 328, 338), Roy is spelling out the differences much more than she is identifying the two transgressions. "It would be easier" writes Baneth-Nouailhetas "to dismiss the scene as a metaphorical, slightly excessive representation of fraternal, geminate love" (2002, 144). I believe the metaphor is different, and that the breaching of the incest taboo is meant to embody the final logic of endogamy, of the refusal of exogamy. Endogamy does not only lead to the tragic ending of a drama (what Baneth-Nouailhetas calls "the facility of - the all in all familiar story - a 'star-crossed' love", 144); more practically, this incestuous union becomes an ironical metaphor for an excessive "purity" which leads to a genetic dead-end, and to the end of lineage and life; in other words, to the "Inbreeding" denounced by Chacko, who praises the "indecently healthy" appearance of his daughter and his nephew and niece: "He said it was because they didn't suffer from Inbreeding like most Syrian Christians. Rohinton Mistry, an Indian expatriate now living in Canada, treated the same theme of Inbreeding in his novel *Family Matters*, set in Bombay, in which a Parsi father reproaches his son for loving a non Parsi. He is a Gujarati Parsi, she is an impure outsider, a "Maharastrian" whose behaviour would put a Parsi girl to shame, the father thinks, and if his son married her he would taint and betray his "pure Persian race" (Mistry 2003, 482). In a similar vein of protest, Nadeem Aslam, a British writer who emigrated from Pakistan at the age of fourteen, denounced forced arranged marriages between first cousins in his beautiful, lyrical novel *Maps for Lost Lovers*. Often such inbred marriages result in the birth of malformed offspring (Aslam 2004, 189).

Conversely, in his novel *Shalimar the Clown*, Salman Rushdie celebrates the tolerance for which the Kashmiris were famous, and depicts a hero who scorns the very ideas of purity and endogamy:

The words *Hindu* and *Muslim* had no place in their story, [Noman] told himself. In the valley these words were merely descriptions, not divisions. The frontiers between the words, their hard edges, had grown smudged and blurred. This was how things had to be. This was Kashmir. (Rushdie 2005, 57).

But the incestuous relationship between the twins is more than just an excessive, sarcastic metaphor pointing inexorably towards the warped logic of "purists"; it is also a metaphor for a futureless life, a life that has turned into a blind alley, pushing the twins into a regressive desire for safety and the pacifying of pain, at all costs. Like the characters in Graham Swift's *Water land*, "whose lives have stopped though they must go on living" (Swift 102), the adult twins have no prospects, no hope, no desire, and exist only in the protracted anguish of an eternal present. The incest scene begins with verbs in the present tense, like "she whispers", "she moves her mouth" (Roy 1997, 327), whereas the love scene between Velutha and Ammu is narrated in the tense of myth and story-telling, the preterit.

The emphasis on the symbolical death-in-life of the twins explains the frequent recurrence of the ironical, ambiguous jingle, "viable/ die-able", which reminds us that in the diegetic, chronological time of the story they will be thirty-one years old in a few months, in November of 1993, and therefore will be as old as their mother was when she died, "Not old. Not young. But a viable, die-able age" (3, 92, 161, 327).

Her mother, Sophie thinks, was the only one to escape, but there will be no way for the twins to get out of their own stifling cupboard; Pectin, Hectic and Abednego may build an ark, "like Noah's sons", in order to save. But Estha and Rahel will not be part of the voyage: on this ark, "Twins were not allowed" (196). Nor will they have a God to bring them unscathed out of the fiery furnace, as did Shadrach, Meschach, and Abednego (cf. Book of Daniel, chapters 1 to 3).

The love scenes between Estha and Rahel on the one hand, Velutha and Ammu on the other are in fact far from "similar", they are altogether different. The two lovers live an intense, oxymoronic parenthesis of threatened wonder, agonized delight, disbelieving bliss, whereas the two twins do not share happiness, but "hideous grief" (328). The twins have become allegories of dull, empty-minded absence, of aborted potentialities that will never be fulfilled: they embody "Quietness and Emptiness, frozen two-egg *fossils*" (236, italics mine). Separated from mother and sister, Estha fell silent, and his quietness created in Rahel "a hollow where [his] words had been", a dark hole of withdrawal and reticence that always puzzled her husband during their short-loved marriage:

The lovemaking between Estha and Rahel is not at all, as it is in Ammu's and Velutha's case, a deliberate, willful Transgression of the Law, quite the contrary: it is a blind, groping desire to regress to the warmth and security, the freedom from pain, the apartness from the cruelty of life and the world, that the maternal womb provides. When Rahel discovers "the silver bowl that Baby Kochamma had installed on the roof", she imagines herself there with Estha, in a half humorous, half wistful longing for the fontal state: "If they slept there, she and Estha, curled together like fetuses in a shallow steel womb, what would Hulk Hogan and Bam Bam Bigelow do?" (188). As for Estha, the octopus of Quietness soothed him, because it "rocked him to the rhythm of an ancient, fontal heartbeat" (11, italics mine). This constant need to flee from trauma is poignantly present in the paradoxical comfort that Rahel draws from a mad woman in New York, because "it drew her closer into New York's deranged *womb*. Incest can be interpreted as Roy's way of demonstrating, through an absurd example, how warped the logic of endogamy and "purity" is. If left to their own devices, animals, including the human species, will tend to feel attracted towards animals of the opposite sex that will best increase the genetic pool, thus ensuring genetic diversity; whereas racist or ideological considerations about the "purity" of the "blood" or the "race" are much more likely to lead to degeneration. Hence the idea that it is not only romantic "elective affinities", as Goethe would say, which make Ammu suddenly notice that Velutha's "flat muscled boy's body" has suddenly turned into a "contoured and hard" man's body (175). That deep seated, "biological" seed of desire is then nursed by grafting onto it romantic ideas about soul and character:

Ammu's rage and "effrontery" (180) have not been acquired at university or in books: "she was just that sort of animal" (180). Ammu is made and programmed to refuse the docile, submissive, quiet role models of ideal Indian womanhood, the role models of Sita or Parvati. Like Kalyani, Pillai's wife. Or like Deven's wife in Anita Desai's *In Custody*. The songs Ammu listens to on her little tangerine radio turn her into a "witch" and make her "walk out of her world" "to a better, happier place" (44, 332). One of those Bellwood film songs is from the film called Chemmeen, well suited to push Ammu to rebellion since it is the tragic story of a forced arranged marriage which crosses the true love of two lovers and ends with everybody dying (218-219). At such moments, there is "something restless and untamed about her", and the "infinite tenderness of motherhood" becomes "an unmixable mix", mixed up as it is with "the reckless rage of a suicide bomber" (44). Rahel and Estha, before the Terror, share her daring, rebellious mood; they refuse to obey the law that they should stay away from the house of the Paravans "because it will only cause trouble" (220). They refuse to be cowed, and Miss Mitten thinks they have "Satan in their eyes" (60). Ammu refuses to stay on the right side of the dividing, forbidden line: "she sets herself on the Usage Edge" (44). Yet the Terror finally breaks up their spirits, turning Ammu into a broken, prematurely old woman, linked by the motif of phlegm to the mad old woman that Rahel sees on

the New York subway, and turning the twins into numb zombies, the victims of an indelible trauma.

The order of the narrative places the description of the truly transgressing love scenes between Ammu and Velutha at the very end of the novel, although in the chronological order of events the incest scene should have come last. This is of course deliberate, and the last word, "Tomorrow", though it echoes sadly since the reader knows the two lovers have no future to look forward to, nevertheless expresses a hope in a more distant future, when future generations will at last have managed to do away with stultifying fantasies of purity, imposing in their place hybridist, and the limitless potentialities of "bastardies".

We can answer our initial question by asserting that if Roy celebrates the deliberate, free transgression of the Caste boundary by Velutha and Ammu, her depiction of the transgression of the taboo incest is depicted as the blind *regressive* desire for tranquility of two broken beings, not as a willful transgression. The latter, far from constituting a social progress, can be felt as the monstrous ultimate aim of phantasms of purity, while the former points towards a longing for a better, happier future. Far from being similarly two transgressions which betray a nostalgia for a "pre-social" endemic golden time of prelapsarian innocence, "an equally childish and mythical conception of life "before" the Law", as Baneth-Nouailhetas (145) argues, the two types of love scene show that Roy is not interested in a purely abstract questioning of the origins and validity of the Law, and especially of the universal taboo against incest. On the contrary she is very committed to seeing a change in the enduring injustices and the sheer waste of human potential linked to caste prejudice, therefore she is committed simply to social progress. However Roy, ever the militant, warns us that this progress will not come from the west or from a globalize economy:

"Tomorrow", "les lend mains qui chanting", as the French say, will not come from liberalism but from those free souls who have rage and anger enough within them, and courage enough, to place themselves "on the dangerous edge of things", to recall again the resonant phrase borrowed by Rushdie from Graham Greene's autobiography *A Sort of Life*, and which Greene had originally taken from Browning's poem "Bishop Brougham's Apology". Progress will come from those courageous souls, helped and encouraged by the potent voice of literature. Arundhati Roy is one of them, both a brave, committed activist who is never afraid of breaking unjust bounds, and a delicate, gifted literary artist.

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Biographies Which Make People Strong: A Descriptive Analysis

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Abstract

The goal of this paper is an attempt to describe the role of Biographies in making people mentally strong. Being an Undergraduate student, technically right at the beginning of my adulthood, I could easily understand the struggles that the teens and adults undergoing. Biographies have the essence to enhance the life of people. Biographies provide the morals and values to life. Biographies portrays a person's experience of life events which makes people strong. The stuffs in Biographies gives the best advices to a person. In this work, I used quotation from nine biographies and these quotation were related to life enhancement which could make people much more stronger. These biographies give life essential keys like Belief, Courage, Ambition and Hard work. The ups and downs in life events and how to get out from those struggles are the best things that we could get from Biographies.

Keywords: Biographies, Strong, Belief, Courage and Hardwork.

While we are stepping into the year 2020 we reached the pinnacle of techno world, we reached Mars and doing our research on new planets, still we couldn't sought out solution to our life problems. Here some quotes related to life which describe how to lead a life wisely and which makes us strong.

To make ourself stronger we need to understand what life is. To get a better understanding we need to put these bitter truth in our amygdala that we could not go back to our past life. We don't have the ability to go back to the past life. So whatever we did in past, is past, we have to overcome it and be ready to face the consequence. Just like sped arrow which goes in a straight path and never come back to our hands, the spoken word and the past life, couldn't come back into our hands and we have to be ready to face consequences it brings. Some opportunity may take us into the world, we dreamt of, but once we neglect it, we can't reach it back. Therefore the Neglected opportunities are as same as the other three things. In order to make people strong they need a clear vision about these four things, when they realize how important these four terms in their life, they need some more stuff in order to handle these four.

*"We shall recover tomorrow, or afterwards,
What you have lost today, Nothing is
lost while courage remains"*

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“The Future is a matter of contempt for those with courage”

(NAL 2014)

When we feel we lost everything and we could not go back to past to change it, if we have this one thing we could easily trap those lost things that is courage when we have courage to face anything, then problem are nothing just a passing clouds. Courage is a character that everyone wants. It is the ability to face one’s fear despite what obstacles may lie in a person’s path. Courage can be physical and moral. Endurance and innovation are also considered courageous traits. This good character helps businessmen to take risks as well.

“Innovation is a finite resource”

(EM 2015)

For many people, the greatest act of courage would be one who risks or gives their life up for someone else.

***“Your time is limited, so don’t waste it living someone else’s life.
Don’t be trapped by dogma; which is living with the results of
Other people’s thinking. Don’t let the noise of other’s opinions
Drown out your own inner voice and most important, have the courage
to follow your heart and intuition. They somehow already know what
you truly want to become. Everything else is secondary.”***

(SJ 2011)

The major issue, now the teen and the adult have is all about society and its dogma. But when courage enters it breaks everything it makes us to follow the path we want to follow and it takes us into the world of our own. To make our own world we need Ambition.

“Ambition was the motive force and he was powerless to resist it”

(C 2001)

Once we decide our Ambition then even we cannot stop ourself, when we have a strong desire in it. Ambition means a strong desire to do or achieve something in the life. Ambition gives us aims, objects, goals and targets of life. It gives us a sense of direction and motivation towards our goals in the life. Ambition is very much required as it gives you strength to steer in life and also to get us focused towards our destination. Your ambitions gives you a height and provide enough thrust to move ahead in life. To be more ambitious in life one have to eliminate negative thoughts and promote positive ones and he/she should belief in herself and in her dreams.

“Believe in your dream and believe in yourself”

(ATHTJB 2016)

Chasing dreams allow us to develop courage within ourself which is ultimately be the fuel to our success in life.

***“Learn from others the tactics and the skills, but don’t
Change your dream.”***

(ATHTJB 2016)

Dreams have no limits. That’s the best part about them. Whether one strive to become Superman, The Incredible Hulk, President of The United States of America, or the best worker he/she can be within their profession, It is up to the dreamer to take action and strive for the success that he/she wishes to see which needs little bit of hard work.

***“I know only one alternative to hard unremitting work,
It is yet more work.”***

(IGB 1992)

Hard work is the most important key to success. The achievements without hard work are impossible. An idle person can never gain anything if they sit and wait for the better opportunity to come, The person who is working hard is able to gain the success and happiness in life. Nothing is easy to be achieved n life without doing any hard work. The hard work is a price that we pay for success in the life.

The constant vigilance and preparedness to work is the price we have to pay for the success in life. Work is a privilege and a pleasure , the idleness is a luxury that no one can afford.. Man is born to work and prosper in life. He like steel shines in use and rusts in rest. The work is worship. The man of actions acts in the living present. There is no tomorrow for him. He makes the best of time. Life is full of strife . It is the action, activity of law of nature. A life of idleness is a life of shame and disgrace. Idle men are intruders on society . We are endowed with brain and limbs, which are meant to properly exercised. For a continous hardwork one need wil l power.

***“If I have to die, it will be in this cave
The bullets , what can the bullets do to me
If my destiny is to die by drowninng. But I am
Going to overcome destiny. Destiny can be
achieved by will power.”***

(CGARL 1997)

Will power gives us the ability to achieve our destiny through hardwork . Reading habit takes huge part in developing will power.

***“Abe was getting hungry for books, reading
Everything he could lay on his hands”***

(ALAB 2009)

Reading develops our thoughts, gives us endless knowledge and lessons to read while keeping our minds active. The habit of reading is one of the best qualities that a person can possess. Reading helps a great deal in building confidence, reduces the stress and puts you in a better mood.

I tend to believe that people become strong when they achieve their dreams or Ambition. Reaching ambition is a step by step process; Courage is the first step in achieving ambition, Belief in dreams is the second step, Hard work is the third step. Reading is the handrail besides these three steps. Finally when they achieve their goal they become a stronger one. The above quotes were taken from biographies which gives detailed explanation about what life is? and How one can become stronger? BIOGRAPHIES MAKE PEOPLE STRONG.

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Projection of Marginalization in Bama's *Karukku*

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Abstract

This paper attempts to focus on the voiceless voice of Dalit people and how they are lingering for their self-identity in this society. When time passes everything has changed in this society except the caste system which has a history of more than 3000 years. This article brings fourth the issues of Dalit as oppressed in Bama's *Karukku* and also, pictures torments and hardships of Dalit. This novel projects how Dalit people have to face the sea of sufferings encounters to get their identity in India. Though they are living in independent country their rights are denied to them.

Keywords: Marginalization, struggle, rights, freedom, mental conflict, inspiration

Dalit literature is called as "Marginalized" literature or "Subaltern literature, Dalit literature gains a new significance identity of modern Indian literature. Dalit literature is not a voice of single person, it's a voice of thousands of people, experience over thousands of year. Dalit, meaning "broken /scatter "in Sanskrit.

Marginalization happens in the society for various reasons like caste, gender, colour, money and complexion. People where marginalized based on their class and considered as "Untouchable". Dalit people marginalized by the upper class people. In our society especially the Dalit people were marginalized, suppressed and dominated for several years, after tolerating all these suffering they were started raising their voice for their rights. It is revolt against social injustice.

This paper argues the sufferings of Dalit people through Bama's *Karukku*. This novel not just an autobiography work of Bama it is a testimonials of Dalit people suffering. The writing proceeds from a lived experience of poverty, violence, rejection and suffering. We proudly say India is epitome of "Unity in Diversity" but still we are following some margins to separate our self's to express that we are higher than others. They promote their caste in infamous way.

Bama begins her career as a writer. Her first novel "Karukku" is an autobiographical sketch in 1992 for which she received "Crossword Award", her second novel is "Kisumbbukaran" and it was published in 1994, her third novel is "Sangathi" and it was published in 1994 and "Vanman" is her fourth novel and it was published in 2003. In "karukku" the author express the life of "paraiyar" caste, religion and gender. All her novels are explicit the voice of a subaltern subject,

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who reflects the livid experiences of herself and of those who are victims of social and linguistic marginalization. Bama shared some of her own personal bitter experience that which molded her character and made her a very strong person. She shared her experience as a Dalit woman from her childhood to adulthood.

Dalit suffered in the name of “Untouchable” Bama quoted one incident her grandmother worked in a Naicker woman if Dalit people ask water from Naicker home means the Naicker woman pour the water from a fourth step of their home and others received the water in their hand and they drank. The Naicker lady would make sure to stand at a distance to avoid. These type of conditions would make them to feel worse than animal. What are the sufferings and pain they undergone in the name of untouchability was unable to express through words.

“In this society, if you are born in to a low caste you are forced to live a life of humiliation and degradation until your death. Even after your caste difference stalks us in every nook and corner and drives us in to frenzy” (22)

Dalit woman and children are suffered more by the atrocities of the upper caste. They are suppressed within and outside of their community.

“Woman suffered more than men, even if they did the same work, men revised one wage, woman another... men are always more.” (47)

Many incidents in her childhood make her feel shame for her birth in parayar community. She recollected her childhood incidents like playing with her friends, the boys will act as Naickers and the girls as pannayars. The boys will go to the work and girls used to cook food. After thinking about this incident, she felt very bad because even in the games they gave subordinate position for Dalit girls. Bama says upper caste and lower caste community people lived in the different part of the village they kept themselves to their part of their village, and we stayed in ours , Lower caste people goes to work under them. The post office, the panchayat board, the mill depot, the big shops, the church, and the school all things stood in their streets. The upper class people never come to the lower class people because they had everything they need they in their upper class side and she says she don't know how this village separate like upper class people side and Dalit people side in a same village. Many incidents make her to feel humiliated for her birth in the parayar community. This society only makes her to feel humiliated for her birth in the parayar community. In school days she sits far away from the children of other communities. The teachers also treat Dalit people in a very bad manner. Their parents also did not raise their voice against teacher for supporting their children's because they are working under them. During school days, a new girl came to join our class she came and sit near Bama and she asks you are from which street and Bama said my street name and suddenly she moved from that place and sat with another girl because Bama came from lower caste People Street. She didn't do any mistakes but because of her caste every one marginalized her. Still there is discrimination in our society. The higher

class people suppressed lower class people in the name of caste children also suffered because of this cast discrimination they even don't know the word of caste.

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Robert Penn Warren's *All the King's Men*: Human Relationship Based on Communication

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Abstract

This article lays focus on the writings of Robert Penn Warren, whose writing testifies to the human relationship based on communication, and traced by the character of Warren like Jack Burden, Willie Stark, Judge Irwin, Adam Stanton, Anne Stanton. He projects the loss of identity through his characters and advocates a system for making their life meaningful laying focus on imbibing the past culture and values through the present trend lends approval and support to the glorious values of culture. He is the master in handling of themes like guilt, self-identity, rootlessness, psychological suffering, thereby providing a sense of fulfillment to the readers.

Key words: Robert Penn Warren, *All the King's Men*, Culture values, self-identity, nostalgic elements, social awareness, self-knowledge.

Robert Penn Warren, generally known as the national poet of America, was an admirable academician, a convincing fictionalist, a persuasive critic an intellectual achiever and a remarkable poet who had established himself as a prolific writer with a significant contribution to American Literature. Warren hailed from Kentucky in the Southern region of America and had a bright university career. He joined the "Fugitive" group and participated in the intellectual discussions. He published one major work almost every year and jointly authored several works. His early works are derivative but his later creations bear the distinctive and individual stamp of the author. He won the Bollinger Prize and the Pulitzer Prize.

Like William Faulkner, Robert Penn Warren was conscious of the Southern culture. As an outstanding spokesman of the South, he stood for an escape from industrialism and a return to cultural values which were found in the South when it had an agrarian base. His treatment of Southern culture afforded him excellent opportunities to discuss the drastic effects of the Civil War and Industrialism. The southern culture was glorious and the agriculturists enjoyed complete freedom and individuality. Warren felt that if the present trend was allowed to continue the glorious values of the Southern culture would meet with extinction. So he wanted the readers to imbibe the past values. Thus, Warren traced southern culture with a functional idea and established a cultural continuity with the present. To Penn Warren, the themes of birth, growth, decay, death and rebirth do focus on the unifying and perpetual theme of identity. He contends that man in his existence on earth confronts mysteries, doubts and indeterminacies. Anguish and despair are common to all. The thought of original sin becomes the cause of despair and this can be traced to Warren's characters like Jack Burden, Willie Stark, Judge Irwin, Adam Stanton, Anne Stanton and

others. He usually projects the loss of identity through his characters and advocates that redemption is possible by returning to the past values and by close communion with God. As he feels and writes, to make life meaningful, one must be true to oneself so that one can embrace the human community.

Truly speaking, Robert Penn Warren quite distinguished in every genre was a versatile genius who had established his literary reputation by projecting his mind creatively and effectively through all art of generic forms. With his high level of learning and intelligence, stream-lined scholarship, social awareness and his quest for self-identity and self-knowledge, Warren earned literary eminence and helped through the creative readers to find directions. Even at his prime age, he was attracted by the poetical creations of Blake, Keats, Coleridge, T.S. Eliot and Ransom and evolved into an outstanding creationist endowed with American ingenuity. He has to his credit publication of 1.*The Briar Patch*, 2.*Thirty six Poems*, 3.*All the King's Men*, 4.*The Circus in the Attic and other stories*, 5.*Brother to Dragons: A Tale in Verse and Voices*, a remarkable book with lengthy poem which proved him to be a poet of reasonable and convincing standard. 6.*Promises: Poems* which won the National Book Award for Poetry and his first Pulitzer Prize for Poetry. Warren won the coveted Bollinger Prize for poetry in 1967 and a second Pulitzer Prize for poetry in 1969. He was awarded the National Medal for Literature in 1969. The notable works of Penn Warren which still attract readership and critical study are his fictional works like *All the King's Men*, *Knight Rider* and *At Heaven's Gate* and his collection of poems like *Brother to Dragons*. For his literary creations, the Government of the United States of America made him the nation's first poet Laureate. "In the midst of a distinguished literary career, this prolific writer was the unanimous choice for that regal title in 1985 by everyone" (Mc Gingley 1). He breathed his last at his summer home in Stratton Vermont at the age of eighty four.

It is said that Penn Warren was the only American who won the Pulitzer Prize for both fiction and poetry. His writing is highly dramatic and this quality perhaps accounts for his popular success. His moral earnestness however, sets him apart from most writers of fiction and his outstanding creation in the field of fiction is *All the King's Men* (1946) for which he was awarded the Pulitzer Prize in 1947. Commenting on Warren's literary prominence, George P.Garrett observes:

"He/Robert Penn Warren has intellect, sensitivity and critical acumen; he has extra literary experience as a story teller and dramatist; he belongs to a strong, vital literary tradition and he has deep roots" (P 233)

Warren points out in his works that some problems are irremediable stemming as they do from the fundamental defects in human nature. *All the King's Men* is of course a political novel.

But “it is so only as Oedipus and Shakespeare’s tragedies are political plays. Out of the concern of their time, they rise to depict not a local society but the entire society of men” (Vogel 78). The moral and intellectual welfare of man in the twentieth century has been the prevailing theme in Robert Penn Warren’s works. Twentieth century themes are reflected in many ways in the novel *All the King’s Men*. The urbanization in the twentieth century has forced the intellectuals to think that the agrarian cultural past ensured values, whereas the materially advanced present denies human and cordial virtues. The individual in an industrial society loses his integrity, self-respect, honour and individuality. Robert Penn Warren refers to the havoc caused by industrialisation in the following lines:

“There were pine forests here a long time
ago but they are gone. The bastards
got in here and set up the mills and
laid the narrow-gauge tracks and
knocked together the company
commissaries and paid a dollar a day” (AKM 2)

The solid agrarian base is found missing in the present century. There is environmental pollution. The idyllic setting has gone and ‘the great green globe’ has been spoiled by the industrial advancement. Robert Penn Warren bemoans the decadence in the culture of the Southerners. The modern world is devoid of theological virtues like faith, hope and charity. Real love and compassion are essential to lead a peaceful life. The absence of these good qualities may result in violence, negligence and inhumanity. In the present century, people are governed by their obsessive greed for wealth. In the twentieth century, people are found to be highly interested in amassing wealth, as money has become an essential means for power and position. It gives greater social recognition. Indirectly Warren refers to the fact that power corrupts people and absolute power corrupts absolutely. Warren has brought out this idea in the following lines:

“.... Willie is interested in Willie you call it
genius. It’s only half-baked people like
Mr. Patton who are interested in money.
Even the big boys who make a real lot
of money aren’t interested in money.
Henry Ford isn’t interested in
money. He’s interested in Henry Ford
and therefore he is a genius” (AKM 126).

The world is so topsy-turvy that the least valuable things have become the most valuable things. In the mechno-morphic civilization, genuine love and affection are lacking. People are on the wrong track of love. They are committed to pre-marital sex, courting and love-making. Jack Burden, a character in *All the King’s Men* marries Lois who was extremely good-looking:

“To Lois, who was damned good looking, a lot better looking, I suppose, than Anne...” (AKM 303)

Their marriage was not a union of minds and so they got separated after sometime. Hedonism, Don Juanism, Stoicism are also among the twentieth century themes dealt with by Robert Penn Warren in the novel *All the King's Men*. Warren says:

“The law is always too short and too tight for growing humankind” (AKM 136).

Law cannot put man in the right path. Static law in a dynamic society poses problems. Man must analyse his ‘self’ and be good. Warren stresses the idea that morality is more important than legality. One of the important twentieth century themes which finds treatment in *All the King's Men* is the twin problem of finding identity and expiating guilt. In finding identity, man moves from non-time to time, from innocence to guilt. Robert Penn Warren teaches us that guilt is an inevitable property of identity. Redemption from sin is possible by communing with God, for He is the creator. One must feel sorry for one’s sins and repent. Real identity exists only in the essence of God, in merging with Him. Existentialism is a concrete, experience-based philosophy which tries to see man in his relationship to the universe. The existentialist insists on the dignity and value of man and is of the view that man is responsible for himself. Man confronts mysteries, doubts, indeterminacies in his existence on earth. Anguish and despair are common to all. Loneliness, suffering, struggle for survival are common denominators and none can escape them. Robert Penn Warren projects the loss of identity in the twentieth century through his characters and advocates that redemption is possible by returning to the past and by close communion with God:

“No, it was a fine, conscious surrender which was a participation in and a willing of the flood itself, and not a surrender at all but an affirmation and all that, like the surrender of the mystic to God” (AKM 286).

Total unconditional surrender to God is the only way to salvation. Modern man lacks integration. Separateness will not help one to understand the self. One can understand one’s self only by understanding others. Warren conveys this idea in the following lines:

“I ought to have guessed that a person like her – a person who you could tell had a deep inner certificate of self which comes from being all of one piece, of not being shreds and patches

and old cogwheels held together
with pieces of rusty barbed wire and
spit and bits of string, like most of us..." (P 207).

Warren is of the opinion that only through truth, one can make life meaningful. To achieve this, one must realise one's self first, so as to embrace the entire humanity. Warren emphasized the transcendent vision through which one might perceive total reality with absolute certainty of truth. The modern man is entirely isolated within the society and suffers only from his own private agonies. Warren deals with the necessity for balancing precariously between the abyss of nature and the abyss of self, in *All the King's Men*. He also explores the major conflict in the twentieth century – the conflict between public and private self, the actual and the ideal, commitment and disengagement in his works. In *All the King's Men*, the author presents the protagonist Jack Burden as coming out of history into history ready to meet the challenges of the future. Jack Burden's optimistic resolution to face the responsibilities time has in store for him comes only after his self-hood is realised. Warren feels that the past is not in self, independent of the present and future and that any event in time is meaningful only in relation to the past and the future. A.L.Clements rightly observes:

"The past is not separate and complete in itself but an ever-developing part of a changing present and future. Once this knowledge is learned, one's individual life and all life may be seen to fall into coherent and individual patterns which give meaning to the past, present and future" (P 59).

The masterly handling of the twentieth century themes of guilt and need for expiration, self-identity, sense of the past, rootlessness, the power of love and psychological suffering in *All the King's Men* provides the readers aesthetic satisfaction and a sense of fulfillment which reading of literature provides to all lovers art and art and literature. It is through choice of diction, form and technical excellence that Robert Penn Warren communicates universal and great truths. In *All the King's Men*, there is an integrated form, structure and perfect organisation. Through technical excellences and structural fineness Robert Penn Warren engages the critically minded readers. In *All the King's Men*, there is a rare combination of form and content and it is a fine literary achievement. Warren is said to be immeasurably unique and singularly famous. Through the right application of right words he introduces precision, perfection and complexity. James H. Justus describes Warren's rhetorical possibilities thus:

"The rhetorical possibilities of another Dantesque device – the occasional stylistic shifts from elevated to the colloquial – strengthened.

Warren in a tendency that he had already Exhibited” (P 82).

Robert Penn Warren’s novels are mainly about human relationship, which depends largely on communication – conversation plays a major part in the mainstream of the novel. For speech presentation, Robert Pen Warren uses different techniques – the chief among them is the different discourse. If *All the King’s Men* has become a modern classic, Cushing Strout avers, “it is a To its remarkable energy and poetry of language” (P 170).

To conclude, *All the King’s Men* has become a classic since its publication when it was received as “the finest American novel in more years than one would like to remember”. It moves like an express train, crackles with vitality and vibrates with emotional intensity. As Madison Jones rightly puts it, “The novel’s great range, its subtlety and rhetorical brilliance, and above all its swarm of living human beings must give it substantial place not only in Warren’s canon but also in our recent literature” (45).

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William Golding's *Lord of the Flies*: Corrupted Children as Mirrors of the Corrupted Society

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Abstract

This paper deals with societal issues in literature. Starting with creation of world upto now, society faces lot of issues. Those issues reflected in literature through different author. People in society are flawed because of the corruption exist in the people's mind, lack of guidance from matured elders, lack of parental care for the kids and isolation. These issues clearly portrayed in William Golding's "Lord of The Flies". In this novel, there is a group of kids they behave like barbarians because of the society they grown up. Therefore, the children reflect the society they grown up.

Keywords: William Golding, *Lord of the Flies*, Uncivilization - savage - Isolation - lack of parental care - lack of guidance

Introduction

This paper analyzes the corrupted children in William Golding's *Lord of the Flies* mirrors the corrupted society. "People says children are the image of God", but Golding portrayed children as an uncivilized, savage. Because those children grown up in a corrupted, evil society. Therefore, these children imitate that society and so that children behave like a barbaric manner. Not only that, those children were uneducated ones. So, they do not know about world and civilization. Because of illiteration, children are do not know how to lead a good life. Therefore, without guidance from the elders and lack of love and affection, that also leads that children turn as a barbarians. Society is a group of people joined and lived in one area. In a society group of people that have children, elders, youngsters, leaders, flora and fauna. Society does not exist with a single person. When group of people joined together automatically there has be a problem, arise, because of the evilness within the individual. Every individual there has evilness with them that evilness may be a jealousy, anger and so on. We cannot find a person without anger, anger in not bad but it goes in an extreme level that is a very big issue. Likewise, the person goes beyond the control, there comes the evilness. That creates issues within him and that affects the society.

In William Golding's "Lord of the Flies", we find the group of children, with maximum age level 12 and minimum age level 6, they are called littluns. They are all immature boys. They dropped in an isolated island, because of the Plain crash. Those boys are only 12 years old, so they do not know about the world and civilization. Therefore, they faces lot problem and they do not

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know how to solve those problem that comes a major flaw in their life, then no adults there to guide them in a proper way. While they entered in the isolated island, they want to escape from that island therefore; they plan to create the fire signal with the help of piggy's glass. Upto their level of maturity, they think it was a good idea to escape from the island but that has be flawed because they do not have a proper knowledge about the fire signal and trap the travelling ships. Moreover jack who was irresponsible to maintain that fire signal, and concentrate in hunting, then another two responsible kids Sam and Eric they slept while the ship crossing that island. This indicates that the children's illiteration and no adults there in the island to guide the kids to how to escape from the island. Likewise, people in our society, when they trap into the certain problem they are not easily find a solution because of illiteration and lack of guidance to solve the problem and main issues is the irresponsibility of the leader's .Therefore, they try to escape from the problem but they did not find a solution. Then a fat boy who was called piggy by the choirboys, but he hates that name he in the one who wear the glass. He is not happy with the company of boy's expert Ralph because everyone ridiculed him. Eventhough Jack ridicules Piggy he wants Piggy's glass to create fire but he does not want him. Likewise, people want somebody's property but they do not want a relationship with them. Though world would be civilized people behave in an uncivilized manner. Civilization was not come by the one single day, world civilization grows day by day, and it comes through lot of experiences. Likewise, the children they grown up in a civilized society, but they are not mature enough to understand the civilization, while they grown up and having lot of experience then only they came to civilization or the proper education will lead a civilized life. God gifted the beautiful island for the tribe, but they burned the island at last because they did not know the value of nature. Naturally, people did not mind nature they destroy it with their own evilness like Jack.

Then the children in that island are in isolation, they are far away from their parents. Parents play a vital role in everyone's life. When children commit mistake parents are teach them what is right and wrong, but children in this novel there are no parents and no adults with them to teach good things. Therefore, that children do whatever they wish without anyone's control, so they do not know what happens next and what problem will arise. Therefore, that freedom also comes a great flaw in the island. Because of the isolation, the boys turned into uncivilized barbarians. When Simon he was in isolation, he enjoys nature with the pleasant atmosphere. He feels that island has no beast that beast within everyone's heart because nature gives him such kind of affection. In addition, those children fears about the beast, that fear takes major role in the island kids. Jack the evil natured leader uses that fear to rule them. When children are in the care of the parents, they will give hope that they are with them, so do not fear about anything. However, those kids they do not have the parents with them, so no one is there to consol them. So, that they fear for the beast. Fear was a highly powerful one, when the fear goes the extreme level it will take the person to be a mad. Fear can do everything, may be it will kill somebody. Children in the island also fearing for the beast, which they did not find they search for it, but it is only a hallucination, because it was the parachute with the dead body it flows in the wind. However, the boys misunderstand it because they are kids. Kids usually fear for very big animal. That fear takes the

power to kill Simon, the innocent boy. Everyone thinks Simon is a beast, unknowingly Ralph and Piggy stoned Simon because of the fear. These all happens because there are no adults and no parents in the island to console them. Likewise, in our society because of fear people used to kill, snake but snake did not do any evil thing to them but even they kill it because of fear they have. Then the children do not know the way of behaviourance, parents are the one who teach everyone how to behave but those children in island they painted their face with black mark, then they fight each other, then they dance in front of the head of the Sow. In the island no parents to teach them how to behave. At first, the novel begins they are enter the island with some goodness with innocence, neatly dressed and have a good friendly relationship with them and they are in one team to do their work. However, later they are separated and fight each other, their appearance was changed to arrogant, their heart is filled with arrogance, and they kill their fellow friends without any reason.

In addition, they kill pigs, they eat, and they kill human as well. When we analyze the evilness of the kids those children born at a time of war, main idea of war was killing one another. Those children grown up in that society, therefore they might be think that, killing human is not a bad one so they kill the littluns without having a sense of humanity. Naturally, children are the imitator of the parents and adults. Parents are role model for the kids. However, in those kids they do not have a good role model to guide them. When the kids born, they saw the war, hide them from bomb, and saw how the adults behave in that society and how the leader led the society. Then the leader fights for the sake of the kingdom, therefore, the children losses their originality. Maybe they think this is the right way of life, to rule the littluns like weak people. They imitate what the parents do in their society. People corrupted in generation to generation, but some leads a good life because of the proper guidance and fearing of God. Children in the island has no fear about God, fear of God may lead kid to be good sole. However, the kids they kill their own friends without any reason. Elders are the one who save and console younger's but in the island elder, boy Jack says they will kill littluns, if they did not find any pigs. Some people say killing insect is sin. However, the boys say they will kill the littluns instead of pigs because their mind is fully corrupted. While they are in their own society, they saw lot of bloodsheds and in the war people used to kill humans without any sense of humanity. Many people will afraid to kill even animals, but in a war field, everyone kill humans like the animals. So the children have a mindset that killing one another is not a sin, they do not have a maturity understand about the value of human soul. Human soul is more precious than the world. Value of the soul and humanity is understand by the boy, Simon the one of the elder boy he comes to know about the value of humanity so that he helps littluns and he saw the sow's head around the flies are the lord of the flies. That is evil is ruling the children and later Simon understand that the beast was not the evil who rule the children but the evil like beast is in everyone and that evil rule their self. Then the children have leadership at the beginning of the novel, at first all voted for Ralph that they be in one team joined together and work together to escape from the island. They create fire signal and they search for food Ralph appoint Jack and the choir boys are the hunters to hut pigs for food and to maintain the fire signal. However, Jack was not satisfied with the appointment because he wants to become the leader of

the tribe. At first, he did not burst out in front of all, but the jealousy overrules him. In spite of the issue, he joined to work with the tribe. When one time Jack concentrates in hunting pigs and he forget to maintain fire signal so on that time a ship crossed the island, but they missed the chance to escape from the island. At that time Ralph was in much of anger about the irresponsibility of Jack, that time both came to quarrel each other and their relationship also break down then they separate two groups. However, Jack wants a full control of the tribe. So, he said to Ralph's tribe to come and join with him, because Jack wants to be more powerful. This also a reflection of their native society, because of the power and leadership people used to fight within them. Good leader will lead a good society; bad leader is the best example Jack. Because when they came in the island, that island looks like a paradise that is full of peace and silence. When Ralph rules the tribe littluns are happy with him. No crisis arise with them, but when Jack rule the tribe he kill littluns, they changed like an uncivilized barbaric manner at lost he burned the paradise like island. People do not give importance to nature, so children imitate them and they also did not give any importance to nature.

Conclusion

Societal issues were a major theme in literature, most of the genre deals with the crisis in society. Without society, literature can ever exit, because the author came from the society. Every society facing some short of problems. When crisis arises in the society, people are joined together to face that problem. Some find a good solution but some did not find a solution so they suffered a lot. In 21st century, society faces lot of issues. People are in society had different ideas and opinions to overcome the issues. Everyone wants to live a peaceful and good life some wants an adventurous life with a pleasure. Totally, no one wants to be with adversity. If there is a problem, there must be a solution. People will find a good solution through lot of experience. Experience makes the man perfect. Experience teach a lesson for everyone, how to face a problem. In a society, if everyone joined together to find a solution then he or she will find a proper solution. Issues must be grown up until the end of the society, because the human's evilness will also grow. People had a pride, ambitious, lust, envy and so on that all will lead issues in society. Through those issues, some are suppressed and some are having an advantage to suppress other. Like Jack, suppress the littluns in the lord of the flies and had a fun with them. Fun grows the extreme level that has issues to everyone. Everyone do the certain work for happiness. May be that will torture others but it will not mind them. They had only fun and entertainment. We should have fun and entertainment in our life but it should not harm others. That fun will entertain everyone in our life too. Due to selfish nature, society will destroy. Society will be a group, not a single man. So being one with the group will give more and more happiness. In William Goldings "Lord of the flies", if they will enjoy with nature and enjoy with their innocence, they will be happy to return from the island. However, their evilness leads them in a saddest path. Evilness always leads a person to be barbarian. Civilization and happiness was being with the good-natured people. Without goodness happiness does not exist in a society, there must be a problem arises in a society until the end of the human beings.

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Victorian Gothic in George Saunders' *Lincoln in the Bardo*

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Abstract

The article focuses on the haunting souls that exist in the transitional state which is portrayed in the novel *Lincoln in the Bardo* by George Saunders. This novel endures the afterlife of dead souls. The research paper focuses on the dead souls where their transition state is expressed as 'Bardo'. The main objective of this article is to give the characters' transition mind where they hardly refuse to submit the fact that they are dead souls. It brings out the universal problem that everyone dies and there is no clear idea about afterlife. It examines the characters' souls by insisting that death is omnipresent.

Keywords: Transition, afterlife, dead souls, eternity.

Introduction

The article highlights the gothic elements in the novel *Lincoln in the Bardo* by George Saunders. It is Saunders' first full-length novel published on February 14, 2017, by Bloomsbury. It receives the 2017 *Man Booker Prize* award. Saunders is known for his famous short stories, reporting, and occasional essays. This novel is considered one of the top ten novels of 2017. The novel takes place in a single night where Saunders activates the characters through dead souls who lay down in grave of Oak Cemetery Hill, Georgetown.

The novel's title denotes that it is an allegory. Saunders borrows a Tibetan word, *Bardo* which means the state of transition. The novel explores the soul's transition mind and afterlife. It is very much evident through their lingering as souls. The characters in the novel portray their attachment towards life in the real world even though they are dead. Instead, they remain in the Bardo where they refuse to accept their reality. They deny to complete the final journey from the afterlife to eternity.

Discussion

George Saunders' *Lincoln in the Bardo* tells the tale of William Wallace Lincoln, the third son of Abraham Lincoln and Mrs Mary Lincoln. William Wallace Lincoln (shortly known as Willie Lincoln) lies severely ill in 'sickbed' out of typhoid fever. The sickbed suggests a serious tone because there is no proper medicine to heal the fever. In those days, it is considered as a dangerous fever and it creates impact through death. Willie remains in the sick bed for five days.

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Mrs Lincoln and family arranged a grand dinner party at the President's house. Willie dies within a few hours after the party begins.

Willie Lincoln wakes up in the Bardo at graveyard. Hans Vollman and Roger Bevins III are also buried in the same Oak Cemetery Hill. But they always deny the fact that they are dead. They become unaware of their transition state. They forgot the notion that they are just existing in the world. Through their existence, their transition mind appears to be realistic. As Willie died of fever, President Lincoln is filled with grief-stricken which is expressed as 'the President of the United States, as the saddest man in the world'. During this session, the American Civil War lasts for less than a year. On the whole, President Lincoln is sad with the loss of his beloved son and also about the state's condition.

The novel *Lincoln in the Bardo* explores the gothic features that it is a style which is characterized by fear, horror, death and gloomy setting of the Cemetery. Its principal aim is to evoke the chilling by exploiting mystery and a variety of horrors. The gothic fiction first emerged as a jest during the eighteenth century. Horace Walpole's *The Castle of Otranto-A Gothic Story* (1764) applied gothic for the first time as its subtitle. One of the most remarkable and influential writer of this style was Mary Shelley's *Frankenstein* (1818) gives the dimension of supernatural elements.

President Lincoln immensely mourns for the death of his loveable son and remains in chaos with the state affairs regarding civil war. President often visits his son's graveyard which defines the chaotic mind of Lincoln. It is expressed as "I was in error when I saw him as fixed and stable and thought I would have him forever. He was never fixed, nor stable, but always just a passing, temporary energy-burst... He came out of nothingness, took form, was loved, was always bound to return to nothingness" (Saunders 244). In the cemetery, there is a horde of spirits engage in communicating their life's events and actions. The soul's voices arose a blend of Victorian gothic elements as the official gentleman took off his hat, and the Napoleon did the same, all making the young Prince President a ceremonial salute. Not a bit staggered with the homage, Willie drew himself up to his full height, took off his little cap with graceful self-possession, and bowed down formally to the ground, like a little ambassador. (Saunders 52)

In the novel, President Lincoln belongs to the aristocratic family. Willie is described as young Prince President and he receives the honour and respect from the gentleman of the state. The hat represents the Victorian feature where aristocrats usually dressed up according to their class. It represents the prestigious position of Mr Lincoln and his family. Willie's answer states his genuine and kind nature towards the people. In the *Guardian*, Hari Kunzru states, that waking life, dreams, meditation and in particular, the period between death and rebirth are all "bardos,"

states of consciousness sandwiched between other states of consciousness. We are always in transition, from dreams to wakefulness, from life to death. When someone dies, Tibetan Buddhists believe that they enter the Bardo of the time of death, in which they will either ascend towards nirvana, and be able to escape the cycle of action and suffering that characterises human life on earth, or gradually fall back, through increasingly wild and scary hallucinations, until they are born again into a new body.

Summation

The dead souls live in transitional state will not complete their journey to the afterlife. The incomplete journey refers to the soul's wishes and desires that are not fulfilled throughout their life. To fulfil it, they linger as souls in real life until they succeed to reach their destination. This is the case with Willie Lincoln. Willie encounters to read his grief-stricken eyes and he wants him with no chaos in his mind. Finally, Lincoln was assassinated and join hands with Willie Lincoln. The inseparable affection is exhibited through their eternal life.

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Racism in *The Adventures of Huckleberry Finn* by Mark Twain

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Abstract

Antagonism directed against someone of a different race loved on the belief that one's own race is superior is called racism. *Adventures of Huckleberry Finn* evaluates the racial discrimination. Black people at that time were defined as subhuman's and inferior. They were considered as immature, irresponsible unintelligent, physically strong. Many were looked as ignorant because of their superstitious belief in witchcraft. Twain has depicted this in this novel. A racial hypocrisy was mostly a lower class phenomenon Human born in this world are equal before the moral values . they must be separated and treated well through they are dark in colour. Many darks are white by heart. This article shows the racial discrimination of Black in the adventures of Huckleberry Finn and highlights the moral values to everyone.

Keywords: *The Adventures of Huckleberry Finn*, Racism, Discrimination, Loss of identity, Slave, Equality.

Racism - the belief that some races of people are better than others; unfair ways of treating people that show racism. Life is full of dilemmas, and doing the right thing is rarely easy. In the novel "The Adventures of Huckleberry Finn, Mark Twain examines racism in the antebellum south and describes the protagonist Huck's struggle against it. There is some main character that brings the theme of racism in this novel.

Huckleberry Finn: He is homeless boy who lives in fictional town of St. Peterburg Missouri, on the Mississippi River. His mother is dead and his father whom, he calls Pap has abandoned him. Huck becomes wealthy when he finds treasure in caves. He is adopted by a rich woman, the widow Douglas, but his father returns to town and kidnaps him. Huck escapes from his father and decides to flee the area. Jim is a slave owned by the widow Douglas's sister Miss Watson Jim learns that she is considering selling him down the river to New Orleans, where he will plantation owners . He escapes from St. Petersburg as Huck is making his own escape, and the two of them up.

Unsympathetic Racist Characters: Miss Watson, as a member of the wealthy, aristocratic class in St. Peter's burg, Miss Watson takes pride in her Christian values. However, she is also a slave- owner. Not only does she keep the long suffering Jim down the river to New Orleans, slaves are often literally worked to death in the harsh environment of the Pap south's cotton plantations.

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So being sold down the river Jim clearly, Miss Watson fails to live up to Christian ideals of kindness and mercy the novel is set in a time and place in which racism is widely accepted, and many of the even more sympathetic characters make racist remarks at one time or another. However, it is notable that the most virulently racist character in the novel's greatest villain. Pap has been beaten and neglected thick throughout Huck's life, and Pap returns to Huck has become wealthy. While holding Huck captive in a cabin outside town, Pap goes on a long, bitterly racist diatribe in which he complains that some states in the North even allow Afro-American man in St. Petersburg who core far finer clothing that Pap. Pap was particularly outraged to learn that the man was a college professor who could read and write, unlike Pap, who is literate.

Mrs. Loftus is a white woman who Huck meets when he returns to St. Petersburg disguised as a girl. She is a kindly person who remains magnanimous towards Huck even after seeing through his disguise and comforting him about it. She assumes that Huck must have a good reason for concerning his identity Mrs. Loftus wishes to see the best in people; her benevolence far exceeds the convection of hospitality that would be expected of a person in her position. Nevertheless, Mrs. Loftus is uncompromising in her zeal to capture Jim and claim the three hundred dollar reward offered for his return to his owner. She has observed smoke from a campfire on the island where Jim and Huck are living, and she intends to see her husband to the island to try to capture him she is so congressed in thing about the reward money that she willfully ignores the suffering Jim would experience were he to be recaptured, he would be hugged and sold down the river. None of these certainties matters to Mrs. Loftus; she sees Jim only as a source of money. The racism of the culture in which she lives has blinded her to Jim's humanity.

Although Twain wrote Huckleberry Finn two decades after the Emancipation proclamation and the end of the civil war, America and especially the south – was still struggling with racism and the themes of slavery. By the early 1880's, Reconstruction, the plan to put the united states back together after the war and Integrate freed slaves into slaves into society, had hit shaky ground, although it had not yet failed outright. As Twain worked on his novel, race relations which seemed to be on a positive path in the years following civil war. Once again became strained. The importance of Jim Crow laws, designed to limit the power of blacks in the south in a variety of indirect ways brought the beginning of a new insidious effort to oppress. The new racism of the south less institutionalized and monolithic. In this novel, Twain express the hypocrisy of slavery, demonstrates how racism distorts the oppressors as much as it does those who are oppressed the result is a world of moral confusion in which seemingly 'good' white people such as Miss Watson and sally Phelps express n concern about the injustice of slavery or the cruelty of separating Jim from his family.

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Complication between Two World Reflections of Survival in *Jane* of Bharati Mukherjee

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Abstract

This article is an attempt to expose the various identity of the protagonist in *Jasmine*. Analyzing the painful thoughts and sufferings of the protagonist through her writings and bring forth the theme of expediency, compromises, losses, adjustments, alienation and rootlessness through the character of *Jasmine*, she portrays the real woman struggles in the alien land to redefine her identity and make her survival into deep rooted as an immigrant. The novel is a weaving together of the present situation and past memories which in turn exhibits the shifting of her multiple identities. Her initial change in identity befalls after her marriage to *Prakash*, who changes her name from *Jyoti* to *Jasmine*: I shuttled between identities. The past is never dispatched, “my life before *Prakash*, the girl I had been, the village, were like a dream from another life”.

Keywords: Bharati Mukherjee, Survival, Alienation, Suppression, Displacement, Losses, Compromises, Adjustment.

Bharati Mukherjee is a versatile writer whose works include five novels, two collections of short stories, some powerful essays, and two nonfiction books which she co-authored with her husband Clark Blaise. In the hard - hitting introduction of to this collection of stories Mukherjee explains this shift as “A movement away from the aloofness of expatriation, to the exuberance of immigration”. This article focuses on the displacement of women in society. *Jyoti* was migrated from one place to another place. Then she adopted new culture and tradition. She was married and alienated between of her husband. *Prakash* was changed the name of *Jyoti* as *Jasmine*. “In order to make *Jasmine* as a modern woman”. And after few months of her marriage has husband passed away. *Jasmine* was moving to another place. “India to America”, to fulfill her husband dream during that time *Jasmine* was going to another world. “To want English was to want more then you had been given at birth, it was to want the world”.so author think that comparing for in all woman’s moving for the marriage life. Then every woman should undergo imagination as a part of their life. This was the major cause which forced *Jasmine* to migrate from one place to another. Then *Jasmine* wants to another place. *Lillian Gordon*-he forced *Jasmine* to change her identity as *Jazzy*. “*Jazzy* wore a T-shirt, tight cords, and running shoes”. Then she lost her identity. Then she adopted a new identity in a new land. So author thinks that *Jazzy* was her new identity for *Jasmine*. *Lillian Gordon* helped *Jazzy* by sending to a work. Then she was staying mostly in New York. Then *Jazzy* is thinking about the husband’s dream, then *Jyoti* was transformed to our identity with culture.so she did not forget her husband’s memories and culture which she followed there. Then

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Jazzy was angry to take revenge on the man who killed her husband. They are Jazzy was focused about the background. Then she again started to migrate from that place to another place. There she meets the person named Taylor. He helped Jazzy's future betterment. Then Taylor again changed her identity, frequently her identity was altered. Here he was changed from Jazzy to Jase. Taylor was already married man, his wife name is Wylie, and they had no understanding towards their marriage life. They had a child to take care of that child Jase was appointed, the child was too affectionate with Jase. This was noted by Taylor. Wylie did not like Jase being close with her child. Taylor decided to leave Wylie. but She was not willing to move from that place and Taylor's life, unfortunately she met Sukhawinder. She got angry because he killed has husband and made her to live a lonely life without her husband. Taylor noticed only the outer appearance of Jase not her inner heart. No one understands the Jase mind and her sufferings. Bharati Mukherjee strongly affirms that no men could understand the plight of women and the only notice their outer appearance and how female are projected in society. No one thinks that Jase is widow and lead a alienated life ahead. The females were ever forced to change and adopt the new identity wherever she moved, but rather male is enjoying his own freedom. After marriage also women were forced to change their identity. Here Bharati Mukherjee revealed about India culture. Though women do not have to change their identity because of social victims they were forced to change their identity. Jase was scared on the arrival of Sukhawinder and wanted to move from that place, then she meets Bud Ripple mayor, there also her identity was utterly changed from Jase to Jane. Wherever Jane moves she lost her original state and adopted the new surroundings. "Jasmine could not fulfill her husband's dream".

Here Bharati Mukherjee explored the painful experience of women in Indian culture. The Jasmine is a beautiful exposure of the suffering and alienation of women. How women transformed her identity from one place to other.

Bharati Mukherjee has achieved prominence as the author diaspora who is shaped and changed not only by her original country but also buy immigration and settlement in another country in the novel Jasmine the protagonist portrayed herself, Jasmine immigrate to America, learns to survive, her identity and carves out a niche for herself in American society and emerges successful accordingly. Mukherjee also suffered as same as Jasmine in the alien land. Further Mukherjee, the author, while depicting how Jasmine transforms alludes to her own liberating transformation as an immigrant.

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The Character of Gauri in Jhumpa Lahiri's *The Lowland*: A Feminist Reading

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The Indian American diaspora writer Jhumpa Lahiri's novel *The Lowland* (2013) deals with, among others, the life of Gauri in India and the U.S. The text is eloquent upon the patriarchy, freedom, individualism, and other experiences that a woman experiences in her life. The character of Gauri is portrayed by situating her in the traditional society of India and the modern society of the U.S. Her character becomes more interesting when she becomes a diaspora woman. This paper is an ardent attempt to trace Gauri 'in-between' the two worlds and show her transformation. A feminist reading along with observations on the diaspora studies helps shed light on the character of Gauri with all niceties.

Keywords: Jhumpa Lahiri, *The Lowland*, Patriarchy, freedom, individualism diaspora,

Introduction

Jhumpa Lahiri's *The Lowland* (2013) is a novel and her fourth work. The work seems to talk about diaspora at a crossroads of various ideologies which determine their subjectivity constitution. Among them feminism is a key ideology that is quite obvious in the text that finds manifestation with the character of Gauri. A feminist reading of the text along with postcolonial observations on diaspora brings the point of the paper to the fore.

Objective of the Paper

The objective of the paper is to offer a feminist reading of the character Gauri in Jhumpa Lahiri's *The Lowland*.

Discussion and Interpretation

The life of Gauri is very nicely portrayed in *The Lowland*. At the very early stage of the story she is the newly married wife of Udayan. Suddenly her life takes a dramatic turn with the death of Udayan. Subhash, Udayan's brother who is in the U.S. pursuing Ph.D. comes to Calcutta soon after he has received the letter containing the information. He had a very friendly relation with Udayan and can sense the impact of his death upon the family. Soon after his arrival in Calcutta he observes the pathetic plight of Gauri, the widow of Udayan, a pregnant, observing the traditional customs of widowhood set by patriarchy. Subhash is appalled by the covert design of his parents to drive her out of home. Subhash cannot digest the sort of maltreatment and cruelty meted out to Gauri by his parents, and decides to rescue her from her hellish existence by marrying

and bringing her to the U.S. Gauri initially resisted but later agreed to the proposal because Subhash tells her of having a father for the coming child and “In American it could be raised without the burden of what had happened.” (Lahiri 119). In this regard, he points out the advantage of living in America without aspersions and ignominy cast by others in India. Subhash tells her that she still loves Udayan, but it does not matter at all to him. He urges her not to care about what the people say and how his parents react to it. He convinces her that in America “it would all cease to matter” (119). The baby needs a father; Subhash will be his father, and he will be brought up in the U.S without any stigma. Besides, Gauri will be able to continue her studies and define an identity which is not possible in Calcutta. Having said this Subhash actually points out the limitless possibilities that life in the U.S holds for her.

In an unknown country, Gauri had sense of independence through Subhash since the very beginning. Subhash accords her an independent space; he leaves her at the apartment with some dollars, departmental telephone number, the key to the apartment’s mailbox and the key to the door. In the liminal space Subhash gives her freedom every possible way to make her feel comfortable in the new country. He extends her this support to make her forgetful of her problems and disgrace of widowhood. Gauri, as promised earlier by Subhash, finds an openness and acceptance of everything that is denied to her in India.

Taking advantage of the freedom in America Gauri also lets loose to enrich herself as per her own choice and priorities. Having overcome her initial inertia she goes out and walks around the university campus. Her first individual foray into the campus is indeed a journey of self discovery in which senses the possibilities of her liminal existence. She sees many things which she is going to imbibe in her coming life. She finds men wearing jeans and jackets while women wearing black tights and woolen coats, smoking and talking. She buys cream cheese, something she has not tasted so far. She explores departmental complex, sees the class rooms and chambers of professors. In the process she comes across the philosophy department, the subject of her graduation in Calcutta. Her arrival in the philosophy department is going to be the turning point of her life. She sees the syllabus and attends a philosophy class. Having experienced the aura of intellectuality in the class she decides attending the class henceforth twice a week. She also participates in deliberation much to the attention of the professor.

In the initial days Gauri is found to be reading the campus newspaper which introduces her to many radical issues of the day and which find manifestation in her later subjectivity. Gauri’s self-indulgent subject position in her later life in America, to a great extent, is shaped by this campus newspaper. Ideas like obsession with individual identity at the cost of family life, foray into lesbianism and openness to heterosexuality which are going to subjectify her selfhood in here coming days are all figure prominently in the campus newspaper. In the backdrop of her misfortunes in India, the newspaper transforms her from being a victim of curse and parochialism into an empowered and radical woman who can determine the course of her own life.

Gauri's first unburdening of her traditional Indian subjectivity finds expression in her donning new hairstyle and dress. The woman who has been wearing saris with long hair since her becoming fifteen now goes for donning new look on western style. She cut her hairs and their clumps were placed on the dressing table. Similarly, all her saris, blouses and petticoats were placed in one corner of the house in scraps either in ribbon or cut into various sizes or shapes much to the surprise of Subhash who finds "She had destroyed everything." (141). It is an attempt on her part to mimic the people she sees in the campus and in the campus newspaper for which she goes for a complete image makeover.

Actually, Subhash is completely taken aback by the assertiveness of Gauri just after a few days in America. On being asked the reason behind the shortening of her hair and disposing of her saris, blouses and petticoats; she simply replies that she has got "tired of" (141) them. Having said this she clearly signals her roadmap of undertaking those tasks that will suit to her temperament and individuality; and America, being the promoter of individual liberty becomes an ideal and fertile site for her. Henceforth, she is going to define her individual identity according to her own preferences and capabilities regardless of others opinion, leave alone the concern of the ancestral land.

The mismatch in the marriage of Subhash and Gauri seems to be apparent since the very beginning. Both of them do not find a common ground on which they can mutually sustain their lives. They cannot relate with each other on many issues particularly in terms of family and career in liminality. In the meantime, the birth of Bela, Udayan's child, aggravates the situation further paving the way for ultimate separation. Both of them realize the intrinsic difference of their subject positions, and there is little hope of reconciliation.

The incompatibility of their conjugal life crops up for the failure of recognizing each other's subject positions in liminality. If Subhash considers Gauri to be an irresponsible wife and mother, Gauri finds Subhash not to be concerned with her inner soul which was recognized immediately by her lover and the first husband Udayan in the days of courtship. Hence, she had ready compatibility with Udayan who recognized her worth and love of "Autonomy" (57) unlike Subhash.

In the meantime, the recognition of her merit and diligence in the department, and its support further encourages her to carry out her studies against all odds and constraints of time. In the department Gauri unsolicitedly puts across her scholarly opinions on matters like antipositivism, praxis, immanence and the absolute. The participants in the discussion are surprised to see Gauri's grasp over the topics and feel enlightened when Gauri proves them wrong. Her professor Otto Weiss also gets impressed with her performance and lauds her performance in the department. He invites Gauri to his office after she writes a comparative study of Nietzsche and Schopenhauer. There are some areas in the work that immediately catches the eyes of Weiss to such an extent that he cannot but call it "ambitious material" (165) and calls her "an intellectual"

(166). He asks her about her family, and she tells him everything of his life. Despite her troublesome life and unsettlement in America, Weiss keeps on encouraging her to pursue higher courses and asks her to pursue Ph.D. From interaction he senses Gauri's area of interest which is not offered in that university. But Dr Weiss assures her that he would arrange everything for her doctoral programme at another university which will require her to commute for a few years. On such arrangement Gauri can write her dissertation from anywhere she likes. Weiss even tells her that he will like to be a member of her committee when the time comes. Weiss's encouraging words and guidance have strengthened her morale to doggedly pursue her studies. It also gives meaning to her otherwise dull and insipid life at the apartment. Henceforth, amidst loneliness and isolation, displacement and dislocation, she finds her study to be the sole purpose of life.

So far Gauri's subject position seems to become more individualistic and she starts boldly asserting it regardless of the fate of Bela and Subhash. Her struggle in 'in-betweenness' takes away the softness of the mother in her and renders her callous and insensitive to Bela. Gauri's individualistic subjectivity takes a toll in her family life, and Bela appears to be the worst victim. She treats six year old Bela very callously when the latter wishes to remain at home in a rainy day instead of going to classes. Her words to Bela "Don't make a scene, Bela. Don't be coward" (170). Through this reprimand Gauri wishes to project herself to be a brave lady doing some remarkable thing on foreign soil. She becomes restless to inform Bela of her witnessing of Udayan's death and to inform her of Subhash, not being her real father. Gauri's behavior makes Subhash's plight very precarious as he feels betrayed and disgraced by her. The person who sacrificed a lot and incurred the wrath of his parents is now sunk by the very lady whom he retrieved from the curses of widowhood. He tells Gauri that it is not the appropriate time to tell Bela the truth of her parenthood as it may hamper her psyche a lot.

At this time, Gauri's boldness seems to surface in heterosexual matters as well. This change of behavior in liminality was beyond imagination for Gauri when she was in Calcutta. Subhash is her second husband but suddenly she gets attracted to another man, an unknown man. Though she assumes the man to be a professor, she is clueless about his department. She comes across him on her way to her German class. This unknown man who is in his fifties, initially appeared not appealing to Gauri, but she gradually she has developed a strong crush for him and wishes to possess him sexually.

Though she ultimately withdraws from this man, her pursuit of this unknown man shows the kind of freedom she is enjoying in her liminal subjectivity in the U.S. It also shows the level of individualism she is celebrating abroad as against her reclusive, isolated and restrained life in India. The freedom that she enjoys in the U.S virtually liberates her from sexual stereotypes in India. In this regard, she has become a woman of decision as well, and hence she stops chasing the man after some time and takes an alternative route not to see him.

Gauri's individualistic subject position seems to become more vivid when she is about to start her PhD programme in Boston University, away from MIT. She is herself aware of the fact that she will have little time for the family, and "without Bela or Subhash, her life might be a different thing" (174). But she is in a way ready to experience that difference in life given her ambition and the pressure of work. She is in her "private race" (174) to give a name to her talent with perseverance that has already been recognized by expert like Otto Weiss. She accompanies Subhash to America leaving her bitter past to fulfill her dream of higher education. In India, nobody including Udayan and Subhash talked to her about PhD. But in America, an American professor opened her eyes for it, and also stands by her extending all out support and encouragement. She now realizes that securing a PhD and succeeding in academics is a kind of her version of dream of success. To realize the dream she is determined to undertake labor, and she cannot afford to become lax at any point of her endeavor.

But in the process Gauri forgets her immediate and fundamental duty of being a wife and mother of a six year old girl who has also just started her schooling and needs to be attended by parents. The freedom that she enjoys in America in terms of her family and academic life not only empowers her but also kills the human side of her personality, an increasingly insensitive woman to her own family "Disoriented by the sense of freedom, devouring the sensation as a beggar devours food." (174)

When Gauri formally begins her Phd in Boston University, Subhash raises no objection to it. Gauri's arrangement of undergraduates as babysitters for Bela is also not opposed by him although he is opposed to the very idea of babysitter for Bela. Though she is "creating a disruption" (176) at the family through her pursuit of individualistic goal and wishes to spend time according to her own choice, he stops questioning on it. He, on the one hand, concedes space to her excellence; and on the other realizes the uselessness of his words to a person who is rendered selfish by her individualistic pursuit of goals. In this regard, liminality in the U.S forms autonomous subject positions both for Subhash and Gauri. Because, Gauri too, is never found to be concerned about the intellectual labour and scientific research of Subhash, rather she rented his pursuits and schedules. Though they are a couple, they are polarized in their respective subject positions rendering each other alone and uncertain. Worst victim of their polarization is their daughter Bela who is yet to know what her dream is; and ironically, she is the reason of the marriage between Subhash and Gauri:

Apart from Bela, Gauri's pressing concern of money is also responsible for staying with Subhash despite the acrimony. The money provided to her by the university is not sufficient for her, and hence she is dependent on Subhash like Bela. This dependence on Subhash drives her to become more individualistic and self-sufficient, and she asserts her individualistic subjectivity when she leaves him and Bela after appointment in a college in California.

Gauri cannot afford to lose the opportunity of pursuing the career of an academic in California in the backdrop of her tragic past when she had to lead an isolated and cursed life of widowhood in Tollygunge. On the other hand, she virtually leaves that man who freed her from the curse and bondage of widowhood, and promised her of higher education in the U.S. She even leaves her only daughter from her first husband whom she had loved very much. In her liminal subject position she can compromise with her family life but not with her career. That is why, she does not feel any responsibility towards her twelve year old girl Bela and goes to California for her own career's sake. She has done this despite her knowledge of uncertainty that will loom over the lives of Subhash and Bela in Rhode Island, and also in her own life in California. For, displacement and separation trigger liminality that is always characterized by unsettlement, dislocation, and uncertainty as seen in her letter.

My address is uncertain, but you can reach me care of the university. I will not ask anything else of you; the money they offer will be enough. You are no doubt furious with me. I will understand if you do not wish to communicate. I hope that in time my absence will make things easier, not harder, for you and for Bela. I think it will. Good luck, Subhash, and good-bye. In exchange for all you have done for me, I leave Bela for you. (212)

Gauri's twenty years of lonely life in California seems to reveal as to how she increasingly experiences her own subjectivity being pervasively constituted by disillusionment and remorse of what she has done to her own family. She herself finds her existence lonely in California to be meaningless without happiness of mind, gratitude to Subhash, and love and care to innocent Bela. Her own perception of herself as successful woman boomerangs on her as she starts considering her to be an inhuman entity. Her pursuit of individual interest in a country that supports and promotes her individualism, takes away the tenderness of all that is humane, and it is at this inhuman entity she herself situates her subjectivity much to her own shame and remorse.

In California she works at many colleges – after working at a California college, she teaches in Santa Cruz, San Francisco, and then finally in Southern California. However, the freedom she gets at California seems to change and empowers her a lot. Her liminal subject position in California helps her experience different unknown and unattempted things of her life because liminality or 'in-betweenness' becomes "a place of immense creativity and possibility" (McLeod 215). Her change is noticed in her not being reclusive and reticent, but an "approachable" (Lahiri 233) and friendly lady. She, who does not realize the role of a wife and mother in Rhode Island, now tries to understand her new role as "mentor" (233) apart from becoming professor. The woman who never shares her secret to anyone now tries to understand the private matters of others. Such change of attitude on the part of Gauri appears possible when she keeps away from her own family and experiences her individuality. Hence, she feels "The obligation to be open to others, to forge these alliances" (233), and this obligation lets her staff welcome her, and students, too, greatly admire her. It is a paradox of her liminal subject position in that she, who deserts her husband and daughter at Rhode Island, and stops communication with them, is becoming "an alternate guardian

to a few” (233) in California. Her unsettled subjectivity in America is seen in driving her own daughter to trauma by her in Rhode Island., and trying to understand the “personal crisis” (233) of her students at California. In Rhode Island, she did not concern about what Subhash and Bela eat and sometimes did not feel the urge to eat together, but in California she is in charge of students coming from India, and “Once a year she invited them to dinner, catering biriyani and kebabs.” (233) In California, she realizes the impossibility of survival without bringing about change or transformation to herself to deal with her displacement and dislocation abroad.

In California, in her liminal subject position there is sea change in Gauri’s stand vis a vis Naxalism. Udayan’s wife Gauri who becomes widow because of Naxalism does not support the movement wholeheartedly although she is not conspicuous in her criticism of it. She is a kind of a new woman who tries to lead her own life. That particular aspect of her further gets reinforced when she comes to California. Her disillusionment of his ideology is evident when she comes to know that she was used by Udayan to kill the policeman when the latter took his child to the school.

Gauri’s change is more striking in heterosexual matters in California. Earlier in Boston as well she was found to be changed after having a crush with an unknown person who happened to be a professor at MIT. Initially at California, she deliberately embraces “the pure and proper celibacy of widowhood” (236) that she has not experienced in Rhode Island because of Subhash and Bela. For this, she avoids situations that require her getting introduced to others. She even follows the “Western custom of wearing a wedding band” (236) at daytime to accentuate her marital status.

This determination notwithstanding, Gauri fails to maintain her silence and isolation from others. She has to break her isolation, and get well along with the time that she lives in California. Very soon she has multiple affairs “more satisfying and enduring than the relationships she’d experienced in either of her marriages.” (237). It would have been a taboo or adultery in India, but in California she celebrates her freedom and feels empowered. She forges many relations - “arbitrary, casual” (237) relations at dinners, at homes of colleagues, and at also conferences that she attends. She has her relation with a person that has made bookself in her apartment, and the husband of a musicologist. Through these relations she asserts her individual choices by experiencing the freedom of a liberal country which would have been otherwise tagged as sexual perversion back in India, or by Subhash in Rhode Island.

Her greatest assertion of sexual freedom, and sense of empowerment is seen in her complex relation with Lorna, a graduate student of UCLA. Lorna has the experience of working in advertising at different places of the world like New York, London, Tokyo and other places. She quits her job to pursue Phd, and hence she approaches Gauri as external reader of her thesis. In the course of that work, an intimacy develops between them, and they go for experiencing same sex pleasures for several times.

She had no recollection of crossing a line that drove her to desire a woman's body. With Lorna she found herself already on the other side of it. (238)

Gauri knows how far she has overstepped with Lorna. In California, her adventure into lesbianism is made possible by her liminal subject position. The freedom she enjoys in liminality empowers her to unfix and resist the stereotypes on female sex as lesbian or gay behavior metaphorically bears a connotation of "a moment of crossing a boundary, or blurring a set of categories. All such 'liminal' moments mirror the moment of self-identification as lesbian or gay, which is necessarily an act of conscious resistance to established norms and boundaries." (Barry 143). It is the liminality that drives her to foray into such experience which is at once liberating and empowering on the one hand, and humiliating on the other. It is because of her such assertion Soma Sen in her 'Some Lows, Many Highs: Jhumpa Lahiri's "The Lowland"' says:

Perhaps the most feminist of Lahiri's novels, *The Lowland* portrays two types of feminism – an individualistic kind of feminism in the character of Gauri, the Naxalite sympathizer, who abandons everything to pursue a career in philosophy, and a kind of eco-feminism in her daughter, Bela. Ironically, it is Bela who ends up practicing the lifestyle of a proletariat, taking up organic farming instead of higher studies, living an anti-capitalist lifestyle, and becoming a single, unwed mother. (141)

The heterosexual and lesbian relation that Gauri is found to be involved in her liminal subject position gives her a new identity i.e., a post modern identity as she unfixes the stereotypes by her different roles and assertion of her individual choices. Gauri's lesbian behavior is a kind of what Sedgwick finds in fluidity of identity or in sexual identity as "coming 'out of the closet' (openly revealing one's gay or lesbian sexual orientation) is not a single absolute act." (Barry 140) Gauri's adventure into lesbianism is, therefore, driven not only by an inner urge, but also by her change of roles which underlines her own empowerment. Gauri is actually emboldened by her assumption of different roles and positions to resist the stereotypes, and emerge as postmodern in her persona. The evolution of Gauri culminates when she signs the divorce paper to facilitate Subhash marriage with Elisa.

Conclusion

The Lowland is a bold attempt in representing woman in Gauri who defines her identity as an evolved and modern woman in the face of all difficulties. Her significance as modern woman is more enhanced by the fact that she is situated "in-between" or liminal space in a foreign country. It simply showcases the extraordinary art of story-telling on the part of Lahiri and her belief in the idea of new woman.

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Nehru's Prose and Speeches Focusing on Humanism, Socialism and Intellectual Perception

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Abstract

This article lays focus on Nehru's shown importance on humanism, socialism and intellectual perception through his literary sensibility and as a writer, who have written varied type of prose which reveals the tensions and conflicts of his mind, the aspirations and struggles of his generation fighting for the liberation of India. Nehru's articles, prose writings and speeches are suffered with great literary worth and beauty and projects the artistic expression of his own life.

Keywords: Jawaharlal Nehru, humanism, socialism, liberation, struggles, artistic sensibility.

Jawaharlal Nehru, popularly known as the jewel of India, the maker of modern India and an ardent freedom fighter, was found to be richly endowed with a visionary and poetic temperament, artistic and literary sensibility. One of the foremost thinkers, statesmen, orators, internationalists and pacifists, Nehru was a writer par excellence in Indian English literature. He is said to have made relentless attack on poverty, ignorance, backwardness and superstitions thereby underlying the importance of "scientific temper" and doing his best so as to cultivate and spread it. No doubt, he was "a staunch socialist and believed in equality, freedom and brotherhood. His concern for the untouchables, the weaker sections of the society and the right of women was uppermost.... He was so popular that he became India and India was Nehru" (Kishore 31).

There is no denying the fact that Nehru was "a great democrat and pacifist" (31), out and out following the principles of democracy, peace, harmony and co-existence, for he believed in "live and let live" principle. Through his prose writings and public speeches, he proved himself to be a visionary, idealist and dreamer. Despite all this, he was found to be a very practical man in all respects. In a session of the Indian National Congress, he said charged with noblest sentiments and patriotic feelings.

"I have hardly any ambition left, but there is one ambition left in me. I should throw myself with all the strength and energy left in me into the work of building up of India I want to give it my utmost, till I am exhausted and thrown away my strength and energy in India's task. I do not care

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what happens to reputation after I am gone”

But if people choose to think of me then, I should like them to say,
“This was the man, who with all his mind
and heart, loved India and the Indian people” (Singh 31)

Nehru’s life ran of course, the course of two great currents of modern history – the liberation of subject peoples and the emergence of socialist ideas. His contribution to both was immense. Socialism brought him close to the Soviet Union and he became the architect of Indo-Soviet friendship. As one of the first to recognize the blatant nature of colonialism and imperialism in India and the need for a global struggle against them, his active participation in this struggle, both before and after independence, has become a part of the history and ethos of national liberation” (Bhartia in ‘Introduction’). There is no doubt that the popularization of socialism in India was one of the great achievements of Jawaharlal Nehru. But his concept of socialism was that of a liberal in the best democratic tradition, C.D. Narasimhaiah rightly comments:

“Jawaharlal is not a politician who gives a literary bias to his writing but an intellectual whom the times which are out of joint have drawn into the vortex of politics” (Kumar “Preface”).

As a writer, Nehru is said to have written varied type of prose which reveals the tensions and conflicts of his mind, the aspirations and struggles of his generation fighting for the liberation of India got revealed beautifully in *An Autobiography*. “As a writer of historical prose, he stands unrivalled in the entire range of Indian English prose. *The Glimpses of World History* is humanistic survey of world history and *The Discovery of India* is not a picturesque and romanticized presentation of India’s past but an intellectual, dispassionate, unbiased and balanced adoration of India’s long journey through the ages” (Kumar 1). As the first Prime Minister of Independent India, Nehru was also the architect of modern India. He was, no doubt, born great and also achieved greatness by his vision, hard labour, sincerity, honesty, patriotism and great intellectual powers. He never wanted even a single minute in his life. It was he who gave us the slogan, “Aram Haram Hai”. He was always full of optimism, vitality, vigour, enthusiasm and activity. He was a leader of the masses and beloved to them. Their deep love and respect for him always enthused, inspired and sustained him. The good of the masses was ever at his heart. His contribution to the world peace and co-operation has been very significant. He supported the UN whole heartedly and gave the world the non-alignment movement and leadership to the third world countries. He had declared very categorically that sole aim of the movement was,”

“... Peace and Peace, we aim and pray
for peace. Peace can only come when

nations are free and also when human beings everywhere have freedom and security and opportunity” (Kishore 32)

Really, Nehru was India’s “man of destiny”. He was felt, understood, known and recognized as “a living legend” (32). He was next to Gandhi in the political hierarchy and importance. Of the meaning of Gandhi for India, Jawaharlal Nehru writes:

“In history, we read of great periods in the life of nations, of great man and women and great deeds performed, and sometimes in our dreams and reveries we imagine ourselves back in those times and doing great deeds like the heroes and heroines of old Ordinary men and women are not usually heroic. They think of their daily bread and butter, of their children, of their household worries and the like,

But a time comes when a whole people becomes full of faith for a great cause, and then even simple and ordinary men and women become heroes and history becomes stirring and epoch-making Great leaders have something in them which inspires a whole people and makes them do great deeds ... Today in India a great leader Full of love for all who suffer and passionately eager to help them, has inspired our people to great endeavour and noble sacrifice, so that they may again be free, and the starving and the poor and the oppressed may have their burdens removed from them. Bapuji (Gandhi) lies in prison but the magic of his message steals into the hearts of India’s millions and men and women, and even little children come out of their little shells and become India’s soldiers of freedom” (Spencer 38)

Gandhiji drew his idea of passive resistance from many religious sources. He found it in Buddhism, the religion of kindness. He found it in Christianity. But he found it most clearly for him in the great Indian poem, the Bhagavad – Gita. This poem has been described as “the most beautiful, perhaps the only true philosophical song existing in any known tongue”. Jawaharlal Nehru says thus:

“Its popularity and influence have not waned ever since it was composed and written in the pre-Buddhistic age (before 563 B.C.) and today its appeal is as strong as ever in India it is a poem of crisis, of political and social crisis and even more, of crisis in the spirit of man” (P 39).

Nehru's articles, prose writings and speeches are suffused with great literary worth and beauty. His prose style has been highly appreciated even by English critics like John Gunther, Frank Moraes, Ellen Wilkinson, Roger Baldwin and many others who all joined together in showering their words of praise on his prose style and literary craftsmanship. His literary genius has been highly appreciated by Marjorie Boulton who, obviously ranking Nehru with Tagore, M.R. Anand and Dr. Radhakrishnan, comments thus:

“English people who will not trouble to write their own language well ought to be ashamed by reading the English of such Indian writers as Pandit Jawaharlal Nehru, Anand, Prof. Radhakrishnan and number of obscure Indians to be met in British universities”.
(P 91)

Walter Crocker has gone to the extent of remarking thus:

“Nehru wrote better English than most of us born to the language” (P 65)

Nehru's writings and speeches are nothing but an artistic expression of his own life and feelings which merge with the life and history of India with the advent of Independence on Aug 15, 1947, he became the first Prime Minister of Indian Republic. He was one of the makers of modern India and under his able and judicious stewardship, India ushered into a socialistic and egalitarian nation. He stood for humanism, socialism, communal peace and harmony. Though he got overwhelming recognition as a statesman, politician and internationalist, he was endowed with literary and artistic sensibility, that too, with humanistic and societal outlook. During his study in Cambridge, Nehru was attracted towards socialism. G.B. Shaw's Fabian Socialism, Meredith Townsend's famous book *Asia and Europe*. G.M. Trevelyan's three volumes on Garibaldi and Lowes Dickinson influenced Nehru's adolescent mind with socialism. The mature Nehru came under the influence of Marx and Lenin. Soviet Russian inspired him. Nehru himself admitted as:

“Soviet Russia, despite certain unpleasant aspects, attracted me greatly and seemed to hold forth a message of hope to the world” (5)

Commenting on the amalgamation on various influences on Nehru, K.R.Srinivasa Iyengar says:

“... And Jawaharlal has also acknowledged that these, the saintly leader and the epicurean father, as also the poet, Gurudev Tagore, have exerted the greatest influence on his life. Marx and Lenin, too, came into his life, and Jawaharlal's eyes turned longingly towards Moscow. Thus “post-war Moscow” collided with “pre-war Harrow” and in the middle

twenties Jawaharlal merged as a national leader of infinite possibilities and striking qualities” (P 298).

In fact, Nehru is an excellent literary artist endowed with rich, poetic imagination. All his writings are an immaculate expression of his active life and deep emotion, soaring imagination, limitless urges and boundless humanity. He does present an artist’s vision in what he writes and speaks and his vision is related to life.

Truly speaking, Nehru does enjoy an enviable position in Indian English prose. Recognizing this literary potentiality in Nehru, in the Foreword to *The Study of Nehru*, Dr. Rajendra Prasad writes:

“Jawaharlal is a man of culture in the widest and best sense of the expression. He is a man with ideas born of study of books and widespread contact with man, Indian and foreign. His emotional nature and his innate independence of thought have helped him in developing a style of expression which is direct and captivating. He is a gifted writer wielding the pen as an artist” PP VI-VII)

Nehru writes history like an artist. There is no exaggeration to call him a poet-historian. As a historian, he is unrivalled. He puts the facts and events of history under the transforming vision of a literary artist. He is found to be objective, just and fair-minded in portraying the great personalities. He shows lyrical intensity and exceptional poetic sensibility in describing the achievement of illustrious artists like Leonardo and eminent poets-Dante and Petrarch Nehru, as a true literary artist, does rely on the imagination to work the miracle and imagination seldom lets him down” C.D. Narasimhaiah says:

“He thus puts life into the dead past and
the stage comes quite near us and living
and hating human beings move on it” (PTO)

As an effective and eloquent orator, his writings are poignant and poetic in tone with a human touch and socialistic outlook. His academic and convocation addresses revealed his idealism, matured humanistic vision. Nehru’s speeches at International conferences are known for his poetic sensibility, the humanistic wisdom of a great historian and matured social outlook of a statesman. Commanding on the literary significance of his speeches, K.R. Srinivasa Iyengar comments thus:

“... he could speak as man to man, as a
piece of humanity to all humanity, each
word sending forth creepers of understanding
and sympathy, each accent instinct with
fellow feeling and unpossessive love...” (P 310).

His *Discovery of India* records the glorious culture of India with vividness and sensibility. The style, with alternating argument and introspection, is highly personal and the descriptions of landscapes and personalities have a peculiar touch of the poetic. Assessing its importance as a work of historical consciousness, K.M. Pannikar writes:

“Its significance lies in the fact that it is the first attempt to write the story of the Indian people, to give a picture of the evolution of India from the earliest days to own time. It was thus a history in the proper sense of the word and not an assemblage of facts and details, a wearing narrative of local wars and struggles without any central purpose” (P 404)

His choice of words is excellent and he is found choosing highly expressive and suggestive words from a rich treasure. The use of concrete and suggestive vocabulary imparts simplicity and lucidity to his style, for example;

“A man who is the victim of economic circumstances and who is hedged and restricted by the struggle, to live, can very rarely achieve inner consciousness of any high degree” (An Autobiography 379)

Nehru words, it is said, have an evocative power which is not traceable in any other Indian English writer. He was aware of the evocative power of language. He said:

“It is the poetic treatment of the genius of a race and a culture, and the living embodiment of the thoughts and fancies that have moulded them” (P 43).

It can be said that Nehru is an adept in expressing deep thoughts in fewest possible words. In this respect, Nehru stands in the front rank in Indian English prose. His heart is cut to the quick at the pathetic conditions of workers, who live miserably in grinding poverty; and the peasants, the symbol of India, whose lot it is to be “born to Endless Night”. Describing their miserable condition, he quotes from E. Marham’s poem, ‘The Man with the Hoe’:

“Bowed by the weight of centuries he leans
Upon his hoe and gazes on the ground.

The emptiness of ages on his face,
And on his back the burden of the world”
(An Autobiography, 73)

An internationalist of temperament, Nehru asserted that the ideal of democratic socialism should at first be implemented on the national level and then on the international plane. Nehru thought that religions have contributed greatly to the development of humanity and social uplift, for they have laid down values and standards and principles for the guidance of human life. All these have got reflected lucidly through his writings and speeches at all accounts. He believed in the freedom of the nations of the world from colonialism, imperialism and exploitation. Almost all his literary writings and speeches served as an instrument to promote world peace humanistic attitude and social outlook.

To conclude, Pandit Jawaharlal Nehru is beyond doubt, a humanist and social thinker whose speeches, writings and even programmes are full of the milk of human kindness with his illuminating thoughts so as to inspire the coming generations all the world not only for maintaining world peace but also for establishing unity of the human race in all respects.

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Khaled Hosseini's *The Kite Runner* Ambulating Towards Atonement and Redemption

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Abstract

As creator's genteel and highest brainchild, the character of every human being should be an exemplary one to the progeny. If his character is an ideational for emulation, the man can command not only appreciation but also admiration from all. However, there is no refuting the fact that everyman is an amalgamation of both good and bad calibre. As and when either of these two qualities overpowers his character in a given picture, the man becomes an epitome of the dominating trait. If his character is level headed, he remains good and if his character is bad, he becomes an incarnation of bad every inch. At the same time, his bad trait enforces him to attain atonement after certain point in his life. This paper explores the state of atonement and redemption in Khaled Hosseini's *The Kite Runner*. Amir, the protagonist of the novel transforms into an authentic space from a selfish child to a concerned adult. As an adult he redeems himself by demonstrating the dauntlessness to stand up for what is veracious.

Keywords: Khaled Hosseini, *The Kite Runner*, Nationalities, Redemption, Atonement, Society, Fundamental

Introduction

The Kite Runner, composed by Khaled Hosseini, is a celebrated novel for its overwhelming and horrendously legitimate delineation of character. The story depicts the adventure of a kid getting away from his spooky youth while tormenting himself with his penitence. The protagonist of the novel, Amir's "unatoned sins," as they are portrayed in the novel's opening part, have tormented him a long way casting a harsh shadow over his delights and triumphs. An unexpected telephone call interferes with Amir's agreeable life as a wedded man and urges him to make up an adventure back to Afghanistan looking for redemption. Unfurled through the primary individual story mode, the novel is organized like the world of fond memories of the hero, Amir. His feeling of regret and blame over the transgression of deserting his ever-steadfast companion Hassan, for reasons dreadfully obscure and compels him to submit demonstrations of reparation through his arrival. Amir has come back to the country worn out by war, fundamentalism and the disturbance of a Taliban drove system. He unfurls his voyage towards atonement and redemption.

Analysis

The novel is astutely portraying the universe of the Taliban precisely and the qualities and customs of Afghan individuals by and large. Hosseini's far-reaching vision and excellent story

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portrayal empower him to delineate the complexities of life in Afghanistan and Taliban. The time of unrest from the year 1970's to the Taliban system of the 1990s until its fall in 2001 is seen in *The Kite Runner*. Every one of these occurrences had acquired an uncommon change in the lives of numerous individuals. The tale is an ugly truth of human sufferings and pains pervasive in those occasions. As per Rebecca Stuhr, "He (Hosseini) interlaces into the activity of his accounts, the subtleties of history, culture and everyday life in Afghanistan" (p.46). Rahim Khan, Baba's closest confidant in the novel too communicates his anxiety for his locale. He says "Our ears became accustomed to the whistle of falling shells, to the rumble of gunfire, our eyes familiar with the sight of men digging bodies out of piles of rubble. Kabul in those days Amir jan, was as close as you could get to that proverbial hell on earth" (Hosseini, p. 55).

Hosseini's *The Kite Runner* is a long energizing adventure of Amir's life in Kabul and San Francisco. The creator follows the flashback method, as he describes the occurrences of the past now and then. It is an ideal mix at various times. The tale has, at its heart, a feeling of misfortune, of dislodging, of the ineluctable separation between the present and the past. The epic opens in San Francisco, where Amir, the adult storyteller, is mulling over his past that is loaded with blame and disloyalty. His contemplations are broken by a telephone call from Rahim Khan, his dad's old colleague allowing him to make up for himself, "There is an approach to be acceptable once more" (p.40). This opening paves way for Amir to engage in sweet and severe recollections of his life in the organization of his companion, Hassan. Hence, Rahim Khan's call firms Amir to set out on a adventure to Afghanistan after twenty-six years. He says, "I Knew it wasn't Rahim Khan on line. It was my past of unatoned sins"(p.42). Dwelling in America for such a significant number of years did not decrease his contemplations and affections for his property: "Kabul had become a city of apparitions for me. America was a waterway, thundering along, ignorant of the past. I could swim into this stream; let my transgressions suffocate to the base"(p.55). Hosseini acquaints with two different groups of people. From one perspective, Amir and Baba, are the prevailing Pashtuns and on the other side, Hassan and Ali, are the Shia Hazaras. Baba and Amir have palatial houses, while Hassan lived in ruined cabins. Both Amir and Hassan went through their days flying kites in Kabul. Assef, another Pashtun impudent kid, represents the ethnic separation pulled out on Hazaras in Afghanistan. His scorn for the Hazaras is evident in the novel: "Afghanistan is the place where there are Pashtuns. It consistently has been, consistently, will be. We are the genuine Afghans, the unadulterated Afghans" (p.76). During the yearly kite celebration, when Hassan is attempting to get the last cut kite, as a trophy for his companion Amir, he meets the miscreant Assef in transit. Assef requests Hassan to undress for his trophy; however, Hassan denies it. Assef then assaults Hassan in broad daylight, belittling him everlastingly in the region. Amir watches the entire occurrence from the periphery yet did not set out to intercede for his cherished companion.

To beat the heaviness of his blame, he puts his new watch and some cash in Hassan's space to show him a cheat. Hassan admits the wrongdoing which he had not submitted. In Hosseini's very own words, "Hassan is a stunning person and you pull for him and you love him; however, he has not convoluted." Hassan and Ali go out for eternity. Amir never observes him again. It is

merely because of his blame that Amir recalls Afghanistan more than all else. His adventure back to his local nation is made distinctly to make amends for his transgression that he had conveyed for such a significant number of years in his heart. On his arrival to Afghanistan, the stunning primary news he gains from Rahim Khan is that his Baba is the dad of Hassan, as Ali was sterile. Further, he reveals to him that Ali and Hassan are both dead. The primary method for reclaiming his past sin is to spare Hassan's child 'Sohrab' who is tossed to a shelter, which is constrained by none other than Assef, the kid attacker of Hassan. Amir spares Sohrab from Assef's grasp as well as takes him alongside to United States to his own home. In the last portion of the novel, Amir tells Sohrab about his and how they fly kites in the recreation centre: "Did I ever reveal to you that your dad was the best kite sprinter in Wazir Akbar Khan? Perhaps all of Kabul? He would run kites and never gaze toward the sky, and individuals used to state he was pursuing the kite's shadow. Be that as it may, they did not have any acquaintance with him as I did. Your father was not pursuing any shadows. He just. I knew" (p.329).

Unfurled through the principal individual story mode, the novel is organized like a memory path of the hero Amir, whose gyre feeling of regret and blame abandons his ever-steadfast companion Hassan for reasons dreadfully unclear, constrain him to submit demonstrations of appeasement through the arrival. Amir's return to his country witnesses sight discoloured and worn out by war, fundamentalism, and the choppiness of a Taliban system. Having moved away to America with his Baba, Amir's present is always hued by the wealth and joy of his youth days. For Amir, "America was a spot to cover his recollections." In any case, he understands that "it is wrong what they state about the past about how you can cover it. Since the past hooks out" (p.102). Incapable of escaping from the regularly choking strings of the past, Amir tries to return for an approach to be acceptable. Amir faces no feeling of personality emergency in the embraced country. Alternatively, he feels himself a more bizarre when he comes back to the changed substances of his old neighbourhood, Kabul. The strategically and socially charged scene of Afghanistan terrifies him: "I remained outside the doors of my father's house, feeling like an outsider. I set my hands on the corroded bars recollecting how I would go through these equivalent entryways a considerable number of times as a kid more tangles of weed grew through the crevices. The more significant part of the poplar trees had been chopped down the paint had started to strip. The yard had turned a similar dark-colored as a dimness of residue drifting over the city, spotted by uncovered patches of earth where nothing developed by any stretch of the imagination" (p.106)

His country has been diminished to a place that is known for dust, where dead bodies dangle from trees as casualties of a severe system. "Nothing you recollect has endured. Best to overlook", says Rahim Khan, his back up parent. Besides, he answers, "I do not need to overlook anymore" (p.121) Amir's venture for Hassan's enduring child, Sohrab, is packed with struggle, brutality and infringement. He needs to camouflage himself as a run of the Muslim mill man with long facial hair, Kurta and Pajama so he can get into his country with no showdowns with the Taliban. Intersection, the fringes of his nation in camouflage, to reclaim his wrongdoing, Amir is stunned to take note of the decrease of his country which was a serene scene where he and Hassan

flew kites in his memory. In the novel, the fringe among Afghanistan and Pakistan is an unstable plane of conflict and encounter of characters and loyalties. Seyhan depicts a thought of "interminable movement and encounter".

In this manner, he transforms nearly into a genuine space where the contentions and encounters between societies, nationalities, and dialects occur, and in which, in a perfect world, the way of life of Hybridization replaces the conventional thought of national personality. Amir is a cultural mixture that makes him unmistakable and one of a kind. The hesitant fundamentalist Hosseini's *The Kite Runner* spin around the focal aphorism of individual selves saturated by political partialities and stages. They unite at the purpose of the return of the heroes however separate at the causes and thought processes of return and persuasively depict the injury of return and not the sweet wistfulness of homecoming. In Khaled Hosseini's tale, the hero is floating away from his ethnic character and grasps a presence in the third space. This novel has proven to be one of the best example when the hero proves his sense in third space.

Conclusion

The *Kite Runner* is, obviously, fictionalization. Khaled Hosseini in his portrayal appropriately catches and recognizes the comprehensiveness of human encounters like disgrace, blame, lament, kinship, love, pardoning and amends. The writer himself admits and says how his life reflects that of Amir and that fiction can influence peruses and even the author himself. In such manner, the novel can be perused as a prosecution and is an original record of a significant piece of Afghanistan history. Reparation, recovery and pardoning are the efforts to be accomplished in this novel through the final nature of Amir. As much as Amir attempted to bring Hassan closer to him, there existed an atmosphere of atonement. Through the total transformation of the protagonist, Hosseini pictures how even a bad calibre attain redemption as an adult.

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Empowered Identities from Marginalization in Dina Mehta's *Getting Away with Murder*

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Abstract

Marginalization is always about the exclusion of a community or the exclusion of women in which their identity is brutally massacred in different ways. Those marginalized, especially women struggle for their life and their survival becomes a big question. Those who emerge from that marginalization are said to be the empowered identities. This research paper discusses about three friends, how they detangle themselves to create a new world for them and live happily ever after. They are the empowered marginalised women in literature proving their identities.

Dina Mehta's play *Getting away with Murder* portrays three friends Mallika (Malu), works with a male chauvinist, Sonali, grows up with the trauma of child abuse, Dr. Raziya has a troubled relationship, who are from three different marginalized background, who break the shackles and prove their identities. Malu is the one who starts to create a new world and ascertains that the marginalized to have their own identity. And the other two join hands with Malu and they are happy about it. They all empower themselves to their new world by letting go off the subjugation and the resentment of the society.

Keywords: Dina Mehta, *Getting Away with Murder*, Marginalization, Identity, Empowerment, Feminist, Subjugation.

Introduction

Literature thrives on innovations and experimentalism. For ages, Drama in Literature has become the strong media for highlighting the social issues. Drama reaches to the people effectively because it connects the lives of people in the society. After the Feminist theatre, drama had the part of women and their problems as major social issue. Literature, many a times probes the 278arginalization, subjugation, gender discrimination, female foeticide, dominant social hierarchy, childhood sexual abuse towards women and these above all evils of society has been well portrayed by the prolific writer and the playwright Dina Mehta in her play *Getting Away With Murder*.

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“*Getting Away With Murder*” is a play which deals with rape and its psychological impact and also the social issue. The violence that is faced by women damages them physically, mentally and morally. This play reveals the strength of women who face such problems but emerge out of their marginalization. This play shows how the women struggle to come out of their seclusion to prove their identity. Dina Mehta’s “*Getting Away with Murder*” traces the life of three friends who undergo the violence and it’s about their journey through these evil practices of the society and how do they emerge out of their marginalization and reveal their true identities. They become the stronger woman with their new identities after emerging out of their marginalization.

The play opens with the conversation of two friends Mallika (Malu) and Sonali. When Sonali expresses her feelings about the problems that she undergoes with her mother-in-law shows that her life is in disarray. As the play moves the problems of Sonali has been revealed. Sonali grows up with the trauma of sexual abuse which lingers in her mind even after happily married with a prospering businessman Anil Bhatnagar. Sonali’s childhood sexual abuse and gender discrimination by her mother has drastic effect on the psyche to the worse side. Sonali pities herself for being a woman and she records:

My mother used to exhaust herself over her household task maybe because she was grateful to uncle for taking us after father died. She drove herself and turned me into her opinions and feels her feelings.....Of course, Gopal escaped all that because he was born with an extra set of accessories. (59)

Sonali has a psychological confusion because of the bad treatment at her childhood. Because of that she forces her friend Malu to persuade their friend Dr. Raziya to do amniocentesis, so that she would know the gender of a baby in her womb. She wants the baby to be a boy child since the girl child must face the problems of the vicious world. She doesn’t want her girl child to be a sufferer like her in the future.

Malika has her own tale of sorrows. Malika is a working woman and she faces the problem that is entirely different from that of Sonali. Even though she’s in the front-line business she faces the problems through her business partner Mr. Pankaj Pingalay who is a male chauvinist. His contribution to the business progress was meagre but he makes Malu to do all work and pressurizes her. His thought is that the women are supposed to be at home or stick to the Secretarial work. Mr. Pingalay tries to sexually harass Malu’s secretary Thelma. Thelma sorts the help of Malu who indeed helps her out from the tangles of Mr. Pingalay. The sexual harassment that is widespread in the male dominant Society is well portrayed by the character Mr. Pingalay’s idea of women and his way of treating Malu and his marginal towards Malu’s secretary Thelma.

He... he makes vulgar talk.... And wicked gestures asking me to accompany him to hotels outside the city. (70)

Because of this pre-set societal notions Malika is unable to shed all the notions that was into her from childhood. Because of that she couldn't have a meaningful relationship with Gopal brother of Sonali since Mallika is six years older than Gopal that makes her hesitate to approach Gopal.

Dr. Raziya, third friend is not an exemption from other two but with a different problem. She has a troubled relationship with her husband Habib. Raziya relates the position of women in a male dominated society, it is not only men but also women cause the trouble to other women. She acknowledges that the villain is not man alone but women who also serve as the agents of patriarchal society. Women find it difficult to detangle themselves from the barriers of the tradition which oppresses and makes them fall into the 280arginalizat sector. Raziya is well of her husband's extra marital affair with Zamina, his niece Fatima's friend who is nineteen years old. Habib plans to marry Zamina because of the problem that Raziya cannot have a baby of her own. And Raziya's mother in law has been agitated because of this a long time ago so Habib succumbs to the decision of his mother and decides to marry that young girl.

You see Mallu I can't give him children. (77)

As the play comes to the end, the three friends emerge out of their 280arginalization when they find solution for their problems. As a businesswoman Malu takes initiative step she decides to look over the tradition and talk to Gopal about her relationship. Because of a straightforward nature she can deal all the business dealings in a successful way and she becomes a bold woman. She by her boldness emerges out of the age-old tradition and notion that was followed which was a barrier for the development of women in the society. Malu is the first among three friends to create a new world for themselves to showcase their original identities.

Next to join hands with Mallika is the Dr. Raziya. Even though she decided not to react for the wedding announcement of her husband with Zamina, her decision and her empowered thoughts are revealed when she has a conversation with Mallika doctor says:

Don't fool yourself that you and I are no different Malu! Or that by identifying man as villain we have won our fight for equality! The Enemy within, don't you see? It is in our minds, Mallika we are underlings! (78)

The moment when Raziya marginal that women are underlings there starts their empowerment from marginalization. When mistakes are marginal then the justice is restored. Likewise starting point of proving her identity is when she marginal her subjugation and marginalization as a woman. And it is for sure that she would break the shackles and be empowered and prove her identity as a successful doctor in the future.

Last to join the group of empowered identities from marginalization is Sonali. At first, she justifies the female foeticide and amniocentesis to know the gender of her foetus. And she smokes regardless of the baby in her womb. But at the end when she understands her husband who is not against girl child like some others in this wicked world who doesn't want a girl child in their family, she emancipates from all her wrong notions that she had. This change occurs only after listening to her husband Arun who says that "he doesn't mind even if we had a girl child and that he wishes for a girl child only". Sonali breaks through the nightmarish thought of being a girl in the society is difficult. She didn't believe there are people like Arun who care their woman. And thus, Sonali breaks the shackles and becomes empowered and forgets about the female foeticide and the amniocentesis which is banned.

This play "*Getting Away With Murder*" by Dina Mehta has two Acts. The first act talks about the problems and the marginalization of the women in the society and then the second act is about the solution they empower and emerge out to prove their identities. The play ends where it started. It is the same restaurant where Mallika and Sonali met when the play opens and discussed their problems their difficulties and frustration to one another. At the end of the play, they meet at the same place but as the empowered identities. Mallika decides to marry Gopal and adopt the little girl Minzari who was rescued by Gopal. Dr. Raziya decides to live her own life and doesn't want to be dependent on her husband and let him live happily with her second wife and finally Sonali is happy and ready to welcome her daughter and she says she has quit smoking for the good health of the child. These changes in the characters show that there are empowered identities from marginalization and that they are strong to face the world in a different way so that they can be independent and prove themselves.

These chosen characters by Dina Mehta in "*Getting Away with Murder*" stands by the slaying of W.E.B. Dubois that 'There is no force equal to a woman determined to rise'

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The Judicial System Operates as an Instrument in Silencing the Voice of Women

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Abstract

This paper brings out the feminism issues through Vijay Tendulkar's *Silence! The court in session*. As a protagonist in this play Leela Benare portrayed in both optimistic and pessimistic view. The conservative cast of silence! Often brings up the importance of motherhood during the mock trial in order to shame Benare for the false charge of infanticide. It reflects a life that goes against the grain of tradition. This paper explores the importance of patriarchal society through her subjugation.

Keywords: Vijay Tendulkar, *Silence! The court in session*, Silence, infanticide, motherhood, subjugation, mock, shame, patriarchal

This paper focuses on Vijay Tendulkar's "Silence the court is in session". It explains Benare life and how they survive in the society of post-Independence era. Benare is protagonist of the play *Santata Court Chalu Aahe* its written in Marati. Vijay Tendulkar (1928-2008) he is a great Indian writer. He is a very intelligence and focuses in women suffering. He is a television writer, play writer, short story and best translator. He argues voice of women in the play which reveals about the sexual and male domination. Then it explains the lonely women how they suffered in society and then what are the problems faced in society as women. Tendulkar exposes his novel take equal freedom both a man and woman. His play fully depicts the predicament of "she" is an Indian society. It's a victim of society and culture the norms by having relation with a married a cruel game cunningly planed by his co-actor. It's full of mock trial.

The play "Silence! the Court is in Session:" is a landmark in the Indian drama in English. It deals with deep seated instinct of violence against a lonely women and sexual compulsion that lie beneath respectable exteriors. It also about the isolation of individual then its explain the patriarchal society through her subjection. The play runs in three acts and each act is structured very well with the other.

This play "Silence! the Court is in Session" its mainly focused in violence and male domination society. Then its full of mock-trial being like a stage, theatrical way. The author mainly focused or explores Benare she is the protagonist of the play and she is love teaching and whole play co-actors are accuse for Benare she is one of the teacher and she proud as a good teacher. The

author perspective on Benare she is a talent women and she proud her profession in teaching in teaching. She follows perfection in her job and follow timing.

Act one sees a mock trial to be staged. This act explains with mock trial about “Silence! the Court is in session”. And its describe the mock trial and characterization of Benare and Samanth confused Banare why touch her stomach. If Samanth and other co-actor say why touch her stomach, but she says “Nothing”. Act two explains all the co-actor in the mock trial play their roles the defense witness. The mock –trail full of against Leela Benare. She accuses for all co-actor. She stands as witness but no one helps and no one supports Leela Benare, why because that time there was full of male domination by follow the norms of society. They started with rehearsal used theatrical place. Its connection between Benare and professor Damle the witness of Sukhatme. Act three exposes the expression of Benare and exposes her private life in court to explain in open question for Benare. It allows Sukhatme and Kashikar to voice and accusation to the regressive idea about motherhood, instead using mock of women. Benare stiffence where she is, and she winces a bottle of TIK-20 in her purse.

“TIK-20 is a famous powerful bedbug poison”

Vijay Tendulkar puts a character in “Silence! the Court is in Session”. Benare feels lonely and silent in the court, but Shakespeare play is Macbeth it is a tragic play. Shakespeare introduce the one of the main character is lady Macbeth. Shakespeare exposes lady Macbeth. Shakespeare exposes Lady Macbeth is a villain or angry and more desirable women, she gets angry for her desire, and her desire was crippled for killing mind for the kingdom position. But Leela Benare should not expose her desire and should not open her mouth. She follows only a silence. Even in the court session also she is made to follow only in silence! Silence!

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Savagery and Rules of Civilization in William Golding's *Lord of the Flies*

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Abstract

This abstract focuses on the main theme of conflict between savagery and rules of civilization portrayed by William Golding in the novel *The Lord of the Flies*. This novel reflects about the conflict between Ralph and Jack for the leader position in the Island. Because of nuclear war they were forcefully survive in the Island. Their plane crashed into the sea by throwing of Atom Bomb's. From this Incident, the boys were totally disturbed and don't know how to survive their life ahead. They also don't know where they are. What they are going to do? So this novel finally reveals the Adventures they faced to survive. The unfamiliar Island taught them to live the life by their own. This article moves adventurously to unfold the struggles faced by boys to survive.

Keywords William Golding, *Lord of the Flies*, Isolated Island, Survive, Hunting, Adventures, Monster, Anarchy, Chaos.

This paper show Human praxis and Moral configuration through English Literature. The theme conflicts and issues can be dealt with the novel "Lord of the Flies". In this paper, theme placed as savagery and rules of civilization.

A man gains most thinking mind and powerful thoughts while reading the text through Literatures. From this Literature, we gain more imaginative and creative mind. And moreover full of morals in every genres like poem, prose, novel etc. Novel presents morality through story in a lengthy manner.

In the novel *Lord of the Flies* the theme in savagery and rules of civilization was clearly shown by the famous British novelist, playwright and poet William Golding who received Booker prize for rites of passage and noble prize in Literature in 1983. He was born on September 19,1911 in Saint Columb Minor, Cornwall, England. In 1935, he started teaching English and philosophy in Salisbury. At age 12, he attempted unsuccessfully, to write a novel, but his father had a hope that he would become scientist by lost of hope he become a English Literature. After that he complete his graduate and published many works as early he had died on June 19,1993 in Perranarworthal, Cornwall, England.

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This novel contains the twisted story of the young boys who trapped in the unknown Island which leads them to gain their attitude of being good or bad. When we reject the social norms, traditions and laws, this novel is considered to be the masterpiece of human nature which reveals the conflict between through the characters Ralph and Jack to gain the superiority.

By their conflict Island, they made a rift as for their own tribes and also for civilization and savagery. Here, savagery represents as Jack and civilization represents as Ralph. After entering into the Island, Ralph thinks that this is a time to choose a leader and he took a leader position for their safety. Ralph leads a troop as a leader, but Jack doesn't like this choice. So, it gets into an conflict between both, while Ralph exposes his authority to protect the group, the moral and codes of ethics in English society, but his opponent Jack was very much interested to gain power to other boys.

Due to savagery, Golding's emphasis on the negative consequences of savagery as a clear endorsement of civilization. In the Island, the boys were found conch-shell and at the same time symbol of dominance they found and offer mythical "BEAST" on the Island, got scared by seeing the beast and they considered as a "Devil".

Golding presents this novel as Adventures of the young boys facing a terrorism, rift on the Island. In chapter 2,

*"we've got to have rules and obey them
After all, we're not savages, we're English,
And the English are best at everything"*. (chapter 2, quotes-1)

That is, he wants to stress upon his Englishness and considered to themselves as superior and owner of the civilization as well as they are best as English and obey them. He also suggests that they are not savages and wild people.

In chapter 3,

*"The smaller boys were known by the
Generic title of "littluns"*. (chapter3, quotes-5)

This states that affairs lead to degeneration of governments. Here, the narrator Omniscient wants to show that unimportant people and physical features and characteristics. These things are happened in the Island before what happens. So, the young children were named as "littluns".

In chapter 4,

"Kill the pig. Cut her throat. Spill her blood". (chapter 4, quote-6)

It indicates slow degeneration of their civilized manners. In this quotes, the word “blood”, means that the hunters as they are learning to kill and spill the blood.

In chapter 12,

*“And in the middle of them, with filthy
body, matted hair and unwiped nose,
Ralph
Wept for the end of innocence, the
Darkness of man’s heart, and the fall
Through the air of the
true, wise friend called piggy”.* (chapter12, quotes-10)

These lines are narrated when Ralph and other boys gathered. Ralph is an end of the innocence because the hunters are learned how to kill o the Island. Through this quotes, Ralph weeps about how they were innocent children and how learned into savages away from society.

Finally, this paper deal how the young boys are stranded o the Island by seeing “beast” getting fear, impossible situation in the deserted Island. Moreover, with the fear, they were planned to kill it. This shows their attitudes, whatever happens they would face. According to the theme of savagery and civilization by versus of both. Young boys of attitudes shown deeply and depthly by lost of Innocence of each other boys.

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Jane Eyre as an Intrepid and Audacious Female in Charlotte Bronte's novel *Jane Eyre*

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Abstract

This Article is to Project the Original state of a Women, who were Oppressed by the people where they are not able to express their own feelings and thoughts. Women are facing so much Suppression and Oppression in their life. They should overcome the problem and face the situation boldly. In **Jane Eyre** novel, the author depicts the character Jane searching for her own individualism because she was an orphan and her Uncle takes care of her. During Victorian Era, Women are so much oppressed and not giving proper education but Now -a-days women occupy equal position in all fields and they should overcome the problem and face the situation boldly.

Keywords: Charlotte Bronte, *Jane Eyre*, Oppression -Tormenting -Obstacles -face the situation boldly -Individualism.

Jane Eyre written by Victorian writer, poet and novelist Charlotte Bronte's whose novels have become enduring classics for English Literature. The childhood of Bronte was desolate without any joy. Fortunately, their father, a poor learned priest, he himself taught them reading ,and guided them to read newspaper. This would be a relief in the midst of sadness. **Jane Eyre** is widely acclaimed as her masterpiece. It is the first, also the most powerful and popular novel to represent the modern view of women's position in society. It is all about a tough and independent woman who pursues true love and equality. It is all about the Suppression of a Women and how she overcame the problem and face the situation boldly. It sets in Northern England, early 19 th century. During 19 th century Women are not equally treated like men and they are considered as weaker sex. They should not occupy equal position like men but now -a-days it's totally changed women occupied equal position in all fields.

Charlotte Bronte portrays the character Jane as a strong and independent women. As she was an orphan, she was brought up in her Aunt Reed house and she was tormented by her Aunt son and she slowly losing her own individualism there. Everyone should have their own individualism in this world. Creating our own identity in a group of people living together that is the society is a very difficult problem but we should find our own identity otherwise we will dominated by the people especially women will dominated by male.

In **Jane Eyre** novel, the character Jane is an orphan, and is ill -treated at a young age. She also strives for her life, and forms a tough character. She learns how to live from her childhood's environment especially in her Aunt's home. Her growing experiences, it creates her strong personality, beautiful ideal and wisdom. She makes a life by herself, and dares to show her own voice. Under the pressure of life, she always maintains her self respect by her hard work, intelligence and tough individualism.

Charlotte Bronte's experience at the school influenced her portrayal of Lowood Institution in **Jane Eyre**. Jane educated at Lowood Institution, where she gains friends and role models but also suffers privations and oppression. The Lowood Institution is especially for poor and charity people and it was run by Mr. Brocklehurst. Through many harsh treatments that she faced in Lowood Institution, she finds two role models Helen and Miss Temple. They supported her in a positive way. Education plays a vital role in everyone's life both men and women. During Victorian Era, Women are treated as only weaker sex and they should be under four walls but Jane as an orphan and educated in Lowood Institution and became a teacher.

Each and every human being in their life should search for their own independence like Charlotte Bronte's Novel the character Jane as an orphan at Gateshead is oppressed and dependent. Jane want to find or discover her own self, so she must break out of those restrictive conditions and find love and independence. Every Women feels to be independent in this world but the Circumstances made them to be dependent. If a woman to be dependent on man means they are slowly depending on them in their entire life and losing the identity in the hands of men. Women should face the problem and situation boldly.

During the Victorian period, the society is man controlled and man dominated, and women are subject to the voice of men. It is impossible for a low status women to have a decent life or a good marriage. And also in this period the female writers take the pens to speak for the oppressed women and **Jane Eyre** comes to be the most influential novel. People in the Victorian age have the idea that people are not born equally, people in high rank despise people in low rank and men are superior to women. Consequently women like Jane are treated equally in every field. When Jane realizes the unfair situation, she rebels constantly for the basic rights of equality. It well reflects Jane's resolution and persistence in struggle for her self-realization.

Literature in the Victorian period truly reflects the reality and spirit of that time. The power, reality towards society, humor with kindness and boundless imagination are all beyond any time. In every aspect of Literature, works are ready to welcome the new century.

In Charlotte Bronte's novel **Jane Eyre** the character Jane pursuit for Equality and Independence .It is a very difficult problem that she faced in her Aunt's house. Jane lost her parents when she was young, and thanks to her uncle. Jane could live a good life, but unfortunately her uncle died after a few years. Aunt Reed always treat her as an encumbrance inferior to a maid and takes her as a doll to show hypocritical generosity. Jane was sent to Lowood boarding school where she learnt a lot and become much stronger and independence.

Jane also pursuit for her Self Esteem that was beautifully explained by the author Bronte in **Jane Eyre** novel under the chapter of Thornfield. Meeting with Rochester and fall in love with him reflected the feminism in Jane and her new thoughts. Jane does not think that she is making a sacrifice. She says,

"I love the people I love is that to make a sacrifice? If so, then certainly I delight in sacrifice"(Bronte, 2002,pg 451)

In most people's eyes, Jane decision is foolish one because she would like to marry a man who loses his sight and most of his wealth. But as to Jane, she is different in her mind, pure love is the meaning of heart and minds of two people.

As a women in her life Jane faced so many oppression, struggles moreover domination but she overcome that. In ancient days women faces all the oppression and they never raise out their own voice but now -a -.days it's totally changed.Women are equal to men and also achieved so many thing in this world. Whatever situation that we are facing in our day to day life don't lose our own individualism.

Every human being should find their own individualism in their life and not dependent on anyone and occupy equal positions in all fields.Women are equal as men no matter in personality, economy, or social status. They should overcome the problems such as Oppression like the character of Jane, she faced so much oppression in her Aunt's house and she lost her own identity. Searching for her own independence takes her to Lowood school where she enjoyed the Independence and also gain good friendship. She faced so many problems in her life and overcome everything in a bold manner. Likewise we can take Jane as one of the inspirations in our life and do not fear for anything and should face every problem and overcome the situation in bold manner. This paper helps the reader to realize the importance of independence and to be enough to fight for their basic rights as human beings.

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Suppressed Condition of Women in Kamala Das Poem “An Introduction”

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Abstract

This paper deals with the image of women through Kamala Das poem “An Introduction”. This poem brings out the clear image of typical Indian women who have been suppressive and the dream of them to be cut off. Though the women were talented the society expects her to be a typical one who can be a tradition. Women like an embroiderer, cook ect. When the women wishes to change her image to a tom boy the society and the society her warn her to act as a typical girl. The poem ends with the quest for an identity.

Keywords: Kamala Das, *An Introduction*, Feminism, Identity, Patricidal society, Marriage, Language

A poem is a collection of spoken or written words that express ideas or emotion. Poetry is derived from the Greek “Poiesis “ making is a form of literature which use aesthetic and rhythmic qualities of language. Poetry includes a personal experiences and feeling. Poem portrays the different feeling to the reader. Poet uses a various feeling in the poem. Poetry follows a pattern like rhyme, meter, scheme, figure of speech etc. This paper deals with a emotion and feeling of Kamala Das.

This paper deals an emotion, and poets own mental suffering. This poem is strongly remarks the patriarchal society and brings a light them miseries. She describes the way that men are able to through world with an identity Kamala Das is an innocent and her innocence is reflected in her poem, when she was married her age of 16 which is consider as a child marriage. Without knowing anything they were pushed into a marriage life. It is suitable for Indian women. Likewise kamala Das also step her life in sixteen ages.

Kamala Das knows three languages and continues to be a writer. But all the relatives, friends and everyone criticized her. Her feelings were not taken into an account and that made her to live alienated life. They all critic her writings and suppress her talent.

Kamala Das feeling is deep in connection to the words and use “distortion” which it as her own she places a blame in those places. Her female parts “breasts and womb” are the crushing weight on her life. Because of those reason Kamala Das placed her in this situation led her to be an emotional and mental shrinking.

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She starts to change herself by putting her Brother's and cut off her hair life beyond the tradition. She struggles for the status of 'I' because men will carry an identity 'I' so she also struggle it. For 'I'.

I conclude this paper by declaring that Indian women and tradition struggle a lot for their identity. The women are oppressed as women though they possess a talent, they were never an opportunity to show their talents in the male dominated society.

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Willa Cather's New American World

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Abstract

This paper tries to portray Willa Cather's extraordinary skill in presenting both the expansiveness and the narrowness of life in the New American world. Analysing the works of Willa Cather, this paper shows her rich sense of the raw pioneering life of the Midwestern Lands. Thus, this paper presents how Willa Cather's rare imagination gifted her a permanent place in American Literature.

Keywords: Willa Cather, New American World, Expansiveness, mythological, femininity, female, heroes, ambiguities.

In the field of fiction, the merits of women novelists are seldom recognised and appreciated, though their novels are as noteworthy as those of the men novelists. One such woman novelist is Willa Cather whose novels are not as widely known as those of her contemporary men novelists. She was born in 1874 near Winchester, Virginia and moved with her parents to a farm near Red cloud Nebraska. Recollecting her childhood days in Nebraska, she is found exemplifying her great love for her native land in almost all her works. She is an adept in depicting 'female heroes' in her novels like *The Song of the Lark*, *My Antonis* and *O Pioneers!*

No doubt, Willa Cather who attained the literary status to be ranked as one of the most important American writers of the first half of this century, is best known for her novels and stories depicting the early years of Nebraska. Her range is considerably broader as it includes notable work laid in the American South West, Quebec and Virginia. Her reputation is based on her extraordinary ability to "capture the sense of place" and a meticulous craftsmanship that combines a very clear prose style with effective use of myth and symbol. In any age when authors were increasingly able to exploit their talents in the market place, Willa Cather dedicated all her novels to the altar of art. She wrote twelve novels and fifty five stories which modern critics consider to exhibit consistently high quality. The only major American writer of this period with an optimistic view of the capacity of a human being to create was Willa Cather whose oeuvre constitutes a fine "humanistic statement of mind over matter". Willa served a long literary apprenticeship before she was able to free herself from journalism completely and devote her time exclusively to creative writing. She has to her credit publication of such works as 1. *April Twilights*, 2. *Alexander's Bridge*, 3. *O Pioneers!*, 4. *The Song of the Lark*, 5. *My Antonis*, 6. *One of Ours*, 7. *A Lost Lady*, 8. *My Mortal Enemy*, 9. *Death Comes for the Archbishop*, 10. *Shadows on the Rock* and 11. *Lucy Gay Heart*. Besides these, Willa Cather has to her credit three books of short stories namely,

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1. *The Troll Garden*, 2. *Youth and the Bright Medusa* and 3. *The Old Beauty and Others*. Among her novels, *O Pioneers!*, *The Song of the Lark* and *My Antonia* project woman as the hero.

O Pioneers! Is the story of Alexander Bergson, a Swedish immigrant who tames the wild land in the pioneer days of Nebraska. Alexander's life is a success story told with "a loving affirmation of the beauty of the land" and the value of the "pioneer struggle". She appears as a type of a goddess. The theme is the theme of the conquest of a hard country that had dominated novels of the American settlement ever since James Fenimore Cooper's *O Pioneers!* Published in 1823. In *O Pioneers!* Willa Cather writes of land not as a geographical or geographical master but as 'the material out of which countries are made'. Alexander Bergson is delineated as a creative woman who believes that forces must be co-operated with and that mankind also can fully activate these forces. In Part I of *O Pioneers!* "The Wild land", one can see Alexandra Bergson driving with her young brother Emil and her friend Carl Linstrum from the title Nebraska town of Nanover home to the farm where her dying father has been trying for eleven years without any great success, to tame the wild land. "Alexandra, the determined and far-seeing daughter of John Bergson, does not lose heart. When he dies but continuous to strive hard with confident hopes of the future because she is not trying to get back to where she was but to go forward to where she has never been, yet knows she will one day be. She is the appropriate guardian of the wild land until it yields to the efforts of its tammers" (Daiches 25). Part-II-"Neighbouring Fields" opens sixteen years later and it presents Alexandra as the proud possessor of plenty of acres of farm land. In the final section, we are back to the pioneering theme again. The ending establishes Alexandra as a kind of corn Goddess, a Ceres who presides over the fruitful land, symbol of the success of the pioneers in taming the reluctant but immensely promising soil.

The Song of the Lark published in 1915 is the story of how the daughter of a Swedish Methodist pastor in Moonstone, Colorado, becomes a great opera singer. The chief character is a local girl of immigrant parentage with immense potentialities but very few advantages. Here the struggle involves the training of Thea Kronborg's fine voice. The novel explores how a talent may find expression even when it appears in a small unindustrialised town on the plains and how a frontier American can elevate herself as an artist in spite of her traditionless and artless environment.

My Antonia is the story of a Bohemian girl whose family has come from the old country, to settle on the open prairies of Nebraska. The Shimerdas have been first Bohemian family to come to that part of the country. They are unable to speak enough English to ask for advice or even to make their most pressing wants known. They have none of the tools or skills of farmers and they discover that the land is a sod cave. Before their first Christmas in the new land, Papa Shimarda, broken and beaten, has killed himself with a shotgun. His wife, an altogether less refined and coarser person, complains and pulls her way along until with the assistance of neighbours, her situation improves. The fourteen-year-old Antonia, pretty, intelligent and her father's darling has to put off any hope of schooling and becomes one of the bread-winners for her miserably poor

family. Her nineteen-year-old brother is mentally deficient. Antonia has a personality rich enough to compensate for all the deficiencies in other members of her family.

Right from the beginning of the novel, Antonia, in spite of her fragmentary English and humbler circumstances, is the dominating character. She does explore the country side and learns to know and love the Nebraska plains. After her father's death she takes her place as one of the workers on the farm to which she devotes all her time and energy. When spring begins, she goes into the fields and ploughs like a man. The harvest yields money. The Shirmerdas soon have a house and with the remaining money, Antonica buys ploughshares and cattle. In the second section of the novel, Mrs. Harling brings Antonia into town as her hired girl and cook. Antonia enters into her tasks with enthusiasm. In the third section of the novel, Antonia is lost sight of completely and in the fourth section, it is found that Antonia falls in love with a rail road conductor and goes off to Denver to marry him. But he does not marry her, for reasons unknown to her, he has lost his job and goes away to Mexico leaving her pregnant. In a subdued spirit, Antonia goes back to her brother's farm and determines once again to work on the land. Just as the founders of early race, she is a rich mine of life.

Not all of Willa Cather's heroines meet with success in their lives like Antonia. *A Lost Lady* is essentially the story of the degeneration of a socially minded lady who is condemned to pass her days in a poor and rough community. "Willa Cather's main interest is less in the study of degeneration than in the exploration and presentation of those ambiguities and paradoxes of human character that make it possible for someone like Marian Forrester to be at once the epitome of aristocratic grace, kindness and understanding and a vulgarian who will do anything – deceive her husband, make advances to coarse and unprincipled young men – to get some excitement out of life" (P 59).

Lucy Gayheart published in 1935 is the story of a lively and attractive young girl in a Nebraskan town. Lucy goes to Chicago from Haverford, falls in love with a middle aged singer for whom she is acting as temporary accompanist. Because of her love for him, he declines the offer of marriage made by the wealthy charming young man of her home town. When the singer goes back to Europe for the summer, he is drowned in a boating accident on Lake Como. Lucy is crushed by his death. She returns from Chicago wretched and meets with a tragic end by drowning in a skating accident. *Sapphire and the Slave Girl* represented for Willa Cather a deeper excursion into memory than any other that she had written for her alone had she written of Virginia. The other novels of Willa Cather have male heroes.

The Professor's House published in 1925 deals with Godfrey St.Peter, a Professor in a Mid-Western American University. He is a scholarly, compassionate man who finds the tranquil and ordered life of his middle years threatened by worldly success. *Death Comes for the Archbishop* published in 1927 creates in "episodic form" the life of Jean Letour, the first Bishop of Mexico. The Bishop is to go to New Mexico to win for Catholicism, the South-west of America,

a country where the Faith has slumbered for centuries. There together with his old friend Father Valliant, Letour makes his home. To this pagan land, he brings the refined traditions of French culture and Christian belief. Willa Cather explores in this novel the importance of spiritual values and the nature of love.

One of Ours published in 1922 is a story of frustration rather than fulfillment and the emphasis is not on the development of an artist but on the gradual suffocation of the sensitive and maladjusted hero until he is killed in the First World War. This novel won a Pulitzer prize and brought her handsome royalties for the first time.

Honestly speaking, Willa Cather is deeply rooted in her native land. She is found linking her own deep seated feeling about the country of the pioneers with its almost mythological suggestions of growth, fertility and rural richness, with memories of particular people and events. For example, *Alexander's Bride* was the outcome of Willa Cather's meeting some interesting people in London and a warm youthful enthusiasm for Henry James". *O Pioneers!* Was like taking a ride through familiar country on a horse that knew the way on a fine morning when you felt like riding" (P 105). Comment on *Alexander's Bride*, Cather said: "Like most young writers, I thought a book should be made out of interesting material and at that time, I found the new more exciting than the familiar".

My Antonia is highly autobiographical. It is representatively American in its material, mood and unconscious uses of the past. In it, it is noted that Willa Cather's obsession has to do with the assertion of self. Like Willa Cather, Antonia too displays strong masculine traits. M.A. Abrams calls *My Antonia* "a creative autobiography" because it is more or less a fictional work of art about the development of the artist herself and it is pre-occupied with memory, time and the relations of what is passing to what is eternal" (Wasserman 231).

To conclude, the writings of Willa Cather are richly imbued with the sense of the raw pioneering life of the Midwestern prairie lands, its demands and rewards, its beauty and tragedy. With rare imagination, she portrays both the expansiveness and the narrowness of life in the New World and on its frontier, thus creating works that have a permanent place in American Literature.

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Feminist Analysis of Henrik Ibsen's *A Doll's House*

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Abstract

This article focuses on the attempts to give a feminist analysis in Henrik Ibsen's *A Doll's House*. Henrik Ibsen (1828 – 1906) is beyond doubt a major 19th century playwright. *A Doll's House* is a representative feminist play. This paper deals primarily with a desire of a woman to establish her identity and dignity in the society governed by men. *A Doll's House* is a blooming field for feminist criticism. Feminist critic has seen Ibsen as a social realist and a revolutionary thinker. This research it is found that Nora is positioned as private and domesticated woman. Nora is introduced as the weak, stupid, and dependent wife. Finally this paper it will show the system of marriage norms, fighting for individual identity and their freedom, in addition protesting to all restrictions in society with a deep analysis of character in *A Doll's House*.

Keywords: Henrik Ibsen, *A Doll's House*, Loss Identity, Freedom, Feminism Role, Individuality, Male-domination, Woman Struggle.

Literature reflects and expresses the life, the social condition in society to represent the community, the era and also describing the elements of society that occur toward men and woman are quite interesting because it presents at the order of life both of them socially and culturally.

A Doll's House is not only one of Henrik Ibsen's famous plays but also a great contribution to feminist literature even though the characters does not seem very outstanding at first sight. Usually a lot of credit and attention is given to the protagonists, Nora, who is more or less the epitome of a modern woman when it comes to choice and behavior by the end of the third and final act.

This paper will also analyze how Ibsen's female characters do not absolutely fit into any of the main stereotypical images of woman in literature as the angel in the home or the mad woman in the attic. Furthermore, it will explore how Ibsen challenged the public or private split of society. The transformation of Nora's images was noticed that change from Nora from doll like puppet. Nora is seriously thinking her identity. Nora realizes that woman allowed finding own particular identities.

Another aspect of the play is the feminist point of view of economic condition. The woman was not allowed to work even if she wants to work. She had to depend upon her husband

only after marriage. Before marriage woman has to depend upon father only. The work of earning money was assigned to man. Man is a master and protector of his family. On the one hand, Nora is an uneducated, materialistic woman. On the other hand, she is an independent and bold woman. She has to work to save herself and her family. Nora is a dynamic character because her character develops.

In *A Doll's House*, Nora struggles for her own right that is not given by her patriarchal system, but must struggle by her own. Nora has saved her husband life from serious illness. She thinks that a wife can do anything to save her family life. Nora also does not believe that she has no right to save her husband's life.

Feminist perspective has formed to figure out that women's position is equal as men. Women have their rights to get equal position as men in many aspects. Nora represented an equal position as woman and man who both of them are the human being without any differences. In the drama, woman's position is also presented by Mrs. Linde. She has a figure of having work hard for her family. Women's position is not determined from biologically, they can access the same status as men in terms of citizenship. Both of them have a right to develop themselves. Women's position is raised when they can challenge to authority, so the social status might make optimistic about possibility of realizing sexual equality in the world.

Finally Nora leaves Torvald and her family. It is the symbol of Nora's freedom and her effort to fight against the patriarchal system. She gives back her ring to Torvald and slams the door. It becomes the end of her marriage. Henrik Ibsen opens the way for women to fight the men's domination. Because of their condition, women struggle to grab their own right by rebelling against patriarchal society. In the drama Nora seems to be a symbol of feminist fighter who fights against the construct that woman is always weak, dependent on men and incapable to do something. Nora bravely breaks the type of women's position, role, right, and participation which are categorized by patriarchal society. *A Doll's House* awakes the women's spirit to go forward and do activities based on their abilities. Thus, Nora Helmer struggles of her patriarchal society for her right to be categorized as a feminist attitude.

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Racism in Joseph Conrad's *Heart of Darkness*

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Abstract

Racism is the authority in which people differentiate between inferiority and superiority over the colour, language, custom etc. This article explores about the racial discrimination of African peoples. Heart of darkness is one of the adventurous novels which tells about the idea of white domination over African people. The narrator Marlow was recalling about the dark experience while travelling to Africa. He tells the narration to the crew members. Once Marlow aimed to own a new boat, but he does not have any job. Later his aunt helped him to work at an ivory trading company. There he was provided with a steam ship and allotted a work in Africa. Africa is a place surrounded by danger, but Marlow accepted the agreement and moved to save Kurtz. After reaching Africa he visualizes the haunted view of African people. In a new land Marlow is attempting to find the outlook of African people.

Keywords: Joseph Conrad *Heart of Darkness* Racism, slavery, sufferings, desperation, longingness, colonialism, separation.

Joseph Conrad was a Polish British writer and he was the greatest novelists of English literature. He completed master in prose stylist, and he introduced non English sensibility into English literature. The racism had been a common theme in a lot of American and European literature as it is Joseph Conrad willing to describe the African people inferiority of racism towards the white people of the American. one of the most excellent example for racism is the heart of darkness. The natives were used to project as a slave in their country. The natives were not looked after by the white men and simply crawled away to die when they cannot work anymore.

Conrad was employed for 16 years in the British merchant marines then he got a rank so he became a British citizen and he sailed to many countries, but Africa gave him lots of experiences that he would later reflect the suffering of African in his novel.

This novel tells the story of sailor Charles Marlow's white he was a captain of an ivory handling steamboat. His work on ivory trading company was to explore Africa and save Kurtz. But the hidden story reveals that Kurtz was one of the members of ivory trading company. But he did not continue to be the member. So they send Marlow to bring Kurtz. The intention of bringing Kurtz is to kill him. But they told Marlow to save Kurtz and bring him to the company. This shows how slavery and racism was revealed. The Kurtz was called to kill because of not perusing the company norms.

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Racism otherwise called as racialism, any action, reaction, practice that reflected the racial world is the view of the ideology that humans may be divided into many that was called races. There was a casual or formal link between physical traits and traits of personality, culture, dress code and behavior that some races were superior or inferior to others like what Conrad described the African men's "*faces like grotesque masks*" lumps them in with all the other distasteful, ugly things Marlow sees in the Congo.

"They were dying slowly it was very clear. They were not enemies, they were not criminals, and they were nothing earthly now –nothing but black shadows of disease and starvation. Lying confusedly in the greenish gloom. The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose, and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs, which died out slowly. The man seemed young almost a boy, but you know with the it's hard to tell".

This passage crystal-clearly described the "*Unhappy Savages*" of Africans. They were treated as animals why because they did not have to eat on their journey down the Congo. No more to tell in that passage because it would lead a reader to believe that the Africans Marlow had encountered were essentially human. In the heart of darkness central issues of Joseph Conrad's view was the misrepresentation of the African race. Conrad projected the westernized image of African people, so Joseph Conrad maintained his novel to damage the label of native people.

This novel explores the black race through the lens of a hegemonic European representation; Conrad's uses of myth and metaphor supported the colonial conquest of African people on the colonizer's assumption that these people were racially inferior. The central protagonist and narrator of Heart of Darkness Marlow was expressed or explored the old racist prejudices against the Africans; "*they howled and leaped, and spun, and made horrid faces. But what thrilled you were the thought of their humanity-like your ugly*". Not only did they deny the Africans distinctions of a name and he also rids them of normal human behavior.

As a conclusion Joseph Conrad's "*Heart of Darkness*" was the best example of racism and the Europeans use of violence and racial ideologies help them a lot. Then the Africa clearly visualized the haunted view of African people.

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Human Predicament and Emotional Suffocation in Shashi Deshpande's Short Story "The Intrusion"

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Abstract

Human civilization is divided into two parts – Man and Woman. Women who constitute half of the world's population are paradoxically not treated on par with men in all spheres of human activity. Women's issues have gained international importance in last few decades. Shashi Deshpande, the most widely acclaimed Indian woman writer in English limelight woman's issues through her novels and short stories. The aim of the paper is about the unpleasant situation of a woman (wife) who felt that she did not have the freedom to be her authentic selves through the short story "The Intrusion" from Collected short stories Volume – I by Shashi Deshpande. The story is about the predicament of a newly married wife whose self – respect is dishonoured by the unfriendly treatment of her husband. She thinks of him as an intruder of his freedom, thoughts etc. The Variation of thought between the husband and wife and the suppression of her husband create emotional suffocation to her. The married woman is the narrator of the story explains the turmoil on the day of her honeymoon is made aware of her sexual role with which she is forced to identify herself. She feels sickened with the fear of awaiting disaster in the form of 'sex' with a man whom she hardly knows. Like every woman she silently accepts the marriage proposal. She expects a healthy relationship of friendship between husband and wife, but it is lacking here. Her husband is an intruder to her thoughts.

Women who constitute half of the world's population are paradoxically not treated on par with men in all spheres of human activity. Women's issues have gained international importance in the last few decades as it is becoming increasingly clear that in spite of being granted legal and theoretical equality in most modern societies, women suffer discrimination, exploitation and subjugation all over the world. Gender justice is a dream which remains unfulfilled.

The patriarchal consciousness gives only a relegated, painful awareness of a woman's inferior, secondary status in the society. Sacrifice, submissiveness and tolerance are supposed to be her inherent qualities. Her individual self has very little recognition in the patriarchal society and so self-effacement is her normal way of life. As a woman grows, she is inculcated with the ideas of self-abnegation, of pride in patience, of the need to accept a lower status as exemplified through the mystical modes of Sita, Savithri and Gandhari. Often the Indian woman is passive and

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accepts the given role in shaping her destiny. At every stage of her life, she is dependent for her status and survival only upon man – her father, her husband, her sons.

This disturbing picture of woman is not something new or unique only to India. This is the predicament of women all over the world. In England, right from the renaissance, male-authors devised elaborate anti romances to show paradoxical self of woman as “female angel” was really a “female fiend”, the lady like paragon really an unlady like “monster”.

With the advent of the twenty first century a tremendous transformation is identified in women’s position, employment, economic, political, social and in gender equality and gender justice. So the feminist critics as well as writer reassure, revalue and adjudge women’s experience with a deep insight.

So Indian women writers through their art of writing articulate the marginalized, neglected, ignored status of Indian woman’s intellectual tradition and then to fight the menace that almost obliterate the worthiness of their quest, experience, their contribution to ensure and preserve the rich, variegated culture and tradition of their race. They voice forth their opinions in various forms of genre.

Shashi Deshpande holds great worth as an Indian English woman novelist. She began her career as a short story writer. She is one of the Indian authors who have made bold attempts at giving a voice to the disappointments and frustrations of women despite her vehement denial of being a feminist at first.

The form of the short story provides, excellent training ground for Shashi Deshpande. The choice of the short story as a form allows the author to explore and probe issues that would have been out of place in the narrative or the plot of the novel. Shashi Deshpande talks to Lakshmi Holmstorm which was published in a journal Wasafiri. Shashi Deshpande says, “And then I think that in the short stories I hit on most of the themes that I later wanted to work out in my novels. They are all actually there” (22).

Shashi Deshpande, a sensitive and woman conscious writer unveils the subtle process of oppression and gender differentiation at work in the family and in the male oriented society. Woman is the central object of her stories. Her women characters are born out of a typically Indian situation. They represent middle-class society. They are caught between tradition and modernity, between family and profession, between culture and nature, between freedom and loneliness. The problems and conflicts faced by woman in her stories are existential in nature.

Shashi Deshpande in her works, define freedom for the Indian woman within the Indian Socio – cultural value system and institutions. G.S. Amur rightly comments in his preface to The Legacy,

Woman’s struggle in the context of contemporary Indian society, to find and preserve her identity as wife, mother and most important of all, as human being is Shashi Deshpande’s major concern as a creative writer, and this appears in all her stories.” (10)

In the story “The Intrusion” the predicament of a newly married wife whose self – respect is dishonoured by the unfriendly treatment of her husband. She thinks of him as an intruder of his freedom, thoughts etc. The Variation of thought between the husband and wife and the suppression of her husband create emotional suffocation to her. The married woman is the narrator of the story explains the turmoil on the day of her honeymoon is made aware of her sexual role with which she is forced to identify herself. She feels sickened with the fear of awaiting disaster in the form of ‘sex’ with a man whom she hardly knows. Like every woman she silently accepts the marriage proposal. She expects a healthy relationship of friendship between husband and wife, but it is lacking here. Her husband is an intruder to her thoughts.

The woman in the society is a silent damsel as she accepts the marriage proposal quite mutely. The narrator remembers her husband’s mother’s words while seeking bride for her son. She asked,” We are looking for a girl, simple but sophisticated” (203). The narrator is in a position to accept the proposal without any refusal. She worries that no one has asked for her acceptance. She says, “No one had asked me if I had agreed; it had been taken for granted” (203).

If the daughter is the first girl child of the family, parents think that she is the hindrance to the next children. The narrator’s father forces her to accept the proposal by saying that “What’s wrong with him? ... I have two more daughters to be married. Why are you so silent?” (203). Being an obedient daughter, a devoted wife and a caring and loving mother are the three ideals of womanhood in Hindu society. Being an obedient daughter she prepares herself to be a devoted wife. As a devoted wife she has to satisfy her husband’s wish.

Like Sita who followed her husband in the forest, the narrator follows her husband to a ‘fishing village’ which is unknown to her. The place they visited was not a planned one. The narrator’s husband tells in a boastful manner that, “how fortunate he was to get this place for our honeymoon. What luck, he said, that one of the top executives, who was to have come here, had cancelled his visit at the last minute, so that we were here all by ourselves” (202). The narrator wonders about the place that it is suitable to come and stay with the family.

In the male dominated society women are oppressed and have no scope for identity. The story has a number of instances that she is oppressed. She says they are looking like two marionettes. She wants to create a cordial relationship. She finds him as an intruder. She narrates, “I had a great longing to go down, to scuff my bare toes in the sand, to pick up shells and sit on the rocks,……. He would swim, I thought, and call out to me in a lazy and friendly way and I would respond with a wave and a smile” (204). But she finds him as a ‘nameless stranger.’

The narrator gets suffocated with the fear of impending disaster in the form of ‘sex’ with a man who hardly knows each other. Her thought is that, “I want to know all about you, I wanted to say. What you think, What you feel and why you agreed to marry me?” (207) But he says, “Know each other? What has that to do with it? Aren’t we married now? And how will we start getting to know each other if you put on such a touch – me – not air?” (207) She tries her best to separate herself from her husband in order to create a cordial relationship. But the man proves his dominance and fulfills the reason for their visit to that place. The narrator worries that she lost her privacy. She narrates, “At last, mercifully, it was over, my body having helped him by some strange instinct beyond and outside me. And the cry I gave was not the physical pain, but for the intrusion into my privacy, the violation of my right to myself” (208).

The story clearly depicts the means of a devoted wife submitting to the wishes of a husband who is very often, a total stranger for her and who will take her regardless of her fears and emotions.

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Image of Women in Henry James' *The Portrait of a Lady*

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Abstract

This article is to project the state of women who likes to live independent, but the circumstances made her to be dependent on men. In Henry James' novel **The Portrait of a Lady** the author depicts that the protagonist Isabella Archer is an American Women and she visited her aunt's house in Europe. When she was in her aunt's house, she faces so many problems and she slowly loses her own freedom and identity in European country. It is her own fate to choose a bad suitor and it is almost her fate to live with that man after knowing his illegal affair and everything. And she is also interested to know the culture of the European people. Every human being in things they feel to live in independence, and they wish to have their own liberty and identity, but the circumstances made them to depend on men. Creating our own identity is very important in this world. So, whatever we should first we must think over that for millions of time. And we take a right decision at the right time and right place and not to lose our Independence for anyone.

Keywords: Henry James, *The Portrait of a Lady*, independent-dependent-culture-right decision-searching for identity.

Henry James' **The Portrait of a Lady** first published as a serial in The Atlantic Monthly in 1881. The Portrait of Lady in his one of the most popular and long novels. Actually this novel The Portrait of a Lady, the author depicts the character Isabella searching for her Independence in her own world because she had none.

As a progressive American Women who travels extensively to experience Europe, Isabella embodies the clash between New world evolution and Old world sophistication. Isabella was brought up in her Aunt house in Europe. Her aunt Mrs. Touchett takes care of her. She rejects marriage proposals in Lord Warburton and Caspar Goodward, Why she rejects them? because she only needs to Independence in this world. And she does not want to depend on anyone.

In this period creating our own Independence in a group of people living together that is the society is a very difficult problem, but we should find our own freedom otherwise we will dominated by the people especially women will dominated by male.

The author Henry James says that this novel The Portrait of a Lady, it is all about the suppression of a woman and how she overcame the problem and face the situation boldly. Isabella is free when she is in her hometown but there is no one in between so if her aunt Mrs. Touchett takes care of her. **Gilbert Osmond** is an American expatriate living in Italy who eventually becomes Isabella Archer's husband.

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In Europe country she slowly loses her Independence because her fate to choose a bad suitor and it is almost her fate to live with that man after knowing his illegal affairs and everything. Every woman has to deal with her problems bravely. Likewise, women should not always depend on anyone. If men are slaves to women, then we have to deal with them as men and women who go above and beyond the bondage of men and how women face their problems in this society.

Each and Every human being in their life should search their own Independence like Henry James novel character Isabella. Women should not restrict their freedom or courage to anyone under any circumstances. We need to think in advance of what we are going to do and do it at the right time and in the right way. Like Isabella all women should not lose her Independence and courage at any time. Women should stand on their own feet and do anything without being dependent on anyone under any circumstances.

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James Baldwin's Female Characters

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Abstract

This paper attempts deep vision of James Baldwin's real-life characters especially female characters in his fictional world. In the activist writer shows the American life influenced about the black people pain and sufferings. Baldwin's last forty years spend a kind of repetition of his themes, ideas and beliefs to explode till his death. He strongly approached love is the only way of save mankind from danger and disaster. His women characters always show more personal and global intelligence.

Keywords: James Baldwin, Female characters, Love, Civil Rights Movements, Mankind Stereotypes, Inequality, oppression.

It is generally understood that depiction of female characters has been a well-knitted and challenging task for writers – both men and women. The equality of men and women is a common notion being absent from literature, there has often been a certain aura, a certain mystery surrounding the make-up of the female, perhaps stemming from a lack of insight into her character. Generally speaking, writers have mostly maintained a protective and patronizing attitude in depicting women characters largely maintaining a very strict role definition for the women and most male authors have often been found depicting only flat and poorly developed female portraits. This happens due to the fact that the so-called male writers have not been able to penetrate the female psyche to draw an accurate picture of her or perhaps have not cared to. In either case, the readers have often been left with stereotypes. Female authors too have failed to draw convincing portraits of self-sufficient women. Even Jane Austen's women characters lack wholeness in that they are found to be passionless beings getting confined to a stiflingly narrow atmosphere and lack profundity. Marriage seems to be the only obsession and they desire nothing more, than marriage and family life which are supposed to be their goals in life.

In the fictional world of both Jane Austen and Charlotte Bronte, women are pictured as female beings out and out confined to passive emotions. From the earliest folktales and the oldest biblical stories, through the literature of Hawthorne, Cooper, Irving and even twentieth century authors like Hemingway and Fitzgerald, women have not been drawn at all as human, self-fulfilling individuals with the infinite contradictions and conflicts of the human psyche. They have been depicted by them as 'Stereotypes'. But the works of James Baldwin are found to be depicting the female characters as extraordinarily strong, dynamic and even more importantly alive and interesting. Even in his earliest novels, his women characters are pictured not as passive human beings but as active individuals being ready to act and standing up to challenging situations.

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Florence, Deborah, Esther and Elizabeth, for example, are depicted as thinking and passionate women in *Go Tell it on the Mountain*, particularly Florence being portrayed as a very strong character in the novel who rebels against the injustice and suffocation of sexual role definition and double standard followed in the society and in her house. She rebels against all the care and attention paid by her mother to her brother Gabriel simply because he is male child and that she is denied education because she is a female child. Her rebellion culminates in leaving home under her mother's death bed curse to go north, never to return and to seek her future in the much promised land.

James Baldwin was shaped by the age in which he lived, the turbulent middle years of the twentieth century. Harlem, at the time he was born, was known to the Whites in America as a place fit only for jazz entertainers and its numerous night clubs. It was the only path blacks could pursue to success at that time. But with Baldwin's publication of *Notes of a Native Son* and *Go Tell it on the Mountain*, the whole scenario changed. It made the Black's to be seen as a more serious entity than being just entertainers. This great turn around was achieved by the exemplary performance of countless successful young blacks like Baldwin who appeared as black intellectual symbols. Baldwin by his brilliant writing shook the conscience of white Americans. He reached the attention of the audiences that had never been reached before by a black artist.

James Baldwin was not only an artist, but also an activist. His novels, stories and essays not only reflected the currents of American life, but also influenced them. He has left his mark upon his generation through his vehement and strong views in his writings. His bitter struggle during his boyhood, suffering the pain of being black and poor in America, and at the same time supporting young brothers and sisters in Harlem, living under the strains of a dubious religious system that was obscurantist, and himself undergoing a religious conversion only to walk out of it at his own discovery of the fact that God was 'white' and was no supporter of Blacks – his involvement in the Civil Rights Activities, have yielded brilliant fruit in the passion and humanity of his work.

James Baldwin's writings spread over a period of around forty years from 1947 to his death in 1987 form a kind of repetition of his themes, ideas and beliefs. There is a growth in his views and dealings of his nuclear ideas and beliefs to deal honestly, realistically and positively with the social life of the nation and world around him with its hopes and despairing defeats. His early life in Harlem, the oppression he faced, and the oppression he overcame gave him an enormous strength to fight a battle royal with oppressive forces. The religious conversion he underwent, the stone-front churches of Harlem and his experience as a boy-preacher and his subsequent leaving the church never to return to it again have all had a great influence on his beliefs and writings.

James Baldwin's life in Paris in self-exile also bore a great influence on him. He discovered that he was not unwanted in France. Wherever he went, he was not looked down upon as being 'a Black man'. Here was a country which did not differentiate people on the basis of one's colour.

He wanted this to happen in America. He believed and hoped that America would one day become a country free from the color problem and where the whites and Blacks could live together in harmony and in equality. He felt that it was his life's mission to achieve this goal or to participate in the efforts to reach this goal. He used his intellectualism, his writings and oratorical skill towards this mission in life. He tried his best to achieve this mission not by confrontation but by conciliatory methods, so much and so he rejected the protest form of literature and broke with Richard Wright, the foremost in Black protest literature and whom he considered his literary father. Baldwin, denying the effectiveness of protest fiction, believed in love, the kind of love that cuts across race, color, country or sex—as the redeemer of mankind. To him, Love was the only redemptive force that could save mankind from danger and disaster.

James Baldwin became disillusioned in the 1960's when the country underwent the racial turmoil during the desegregation in the south. He was frustrated by the developments and also found an increasing determination to fight against racial inequality. Through his active role in the Civil Rights Movement, Baldwin met Attorney General Robert Kennedy and held parleys on racial issues. He was the guest of honour at the celebration of Kenya's independence. Awards and honours for his literary and social activity came to him one after another. By his writings, Baldwin shook the conscience of the county and woke up the people to reality and truth. His mission is that his soul would rest in peace when even minute trace of racism ceases to exist in America. He believed that the key to end the colour problem was Love. He said that the blacks survived in America through the hoary days of slavery and beyond only because of the love they had for one another.

“If we had not loved each other none of us would have survived. And now you must survive because we love you, and for the sake of your children and your children's children” (Fire Next Time 21)

James Baldwin's philosophy of domestic love and community love resting on direct action as the key for survival and emancipation of the Blacks of America stand vindicated by the mothers in the novels of Baldwin. It is a great tribute to motherhood. Elizabeth in *Go Tell it on the Mountain* and Sharon Rivers in *If Beale St. Could Talk* are mothers of whom the women all over the world can be proud of and the children the world over would wish to have as mothers. Baldwin loved his mother very much, probably this togetherness in ugliness bound Jimmy in love with his mother. He was very much devoted to her, he grew up helping her as she brought each of her children into the world, feeling and changing them, using one hand to support a baby and the other to hold a book. He always stood by her side helping her in her household chores and running errands for her and he went to the extent of describing his mother as “a very tough title woman” (Baldwin's interview, 80).

The strong influences on Baldwin's writings were his own family, the Harlem ghetto, its squalid surroundings. His wide reading, which included the Bible, Charles Dickens, Harriet Beecher Stowe and R.L. Stevenson. His religious conversion at the age of fourteen to being junior preacher at a Pentecostal church, helped him keep off the streets and bore a great influence of the King James Bible and the storefront church. The experience of his religious conversion and his own family, his whimsical father, his loving mother and all those brothers and sisters thread their way in Baldwin's first novel, *Go Tell it on the Mountain* (1953). He has to his credit publication of such novels as 1. *Another Country* (1962). 2. *Tell Me How Long the Train's been Gone* (1968), 3. *If Beale Street could Talk* (1974) and 4. *Just Above My Head* (1979), with a focus on fight of blacks, the need for the Blacks to come together in oneness to fight white oppression, love, hope, death, fight against all oppressive and terrifying forces etc. However much Baldwin gave vent to his anti-white repression and anti-God sentiments in his novels and essays, Baldwin was hopeful that America would one day reconcile to the color problem and racism would cease to exist. In May of 1979, receiving an honorary doctor of letters degree at Morehouse College, Atlanta, Georgia, Baldwin expressed his belief that, in fact, change had taken place in his lifetime and that the future held hope:

“When I was born, black's generally were
born trapped into a white man's fantasy,
Black children are not trapped into a
White man's fantasy now ... I feel a
great wheel turning. This has never
been a white country and the truth is
coming out. Blacks have always been
a part of this country but the country
was never able to accept that. But we are
flesh of the flesh, bone of the bone.
And we will triumph “ (Pratt 28).

James Baldwin's life and work has been a significant contribution to the ultimate triumph in life. His achievement lay in his portrayal of real-life characters for he excelled in the portrayal of women characters. His love for his mother, his observation of the sacrifices. Black women make for the sake of the family have had an indelible impression on James Baldwin and he has paid rich tributes to these sacrificing women in his novels. Interestingly enough, when it comes to the portrayal of man-women relationship also, Baldwin's women always show greater personal and worldly insight. More than this, the woman is often more aggressive, more intelligent, and more successful – she is stronger than her man. So in *Another Country* Leona shows more perspective love than Rufus. Cass Silenski out steps Richard in intellectual and perspective quality and the black Ida Scott dominates the white Italian Vivaldo Moore with her long-learned knack of managing the world. The fact that James Baldwin's works are notable for their strong, sensitively explored female characters is best proved in his novel, *If Beale Street Could Talk* (1974). This

novel attempts a first person narrative by a nineteen year old uneducated, unmarried black female, Clementine Rivers, known as Tish. Tish is pregnant, her lover Atonzo Hunt known as Fonny is in jail, falsely implicated in a rape case by a black – hating racist white cop. Tish though young and uneducated works hard and ‘stands like a rock to get Fonny out of jail. Fonny’s mother and sisters show no love and interest to get Fonny out of jail – they curse Tish for getting him into trouble. But Tish runs from pillar to post, pays the white lawyer – works overtime to raise the money for costs, meets Fonny periodically in jail, consoles and comforts him, encourages him and assures him that he will be out of jail soon.

Sharon Rivers, Tish’s mother emerges as another strong woman with great will in the novel. She understands her daughters’ pre-marital pregnancy, her love for Fonny and the efforts she puts up to get him out of jail. She sets out bravely alone to Puerto Rico to meet Mrs. Rogers, the Puerto Rican woman who was supposed to have been raped by Fonny. There in Puerto Rico she pleads with her to save Fonny. Sharon Rivers is presented not only as an ideal woman willing to act in times of crisis but also as an idealized mother who will go to all extents to free her daughter and her daughter’s love from trouble. Another great example of an active woman ready to spring to action in times of need is Ernestine Rivers, Tish’s sister. She acts as a nurturer and a protector for Tish. It is she who looks after Tish with great care, works hard to raise more money for the case and ceaselessly works for the happiness of her sister, not only because she is her sister but also because she is just another black woman born to sufferer. Ernestine is an activist, an untiring worker. She is street-wise and also politically conscious. Her mind and heart reflect the commitment that guides her life. In her active approach towards life, she is outside the church and influence of God. She refuses to be guided by the church or God, the traditional influence on Black Americans who having nothing else to hold, cling on to God and church. She refuses to stand by and hope that things will get better on their own or by God’s help. She takes matters into her own hands as often as she can Ernestine definitely emerges as a very strong woman in the novel.

Almost all the roles in which we find black women in Baldwin’s fiction are traditional ones – mothers, sisters, lovers, wives – and almost all of them are roles of support for the male characters. Baldwin has a great understanding of the black women characters, those women in his real life serving as role models. As sisters – Ida Scott is memorable in *Another Country*. She comes into the novel with a purpose to wreak vengeance for her brother Rufus Scott’s death and succeeds in it. Aunt Florence in *Go Tell it on the Mountain* is a sister in contrast. For lovers, we have the great examples of Elizabeth in *Go Tell it on the Mountain* and Clementine rivers (Tist) in *If Beale Street Could Talk*. The mothers in James Baldwin’s novels are an oppressed lot. Their sufferings have no limit, they are burdened with family duties, irresponsible husbands, children who threaten to fall out of the family, besides which they undergo all the poverty and other constraints of a Black family. But the beauty lies in the midst these extremely adverse circumstances, the mothers rise up like phoenix, not only to protect the family, but also to make it prosper. Whatever happens in life, the greatness in these mothers is that they never fail in their duties as mothers. They are pictured as the ones fighting relentlessly to hold the family together to

see to the welfare of the children, their husbands and their families. The women depicted by Baldwin in his fiction are brave, intelligent, outstanding in their behavior and above all – all ready to act. Commenting on the role of women in the novel *If Beale Street Could Talk*, Trudier says:

“If the novel moves its focus away from characters who are inside the church, or who have grown up in it, to characters who have consistently rejected its influence on their lives” (P 128).

An active liberated mother is portrayed in the novel *If Beale Street could Talk* paying a great tribute to womanhood or motherhood in all respects.

To conclude, the mothers or women characters stand out in great honour and grandeur in that they spare no effort in saving their children and their families even as all the forces on the earth are opposed to them.

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Women Gender Issues in Gloria Naylor's Novel

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Abstract

Gloria Naylor, an observed Afro-American novelist, established her particular way of life as a female as well as a black women writer, with extraordinary condition of noticeable quality in Afro-American literature. She has dependably delineated through her arrangement of works her vision of the world in which individual go up against underhanded and a life of hallucination and despondency. She is appropriately perceived for standing up the rights of women and additionally different social issues.

Keywords: Gloria Naylor, feminist, oppression, society, tradition, victim

Introduction

Gloria Naylor, an observed Afro-American novelist, established her way of life as a female as well as a black women writer, with extraordinary condition of noticeable quality in Afro-American literature. She has steadfastly portrayed through her arrangement of compositions, her vision of the world in which human being stand up to malicious and a life of fantasy and misery. She is appropriately perceived for standing up the rights of women and likewise different social issues. Naylor sensibly depicts the shifted lives of African Americans, especially her minority and a woman in a Caucasian, male-arranged society. African American writing tends to centre around subjects important to Black people, for example, the role of African Americans inside the bigger American society and issues such as African American culture, racism, religion, slavery, freedom, and balance. Being an African woman by birth and convention Naylor herself confronted a considerable measure numerous testing and confusing conditions however she opposed all intense that came her direction. She experienced childhood in a period and locale in which black women used to live generally. There was no profession for them. They needed to live in household women. Be that as it may, Naylor rejected to assume a traditional feminine part and dismissed closed-mindedness.

Naylor investigates the female mystique through a progression of durable female characters that are the focal character in her novels. Naylor needed to be free from the strict norms of the traditional society. She delineates the female experience of abuse and misuse in a male-dominated Black society. She gives women with new bearings to conquer the imperatives of the individual and the political and advance their particular methods of opposition. Naylor in her novel *The Women of Brewster Place* depicts the situation of the outstanding trying woman of the century, yearning to break out of her cramping part in society and contend with her male She investigates

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the dilemma of defenceless, oppressed women and her approach has been a promotion of the change of status of women rather than through judgment of a repressive male-dominated society.

Literature Review:

The novel is a festival of the wealth and assorted varieties of the black female encounter. Made out of seven stories, it interconnects the lives of changed urban black women who live on the nonexistent road of Brewster Place. Gloria Naylor undermines the preservationist generalizations of Black poverty, by introducing the living assorted variety of Black female encounter, attempting to get by in the ghetto. Naylor's book *The Women of Brewster Place* speaks to these worries in the best way. The mixed existences of splendid, frantic, decided, flexible black women look for a bona fide self and move crosswise over severe tracts of experience. Naylor in her novels deals with the diverse courses in which women have been hushed and kept insensible by the dominant culture.

Her dispute is that it is simply the human need to make and keep up a true self in a social context. Such an undertaking turns into a difficulty for the individuals who are doubly mistreated for the individuals who are quieted and mangled clairvoyantly through crossfire of caste, sex and imperialism. Even though the dehumanizing society destroys the casualty both physically and psychologically and leaves her into a wretched condition of weakness and clairvoyant impotency, Black women reproduce and keep up their self- personalities despite a disorderly deluge of vibe that has constantly undermined to clear them away. They are no more the midnight confined winged animals, however, brilliant coal-black phoenixes singing blissfully, and triumphantly the melody of their actual self. African American women, both in life and writing have risen above the geometric mistreatment of race, gender and class declaring the display of brilliant Black female self in an uncommon way.

Discussion

Gloria Naylor presents the showdown of the female heroes with the man-centric harsh condition. Mattie Michael, the fundamental hero hails from a traditional family. Mattie is formed by the power of man-centric society. The strict cautiousness and smothering consideration of her father looks for clarification for her each movement. His control over her leads her to offer clarification for all that she does. She is denied social interaction." Her father would slaughter her if he heard she had seen strolling with Butch Fuller" (*WBP*141). He distances her from her environment. She feels caught in an onerous situation. Her numbness and constraining of cognizance as her father hamper her free reasoning. Thusly she easily falls a prey in the hands of Butch, a famous womanizer. Naylor delineates the physical mishandle that Mattie causes on account of her father. As a doting father, he endeavours to satisfy every one of her desires. In any case, when she proclaims her pregnancy and neglects to uncover the name of Butch he beats requesting the name of the man who had sneaked into his home and mutilated the confidence and trust he had in his childhood. He can't endure his noncompliance. Her pregnancy irritates her father who treasures high trusts in her. She is subjected to fierce beatings. She is whipped so savagely

that she is lessened to a "heap of torn garments and wounded tissue on the floor". "I am not saying, papa". What's more, she prepared herself for the effect of the substantial callused hand that was coming toward her face.

Despite everything, he held her by the hair so she took the power of the two blows with her neck muscles, and her eyes went diminish as the blood dripped down her jaw from her split lip. The grasp on her hair fixed, and she was constrained significantly nearer to his face as she addressed the quiet inquiry in his narrowing eyes. His forcefulness pushes her to release herself from the tormenting mental and physical pains. She sees herself as a new woman with another comprehension and awareness all set to start. She simply needed to lay her head on the padded seat and suspend time, imagine that she had been conceived that very moment on that very transport, and this was all there was and ever would be. In any case, simply then the child moved, and put her hands on her stomach and realized that she was sustaining inside her what had gone previously and would come after. This child would attach her to that past and future as inseparably as it was currently fixing to her every heartbeat. With another conceived understanding she pushes forward throughout everyday life. She moves from accommodation to statement keeping in mind the end goal to secure a character and to fit into the standard of the society. Mattie's problems encompassing physical, emotional and economic circles are numerous and fluctuated. Indeed, even in her edgy and desolate circumstance, she doesn't lose bravery. She takes up a brief occupation to fight for herself and her son. Her determined and solid willed brain to raise him as a solitary parent close in finding an occupation in a book bindery. She supports him with the most extreme care.

Mattie considers herself in charge of her past activity. She conveys that blame in her soul. She endeavours to screen her blame in her forfeit of promising marriage or relationship. Grown-up as an egocentric individual, Basil neglects to acquaint himself with the battles of his mother's life. He falls into the awful organization and is detained for the charge of murder. Mattie posts safeguard after presenting her home, her solitary property, as insurance. Although the lawyer guarantees basil that he will be absolved, he escapes at the possibility of enduring a preliminary. Subsequently, Mattie loses her home and is consigned to live in Brewster put. A steady arousing occurs to her that Basil isn't her child however a delegate of the network of men in the universe. She decides to lead an existence declaring her singularity and not to only subject to the male dominancy. As a result of her reasonable vision of her position she moves to Brewster.

In the novels of Naylor, the black woman hero is not a Negro rather she is an individual-a human being who is looking for her character. They raise their voice to break the chains of societal bigotry. They can oppose and battle, to make their recognizable and noticeable and therefore characterize their self-rule. The character of Naylor consummately fit in the picture of a struggler and survivor.

Critical Reception of *The Women Of Brewster Place*

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The African American literature has its underlying foundations in the year 1492 when Africans were conveyed as slaves to South America. The inhuman behaviour of the whites towards the black since at that point was recorded in their literature. They were marked as wild animals, who work for economic growth, particularly in the cotton manors of Southern America. In such circumstances, black woman's an incentive as an individual and as a human female was dependably helpless before others, the white men and the black men. Black women have endeavoured to pick up their lost humanity and gather an individual self through their specialty and literature. They have likewise prevailed with regards to building up a discrete branch of Black American Literature in general. Similarly, as white man can't talk through the awareness of black men, neither can black men, completely and enough repeat the correct voice of the black women.

The years the 1980s saw the rise of some women writers like Toni Morrison, Alice Walker, Toni Cade Bambara and Maya Angelou who made a Literature-Renaissance in women's writing with a feminist perspective. Gloria Naylor has received her style to display the lives of black women. Gloria anecdotal work is a continuation of her first authors as she tends to embrace creating them promote through her characters and circumstances. Comprehending what is around them, their issues in regular daily existence, the characters find a superior lifestyle – they question their conditions to transform them. Trusting that endeavours to delineate human movement and human interaction result in extreme dehumanization, Naylor contends for carefulness in destroying any detaining power. Consequently, her fiction is a demonstration of the demonstration of disobedience.

The Women of Brewster Place manages seven women residents of an unidentified northern city someplace in urban American called Brewster Place, which has turned into a ghetto for the blacks. All her overwhelming characters confront significant hardships: from social and commonplace prohibition and financial impoverishments to mental weaknesses and maternal enduring and along these lines mirror the lives of numerous African women in America today. Her account is more to the black women network to share their encounters with a specific end goal to shape aggregate cognizance of the subjects. In her own words: "One character couldn't be the dark ladies in America. So I had seven unique ladies, all in various conditions enveloping the multifaceted nature of our lives, the extravagance of our decent variety, from skin shading on down to religious, political and sexual experience" (*WBP* 141).

Brewster place is a deadlock road with four twofold lodging units. The main tenants there were the Irish, at that point Mediterranean's and afterwards Blacks Limitations forced on them by a more extended society oppress them, yet these inhabitants more forward making an interesting social environment. Mattie was raised at Tennessee by her strict dad, Samuel Michael, yet, she makes the most of her youth there. Yet, when she turned into a pregnant by her sweetheart, her dad beat her lastly was headed out pounded by man-centric power, disregarded even by her beau, who got away. She comes to Brewster place and she has a yellow old companion, Eva who has introduced in her certainty to raise her child as a solitary parent even in that poor icy region where

she missed her childhood warmth and security. Her child, Basil when he grew up, conferred a murder and arrived in a correctional facility. She sold away the house given by Etta a childhood friend of her before her passing to get a safeguard to her child be that as it may; he fled allowing her to sit unbothered. Naylor's books, there is a think push to improve Western basic types and sanctioned writings with each an artistic and ethnical subversive objective. From a scholarly perspective, they communicate in a revisionary undertaking of Western stories that undermine prevailing fantasies, deconstructs suspicions about African Americans, and frontal areas oral lifestyle and unmistakable African American artistic practices.

Summation

This paper considers how aggregate memory attempts to create and support a gathering personality in Gloria Naylor's 1980 novel, *The Women of Brewster Place*. As Naylor's characters voice the variable, generally quieted stories of the African American women who live in Brewster Place, Naylor underlines the significance of the individual recollections and stories of every occupant, while in the meantime outlines the requirement for public help and shared recalling in each woman's life. For sure, being a piece of a network that offers aggregate recollections and narratives can give a sustaining, legitimating background that encourages a feeling of having a place, yet it can likewise be restricting of an individual's memories that remain contrary to or outside of the authority collective memory. At last, it is the characters' acknowledgement of the collective nature of the women's memories and dreams that makes the likelihood of dynamic obstruction and backings them in their journey for improved organization inside the broader society.

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Kamala Das: Feminine Sensibility and Personal Self in Indian English Poetry

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Abstract

This article is an attempt to picturize the feminine sensibility and personal life of Kamala Das, who is one of the most original voices in Indian English Poetry stands out for her rebellious note against traditions, taboos and patriarchal domination. Her works hold the predominant themes like difficulty of being a woman in Indian society, explores man-woman relationship and the way a man exploits a female body. Her personal experiences are presented as universal sufferings of woman in general.

Keywords: Kamala Das, Poems, Patriarchal domination, Exploitation, Feminine sensibility, Quest for freedom, Identity

Kamala Das, who is one of the most original voices in Indian English poetry, stands out for her rebellious note against traditions, taboos, and patriarchal domination. Presenting as the first poet women's sexuality in blatant manner, she naturally shocked taboo-ridden Indian society with her open expression of sexual description both in her poetry and her autobiography. Mrs. Das, who received no formal education, no pompous university, stands on her own merit and is placed on the pinnacle of reputation and distinction among Indo-English poets of today. Her scintillating verse has that irresistible force and tilting rhythm in it which captures the reader's attention immediately. The reader often feels that he is in the presence of a writer who is highly gifted and skilful largely emotional and subjective. The poetess admirably comes through the diction of William Wordsworth when he pronounced that poetry is the spontaneous overflow of powerful feelings. "Her poetry is intensely personal but at the same time, it is the expression of universal feminine sensibilities".

Kamala Das' maiden name was Madhavi Kutti. Born on March 31, 1934 in Southern Malabar in Kerala, Kamala Das was mainly educated at home for her mother Balamani Amma and her uncle Nalapat Narayana Menon were leading poets of Kerala. Mrs. Das wrote an autobiography titled *My Story* in 1977, which created quite an uproar for its provocative stance and openness.

As a confessional poetess, *My Story* is a confessional work that defines women's prison both social and emotional. The predominant theme of *My Story* is the difficulty of being a woman in Indian society and finding love in the so-called system of arranged marriage. Her poetry also explores man-woman relationship and the way a man exploits a female body. As Sunita B.

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Nimavat puts it, “as the first bold voice of feminine sensibilities, she was a rebellious spirit with profundity and deep concern for the deprived, the poor and the exploited” (P 1). Kamala Das writes:

“Poets cannot close their shops like shop men
and return home. Their shop is their mind
and as long as they carry it with them, they
feel the pressures and the torments. A poet’s
raw material is not stone or clay, it is his/
her personality” (My Story 165).

Truly speaking, her expression of feminine sensibility can be described as her personal self. Her fight is against patriarchy that dominates and overshadows female desires and needs. Her quest for freedom and identity reflects the artistic identity. In fact, it is “the expression of ‘female experience’ which has been neglected, repressed and uncared for (P 2). She is the first poet to give it a free, un-inhabiting expression” (Nirmavat 2). Writing in Malayalam and English, she has to her credit publication of such collections of poems as 1. *Summer in Calcutta* (1965), 2. *The Descendants* (1967), 3. *The Old Play House and other Poems* (1973), 4. *Only the Soul Knows How to Sing* (1996), 5. *Tonight, this Savage Rite* (1979) in collaboration with Pritish Nandy and 6. *Closure: Some Poems and Conversation with Suresh Kohli* (2009). As poetry is an expression of her own personal self, she has given vent to her feelings as a woman and her physical desires in her poetic realm K.R.Srinivasa Iyenger rightly remarks:

“...she treated her poetry as an attractive
protective or defiant cover to hide the nakedness
of the self, but more often than not an engine
of Catharsis, a way of agonized self-knowledge” (P 62)

At the age of 15, Kamala Das got married to Mr. Das, an officer in the Reserve Bank of India, Bombay, where her life became miserable in the company of her nonchalant, lustful husband. As he was experienced in sex with his maid servants, his contact with his wife was usually cruel and brutal. She grew revengeful towards him, and reacted in a non-traditional fashion in love-making, offering herself to any handsome or resourceful man who came across, her, and forgiving ever her rapists. Her husband had no soothing words for her, as time to spare for her and was very busy sorting out his files and affixing his signature on them. And as a traditional wife, she was expected to discharge her domestic duties well and to look to the needs and comforts of her husband. This eroded her own distinct personality and dwarfed her forever, as she makes clear in the poem, *The Old Play House*:

“... you called me wife,
I was taught to break saccharine into your tea and

To offer at the right moment the vitamins cowering
Beneath your monstrous ego, I ate the magic loaf and

Became a dwarf, I lost my will and reason to all your
Questions, I mumbled incoherent replies”

(The Lotus of the Rose 81-82)

This is actually a strong protest against a hollow marital bond which she cannot untie. In India, where marriage and love go hand and hand, it is most unfortunate that such a sensitive woman as Kamala Das is tied to a stake where she cannot fly (to use a Shakespearean expression). “Such occurrences are not uncommon in the land of Gandhi and Nehru, turning many a woman tragic and gloomy in their attitude towards life. Kamala Das has made repeated protests against this sort of situation in her poetry” (Dwivedi 3). But the women-poet continues to live with her husband and look after her three children. When she speaks of love outside marriage, she does not really advocate for infidelity and adultery, but merely searches for a kind of man-woman relationship which should guarantee both love and security to a woman. And it is important to note that she gives a mythical framework to her search for genuine love and identifies it with the Radhakrishna myth or with the Mira Krishna relationship.

Summer in Calcutta is the first collection of Kamala Das’ poems which sets the tone of her entire poetic career. It has fifty poems mainly dealing with love, failure and frustrations of love. The poet projects sexual disgust and miserable life of women who are victims of lust but hungry for warmth and love. The title of the poem *Summer in Calcutta* does depict sensuousness that reminds us of Keats’ ‘Ode on Indolence’. There is here a temporary triumph over frustration of love due to creativity and relaxation of mind induced by the summer. ‘The Dance of Eunuchs’ is a symbolic poem that reveals emotional impotence and sterility. Dancing eunuch whirls actively but there is a disguised sense of anguish. The poet says:

“Their voices
Were harsh, their songs melancholy: they sang of
Lovers dying and of children left unborn” (P 5).

“In love” does beautifully express the emptiness of love dominated by lust and devoid of warmth. The memory to experience plagues the mind that questions ‘where is love?’. The question remains unanswered. ‘An Introduction’ is an off-referred poem of Kamala Das that deals with human identity and also the assertion of poet’s urge to express independently in male-dominated society.

Kamala Das’ poetry is concerned with both the external and internal worlds, and her response to the external world in particular, despite her inner restlessness, is marked by an

admirable sense of poise and perfection. While Pritish Nandy's poem about 'Calcutta is an ambitious poem evoking a landscape at once frenzied and explosive, Mrs. Das' outer landscape, though part of the inner landscape, can skill retain its objective contours. Nandy dwells on an aspect of life in Calcutta and seems to be rhetorical but Kamala Das lets the details speak for themselves before they speak for her. *The Descendants*, the second poetical volume by Kamala Das, has twenty-three poems in all. Most of her poems in this volume are further variations of her favourite theme of sexual love. The poems like "The Descendants" "The Invitation" and "Composition" deal with emotional defeat and frustration with a sense of nothingness:

"To be frank
I have failed
I feel my age and my
Uselessness" (Composition)

The poetess is actually overwhelmed by the smouldering 'secret' that 'I am so alone' and that life is a colourless design of crumbling patterns, as in the poem "A Request":

"When I die
Do not throw the meat and bones away
But pile them up
And
Let them tell
By their small
What life was worth
On this earth
What love was worth
In the end"

The 'meaninglessness' of the poet's life is sourly conveyed in the above –given passage as also in such poems as "*Shut Out That Moon*" and "*Neutral Tones*". As an honest poet of love, Kamala Das looks very frank and naïve, without the 'intellectual pride' and the domestic air of the well-know Australian poetess, Judith Wright. It should, however, be remembered that Kamala Das wrote her poetry against a more conservative and tabooed society than that of Judith Wright. She has, therefore, more to say about the pathos of a woman emerging from a passive role to the point of discovering and asserting her individual liberty and identity. More often, she concentrates on sexual love and her woman-persona rises as though in a mood of revolt. The love poems of Kamala Das usually breathe an air of unconventionality and urgency. In this connection, the following lines may be evidently marked:

"Of late I have begun to feel a hunger
To take in with greed, like a forest-fire that

Consumes, and with each killing gains a wilder,
Brighter charm, all that comes my way” (Forest Fire 51)

In Kamala Das’ poetry collections, there are a number of poems that breathe an air of love, amorousness, and sexuality. But these should not lead one to believe that she has been pleading all along for promiscuity and adultery. They rather articulate her strong desire to get liberated from the clutches of a male-dominated society and pass a happy, healthy life of peace and rest. The woman-persona in her asserts, an ‘indomitable will’ and ‘the spirit of revenge’ and gives a clarion – call to the weaker sex to rise in revolt against all kinds of repression and tyranny being perpetrated on it. Kamala Das as a poetess is never tired of speaking aloud for womanhood as a whole and several of her poems should be read in this light. “In the words of M.L. Sharma, “Throughout the chequered career of her loves and lusts, it is Lord Krishna who has been her true paramour and her quest is always single-minded” (P 108). Mrs. Das yearned for love but it was denied to her what she faced was sexual exploitation and lust. What remains to be observed here is that Kamala Das in her poetry moves us deeply through “her passionate urge and drive of the rhythm” and through her” haunting images of sterility” (Souza 86).

To conclude, Kamala Das approves of love and sex through mutual consent and total involvement. She rejects all conventions and traditions set up by male-dominated society. Her personal experiences are presented as universal sufferings of woman in general.

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Pecola Breedlove: A Paradigm of Human Predicament and Emotional Suffocation

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Abstract

Toni Morrison (1931-2019,) the first Black American woman writer to win the Nobel Prize for literature, has authored eleven novels in addition to several critical essays. Morrison's fiction beginning with *The Bluest Eye* (1970), has won such critical acclaim that the Nobel Prize was only an icing on the cake. She looks at configurations of blackness, assumptions of racial purity, and the ways in which literature employs skin colour to unravel a character or to inspire a narrative. This article presents a study of Morrison's first and perhaps the most widely-read novel, *The Bluest Eye*, in which the reader gets a heart-to-heart experience of the agonies of an eleven-year-old Black girl, Pecola, who is ignored by her mother, teased by her classmates and abused by her drunk father. The novel is not simply the story but the living, breathing image of Pecola who is totally clueless about the storm raging inside her, who thinks her life would be perfect if only she had the baby blue eyes and golden curls of the child movie star Shirley Temple. She comes to signify the novel's central themes and to illustrate how racism can distort and destroy the self.

Keywords: Pecola Breedlove, Mythetic, Black emo, Marginalization

Toni Morrison, an African-American author whose works have their origins in the tense interface between a number of cultures, a writer whose novels are anchored in an ever-growing social complexity, has as her central concern the multiplicity of African-American identities and experiences. Her ability to portray what it means to be Black in American society is her major achievement as a writer. She grew up in a culture where whiteness was the norm, where black identity was marginalized and the nuances of marginalization suggested a range of trauma associated with black experience. Morrison has been described as a romanticized exotic black artist figure. This 'larger than life' woman has a powerful way of fixing readers in her gaze and transfixing them with her writing. Writing to her is a compulsion — a talking deep within herself— an extraordinary way of thinking and feeling. One of her main concerns is to survive whole in a world where she and her people are, in some measure, victims of something and in no position to do anything about it. In fact she puts her characters in grotesque situations of great duress and agony. Writing provides her with a safe place in which she can think the unthinkable as she confronts the effects of shame and trauma on the lives of African Americans.

The Bluest Eye, Toni Morrison's first novel which is a lament for all starved and stunted people everywhere, is also a probe into the reasons why beauty gets wasted in America. And the

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beauty here is black. *The Bluest Eye*—a tragic story of child abuse, with race, gender and class mixed in—is concerned with racial self-loathing, the loss of identity, and shame. The author was worried that the slogan of racial pride ‘Black as Beautiful’ which entered into the popular discourse of the 1960s would not be able to dispel the long-standing psychic effects of prejudices rooted in racialism and sexism. The title *The Bluest Eye* is strange on account of superlative degree of color (the Bluest) as well as of the singular form of the noun (eye). The singular noun may refer to the damaging white gaze, to the saddest story of the disintegration of a child’s identity (the “eye” as “I”).

In *The Bluest Eye* the schoolmates Pecola Breedlove and Claudia and Frieda MacTeer process the ways in which their black population and the larger white one judge by shades of skin colour and economic status. Through their daily interactions the girls perceive that they are somehow lesser than others. The novel begins with the simplistic premise of the Dick-and-Jane elementary school primer that families are made up of a father, a mother and children living together happily in a well-kept home: “Here is the house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick and Jane live in the green and white house. They are very happy” (3). The subsequent linguistic disintegration of the passage suggests that this reality does not exist for everyone in American culture: “Here is the house it is green and white it has a red door it is very pretty here is the family mother father dick and jane live in the green and white house they are very happy see jane she has a red dress he wants to play who will play with Jane (4).

The Bluest Eye unveils the heart-rending story of the Breedlove family and their neighbours in Lorain, Ohio. As the dark-skinned and the most impoverished family in this black community, the Breedloves serve as a scapegoat for the frustrations and pain that the greater white culture generates. Deemed ugly by her family and community, the eleven-year-old Pecola searches for love and acceptance but finds only scorn for her poverty and physical appearance. Rejected by parents, teachers, shopkeepers, and schoolmates, Pecola prays for the blue eyes that society sanctions. Ignored by her mother, Pauline, deserted by her brother, Sammy, raped and impregnated by her father, Cholly and abandoned by her friends Claudia and Frieda, Pecola finally undergoes a psychotic break that allows her to attain her imagined beauty.

The novel is a portrait which depicts how a black girl’s idea of what constitutes a true self is decentered by the ethnocentric tenets of the society into which she was born. Pecola fails to discover a true self precisely because she allows her values to be dictated by the white standards of beauty. She allows herself to be wooed by the dream of the bluest eye—a sure panacea for all her earthly woes. She is convinced that if only she had blue eyes like the painted, ever cheerful eyes of Shirley Temple that stare back at her each morning from her milk mug, then she too would be accepted into the world of green and white houses and families that are very happy. And this had been promised to her in the ‘white text’ wherein she first learned to read about the world. Shirley Temple, Dick and Jane, the blonde Christmas doll—these are embodiments of the white

logos, the templates which society hold up for Pecola to judge herself against. These figures of white mythology to which she compares herself are the catalyst which triggers Pecola's psychic disintegration, leaving her alienated from any sense of an authentic black self.

Considering Pecola's pathetic circumstances, it is understandable perhaps that she be drawn to an idealized fabrication. The readers will certainly sympathize with Pecola when she is scolded by Mrs. McTeer for drinking three quarters of milk in one day. Claudia the narrator says that Pecola " . . . took every opportunity to drink milk out of it just to handle and see sweet Shirley's face" (22). But her intense fondness for the cup also represents a denunciation of the whole of a value system that has stricken not only Pecola and her family, but the entire black community. The author is determined to affirm the existence of the fear, frustration and fury inherent in her black life. For that, Morrison chooses Pecola as her thematic representative to expose the psychic causes for the social distortions within the black community.

During the fight between her father Cholly Breedlove and mother Pauline, Pecola wishes God to make her "disappear" (39). But Pecola cannot escape her hellish home anymore than she can hide from a community that shuns her for her inherited ugliness. Yet she prays God each night, without fail—for blue eyes. She wonders why she is avoided: "Long hours she sat looking in the mirror, trying to discover the secret of ugliness...that made her ignored and despised at school, by teachers and classmates alike" (39).

What is the nature of her "ugliness"? Its secret is curled up in a cultural construct for what constitutes beauty. The standard of beauty—the idealized version of the black self—is based on whiteness. Naturally, the Pecolas and Claudias of the world cannot help but feel ashamed. Shame is a reflection of feeling about the whole self in failure, as an inferior in comparison with others, as inadequate and defective. *The Bluest Eye*, as it highlights the politics of beauty standards and the construction of African-American female identities, shows how dark skin functions as a marker of shame, a sign of stigmatized racial identity. Like the deeply dark and equally ostracized Emma Lou in Wallace Henry Thurman's *The Blacker the Berry* (1929), Pecola is ignored and despised at school by teachers and classmates alike. When a girl wants to insult a boy she simply accuses him of "loving" Pecola, a taunt that provokes "peels of laughter from those in earshot" (45). Boys daily harass Pecola with an insulting verse Black e mo. "Black emo Black e mo. Ya daddy sleeps nekked". Then they dance a "macabre ballet" around Pecola whom they were prepared to "sacrifice to the flaming pit of their scorn" (15). Claudia's angry reaction to Maureen Peel reveals the force of interracial shaming within the African-American community. A high-yellow dream child, Maureen enchants everyone at the school. As Maureen pronounces judgment on Pecola, Claudia and Frieda that they are "black and ugly", Claudia and Frieda publicly shame Maureen by shouting "six-finger-dog-tooth-meringue-pie" (74). But Pecola, feeling humiliated, folds into herself "like a pleated wing". Claudia recognizes that "the thing to fear" is what makes Maureen "beautiful" while denying beauty to Pecola, Claudia and Frieda (74). The Thing Claudia learns to fear is the white standard of beauty that members of the African-American community have internalized, a

standard that favors the “high-yellow” Maureen Peal and denigrates the “black and ugly” Pecola Breedlove.

Pecola is victimized by the community’s hierarchy of color and caste. It is based on the white model for beauty. Since it is colour that serves to determine class order, those who are able to ape white social codes may hope to move socially and economically in both the black and white worlds. Or as Claudia the narrator says, those “children who are most white are prized by parents and teachers alike” (61). Pecola is in triple jeopardy as she is black, ugly and female. Therefore she is excluded from sharing in whatever social or economic tidbits that may be offered.

The novel has four chapters—Autumn, Winter, Spring and Summer. As the novel shifts from “Autumn” to “Winter”, the chapters are depicting the cold, sterile undercurrents within the community—attempting to re-establish some refined social order. But their basis for continuity emulates a white bourgeois social model that, for Morrison, denies all “passions” and “human emotions” in black life (68). The narrator recalls the urban black women’s adaptive development with sarcastic description. “They go to land grant-colleagues, normal schools, and learn how to do the white men’s work with refinement” (68). This passage accentuates the emotional void which has been precipitated by the tremendous influence of the white social model. Morrison, in order to drive home her position, brings in the living picture of Geraldine, her husband, Louis and her son, Louis Junior. She tells her son that they are “colored people”; and she explains to him the difference between “colored people” and “niggers” (11). Colored people are “neat and quiet”; niggers are “dirty and loud” (71). In Geraldine we see the status quo personified; she embodies the communities strictly codified caste system.

And it is into this “compound” that Pecola wanders. She represents all that Geraldine’s commodified value system abhors. Pecola is invited by his classmate Louis Jr into his house. But she is shabbily kicked out of the house by both Geraldine and Louis. In this scene Pecola embodies all that Geraldine despises and fears: “She had seen this little girl all of her life. Hair uncombed, dresses falling apart, shoes untied and caked with dirt. They had stared at her with great uncomprehending eyes. Eyes that questioned nothing and asked everything. Unblinking and unabashed, they stared up at her”. (75) This emotionally wrenching scene will move the reader to fully sympathize with Pecola. Geraldine growls at her “Get out...you nasty little black witch. Get out of my house” (76). Pecola backed out and turned to find the front door. “She saw Jesus looking down at her with sad and unsurprised eyes...” (76). “She held her head down against the cold. She could not hold it low enough to avoid seeing the snowflakes falling and dying on the pavement” (76).

Like Geraldine, Pauline, Pecola’s mother, too, treats her as a pariah. She has her borrowed ideas about beauty which lead her inevitably to self-contempt. She has internalized white beauty standards conveyed in Hollywood films. At Pauline’s workplace, that is, the rich Fisher’s home, Pecola accidentally smashes a fresh-baked berry cobbler onto the kitchen floor and splatters the

white child's new pink dress, Pauline knocks Pecola to the floor. She slaps Pecola and abuses her "Crazy fool . . . my floor, mess . . . look what you . . . work . . . get on out . . . now that . . . crazy . . . my floor, my floor . . . my floor" (87). Juxtaposed against the clean white home and the "pink and yellow girl" (87) Pauline's own child reminds her of the shabby reality of her present life. Her destructive self-hatred prompts her to be destructive to her daughter.

Pecola's father Cholly Breedlove's life encompasses cycles of birth and rebirth of love and hate. He is an "ugly nigger". He is "Dog Breedlove". His last name is quite obviously ironic because love is not, nor has it ever been, what he breeds. His life is a compilation of abandonment self-contempt, circuitousness and despair. Like Pauline, Cholly Breedlove transfers his own chronic shame and stigmatized racial identity—his own feelings of humiliation and defeat—to his daughter. This bad nigger, like Guitar in *Song of Solomon* and Son in *Tar Baby*, lives in a chronic state of humiliated fury and vents his anger on "petty things and weak people" (38) including the members of his own family. In his one move toward what he perceives as a positive act, Cholly attempts to "save" his daughter and himself from their lives of pain and humiliation. That he chooses to "fuck her tenderly" is horrifically yet inexorably symptomatic of still another one of the novels characters whose life has been culturally mutilated (116). As he looks at the unconscious body of his daughter lying on the kitchen floor, Cholly feels "hatred mixed with tenderness. Pauline responds to the rape by beating Pecola, an act less brutal than Chollys. Pecola endures the traumatic physical and emotional rejection by her mother, as Pauline refuses to look at Pecola and does not believe her story.

In the last chapter of the novel Pecola is found turning to Soaphead, a "spiritualist and psychic Reader" (137) to grant her wish for blue eyes. When Pecola come to Soaphead, he clearly recognizes her requisite: "Here was an ugly little girl asking for beauty" (137). He names and understands the "evil" incongruity, and so it is, for him, a "logical petition": "Of all the wishes people had brought him—money, love, revenge—this seemed to him the most poignant and the one most deserving of fulfillment. A little black girl who wanted to rise up out of the pit of her blackness and see the world with blue eyes" (137). White beauty, white living, white freedom—these are the things the characters in *The Bluest Eyelong* for, strive for, and yet can never realize.

Soaphead the fraud honestly wishes he could work miracles so much so that he vows to "annihilate" the "evil" by assuming his own god-like stance. To prove to the poor girl that she can indeed have blue eyes, Soaphead uses a dying, old dog as a catalyst for her conviction. She is made analogues with the defenseless animal as scapegoat. He tells Pecola to feed the dog his food (mixed with poison) and tells her that "if nothing happens, you will know that God has refused you. If the animal behaves strangely, your wish will be granted on the day following this one" (138). The dog convulses and dies, and Pecola is left with her illusion of blue eyes. Imprisoned now behind her illusion of blue eyes, Pecola escapes into schizophrenia and silence. And Pecola ends up living permanently in the dissociated world of madness where she talks to her alter identity—her "friend"—about her magical blue eyes. Members of the community look away from the shamed

outcast socially ostracizing her with their gaze avoidance. Only in her mad world is Pecola someone special, a black girl with the blue eyes of a white girl.

Members of the community, who make Pecola the target of shaming gossip, are “disgusted, amused, shocked, outraged or even excited by Pecola’s story” (190). Expressing their contempt, they remark that Pecola’s baby, which is “bound to be the ugliest thing walking”, would be better off in the ground” (189-90). Only her friends Claudia and Frieda “felt a need for someone to want the black baby live—just to counter at the universal love of white baby dolls, and Shirley Temples about Maureen Peals” (190). Yet even they fail her and thus “tried” to see her without looking at her and never, never went near” (204). Even though “his touch was fatal” Cholly “was the one who loved her enough to touch her, envelop her, give something of himself to her” (206). While her father’s rape is shocking and traumatic, her mother’s rejection and the communities blame and desertion leave Pecola totally helpless. Pecola’s life has exhausted itself into the mythmatic act of the male robbing the female of her identity. She, like Ovid’s Philomela, has had her tongue cut out by an act which has inverted the natural order of life. “The damage done is total”, Claudia recalls (158). And thus, like Philomela who turns into a nightingale, Pecola tries to transform herself and transcends the mutilation of her life and she with her bent elbows and her hands on her shoulders flails her arms” like a bird in an eternal, grotesquely futile effort to fly” (204).

When Pecola finally finds sanctuary in her psychotic state, she asks her other half, “suppose my eyes aren’t blue enough” (203). We see that even in the safety of her psychic split Pecola fears rejection despite her belief that she has blue eyes. Pecola’s rejection by all segments of her black community denotes its pervasive sense of inadequacy in the larger culture. And the baby, which is born premature, dies, and the permanently damaged Pecola is socially ostracized. “She was sad to see. Grown people looked away; children... laughed outright (204). And Claudia, ends up avoiding Pecola, who spends her days “walking up and down, her head jerking to the beat of a drummer so distant only she could hear” (204).

Pecola, who absorbs the “waste” others dump on her, finally becomes the community scapegoat as members of the black community project onto her their own self-loathing and self-contempt—their own stain of blackness. “All of us—all who knew her—felt so wholesome after we cleaned ourselves on her. We were so beautiful when we stood astride her ugliness... We honed our egos on her, padded our characters with her frailty, and yawned in the fantasy of our strength” (205). However, Pecola’s sacrificial position in the novel also has a more hopeful purpose. Claudia has survived to tell her and Pecola’s story; she has vouched for the unnaturalness of black life. As a consequence she perceives in retrospect that she and the community have failed Pecola. For Pecola, as Claudia says, “...it’s much muchmuch too late” (160).

Morrison’s purpose for writing *The Bluest Eye*, as she recalls, “was to write a book about a kind of person that was never in literature anywhere, never taken seriously by anybody—all those peripheral little girls” (Neustadt 88). As she tells the story of Pecola in *The Bluest Eye*, a carefully

shaped narrative, the devastation caused by black self-contempt—the sense of self as racially stained and defective as “dirty” and “nasty” and “ugly” to use descriptions that recur in the text. In *The Bluest Eye*, a novel contains layers of woundedness, idealization and aggression, Morrison exercises the power of fascination by exposing the racial wounds and shame-humiliations suffered by Afro-American’s in the race-conscious American society.

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Cultural Diversity and Immigrant Identity in Jhumpa Lahiri's *Interpreter of Maladies*

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Abstract

This paper explores the basic themes of all literature is human being such as thoughts, feelings, beliefs and faith. Literature deals with number of sociological concept, movements aesthetically. 'Diaspora' is one of the sociological concepts that we find out reflection in today's literature. Diaspora literature deals with expatriate sensibility. The Diaspora theme focus on the lives of immigrants of their inner and external conflicts in an alien land. It is also highlights some of the issues like cultural clashes, quest of identity and multicultural. Diasporic literature occupies the main role in the literary field. Diaspora has expanded to several meanings refers to homelessness, voluntary or in voluntary migration and a sense of marginality. By this the term Diaspora raises the questions of acculturation, assimilation, the loss of identity.

Keywords: Jhumpa Lahiri, *Interpreter of Maladies*, Cultural diversity, Migration, Displacement, Lack of Communication, Alienation, Expatriation.

Jhumpa Lahiri born in London moved with her Bengali-Indian family to America. Then she settled in Rhode Island. As a child, Lahiri often visit Calcutta, India for visit relatives.

After completing graduate studies, including Ph.D, at Boston University, Lahiri took the literary world in 1999. Her first book of short stories *The Interpreter of Maladies*, won the Pulitzer prize in the year 2000. *The Interpreter of Maladies* was written and published in 1999. It is a Collection of nine short stories. *Interpreter of Maladies* takes its title from one of the stories in the collection. Lahiri's collection of stories explores the emotional "maladies" that affect people and their relationships through Indian Immigrants experiences.

The first story of the book *A Temporary Matter* is the story which heads us out in Lahiri's worlds of *Interpreter of Maladies*. This story shows the cold and harsh realities of the humanity. Here Shukumar and his wife Shoba commits to spend their life together but they are unable to find even a word with each other. It seems to be a common sort of martial life. This story reflects the sense of alienation and loneliness that the emigrants face in a foreign land. The marriage bond which is still considered a religious one in India is slithering down under the pressure of new needs under different background.

When *Mr. Pirzada came to Dine* examines the differences between Pakistan and the United States through a way a family lives and dines with Mr. Pirzada. This story told from the

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perspective of a ten year old child Lilia. It is based upon the time of Indo-Pak conflict in 1971. It is a story of Mr. Pirzada who is professor from Bangladesh and doing research in America. He left his family during 1971 partition and worries of their safety. Mr. Pirzada always looked worried and restless. Throughout the story he feels to be left alone then in the end he rejoin with his family in Bangladesh.

The title *Interpreter of Maladies* itself precisely and tells the story about a family visit to India. Mr. Das family visits India with cultural loss for their tourism. Mr. Kapasi, the taxi driver cum guide of interpreter of maladies, took Mr. Das family to Konarak. Mr. Kapasi's other job is as a translator in a Doctor's surgery. There he explains people's illness to the Doctor who does not understand the language of these patients. A Compliment made guide and tourist share secrets as Mrs. Mina Das confesses about her second child Bobby. At this point the interpreter is silent and see the significance of the stranger. The character Kapasi demonstrates the human misunderstandings and not merely cultural divides can lead to misinterpretation. He is a man who give up his dreo am for his family and who yearns for some interest in his life.

A Real Durwan is the story of Boori Ma, a watch woman of the stairwell in the old building in Calcutta. She was deported from Calcutta after partition. In the story the residents praises Boori Ma for her hard work that she do for them. After a thievery suspicion incident the residents attacked Boori Ma. The people forget her honesty and her truthfulness.

Sexy is the story based on extra-marital relationship. This is a story of an American Indian girl Miranda who is unaware of the martial status and fall in love with married Bengali man Dev. Miranda is sexy by Dev. Love does not mean by sexy rather it means each other's thought. This statement was realized by Miranda when she come to know that sexy is the beauty and smartness and Dev is one for her.

Mrs. Sen's is the story of another emigrant in America whose husband is a professor of Mathematics in a University. Mrs. Sen take care an American boy of eleven years named Eliot whose mother goes to work. Eliot could not connect with her culture activities but he tried to determine his identity. His lack of understanding his mother and his own life is mirrored by Mrs. Sen's frustration in her new world. Eliot feels warmth in her voice and by her gait that he finds lacking in his mother. The greatest tragedy is he cannot relate and share his present sense of her dislocation

The Blessed House is the story of the young Indian couple Sanjeev and Twinkle who have started their life in USA. Sanjeev doubts that if he loves his spouse truly or not. Sanjeev, an executive in a firm has no time to share the emotions and sentiments with her. Twinkle is the student of literature who wanted to treasure the antic monuments whereas hated by Sanjeev. Through this *Blessed House* Lahiri explores the complications in the arranged marriage and the adjustment that has to be in the relationship.

The Treatment of Bibi Haldar is the story regarding a woman Bibi Haldar who has lived her entire life in desolation. It is a poignant story that focuses on the frustrated lady Bibi who suffered from baffling disease which made her family upset and she was left alone to suffer. She found she is going to be death sentenced but in the end she somehow hoe gets pregnant, delivers a baby boy and her ailment is healed.

The Third and the Final Continent is the last story in the collection. In this story the same immigrant themes in the initial stage, an adjustment then he lodges as a tenant with an old woman of more than 100 years Mrs. Croft. She lives alone in her house. Then the narrator left the home and moved to apartment when his wife came from India. Mrs. Croft was alone and her daughter Helen made weekend visit to her. All the time there was a feeling of being alienated. This story encloses moving pictures of life.

Lahiri's stories are endowed with a strong sense of identity to the narrator and their Diaspora experiences. This collections is largely celebrated for its exploration of human relations, communication barriers, isolation and dislocation in relationships.

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Translational Journey and Acculturation in Bapsi Sidhwa's *An American Brat*

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Abstract

This paper throws light on Bapsi Sidhwa's *An American Brat* that chronicles the adventure of a young Pakistani Parsee girl Feroza Ginwalla. Sidhwa delineates the character of Feroza, who adapts an alien culture and experience the stress that occurs when colliding cultural clash. Initially Feroza's conservative attitude and objection towards her mother's wearing makes her family to feel for her. Feroza's conservatism paved a way for the journey to United States of America for a vacation. The journey to United States of America is supposedly a learning process instead it makes her modern. The cross-cultural effects of Feroza makes her Independent, obsessed, powerful, confident and secular. After experiencing the two contrasting sets of civilization. Thus, this paper comments how she acquires self-realization, self-awareness which ironically isolates her from her Parsee culture.

Keywords: Bapsi Sidhwa, Linguistic changes, Religion and Morality, Family structure, Zero Interference, Cross-cultural effects.

Bapsi Sidhwa was born on August 11, 1938 in Karachi in Pakistan, to Zoroastrian parents Peshotan and Tehmina Bhandara and later moved with her family to Lahore. She was educated in Lahore and now a resident of the USA. She felt lonely because she was the only child of the family. Her sense of isolation was accentuated by polio that struck her when she was just two years old and so she was advised to study at home only. Polio had completely affected throughout her life. She married a businessman, Gustad Kermani in Bombay. After five years she divorced and went back to Pakistan. Her personal experience of partition and stay in Mumbai are reflected in her works.

Bapsi Sidhwa is a leading Pakistani Diasporic writer. Most of her novels reflects her personal experience of the Indian subcontinent's partition, abuse against women, immigration to the US and membership in the Parsee community. Sidhwa was the best novelist and won international acclaim for her work and also won several awards for her writings.

This paper delineates the sufferings of the protagonist and a struggle for a accommodation to the alien culture is the major view seen throughout this paper. The protagonist of this novel is Feroza Ginwalla, she is a young Pakistani Parsee girl who is stubborn and very conservative girl in

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Pakistan. This novel partly in the USA and partly in Pakistan. In late seventies, Zulfikar Ali Bhutto is in Jail and Islamic Fundamentalism is growing and spreading like a fire in Pakistan. Feroza, a sixteen year old girl brought up in a Parsee family in Lahore. She was highly influenced by the Muslim government and becomes more and more backward every day. Feroza has stopped answering the phone because *"What if it's someone I don't know"* (10). She objects her mother to wear a modern sleeveless blouse. This made her parents Cyrus and Zareen feel for her attitude. So they decided to send her to USA for three month vacation under the custody of Manek, a graduate student at M.I.T. They believed that *"Travel will broaden her outlook, get this puritanical rubbish out of her head"*(14). The family accepts the decision and Feroza feels extremely happy that she is going to America. Until now she heard about America as *".....the land of glossy magazines, of 'Bewitched' and 'Star Trek', of rock stars and jeans...."*(27). Feroza's grandmother is very cautious of her Parsee community and their values so she instructs her not to get spoiled in America. Throughout the journey Feroza acts according to the instructions given by the elders but as soon as she reached the Kennedy Airport there starts the troubles and it was the turning point of Feroza's life.

First experience of Feroza in United States is her encounter with the immigration official who badgers her and tries to get her to admit that she has come to get married and the uncle is not and an uncle. she ends up in tears shouting that she will go back to her own country. Manek manages and guarantees that she will return to Pakistan when her visa expires. And also she had a terrible experience in elevator for taking a wrong floor. She was rescued by a Japanese man. Feroza's innocence is shown in getting lost in a museum at Boston. She had experienced both sides of America, the rich and the poor.

The Religion and Morality is reflected in Manek attitude in this novel. In the initial stage Manek also feels the same struggle what all the expatriate experience to the alien culture. Manek did odd jobs like selling Bibles which are against the principles of Parsee community. Though he enjoys the company of liberated women but when it comes to marriage he returns to Lahore after four years to marry a Parsee girl, Aban. This reflects the attitude of Parsee religion and morality.

The next problem faced by Feroza is Linguistic change. Feroza decided to stay as a student in America because of its charms. Her parents also permit her to study in Junior College in Twin Falls, Idaho. The character Jo, she was the room-mate and later she became a very good guide and friend of Feroza. She feels the independent life and slowly changes her behaviour in the University of Denver. She completely adapts an American lifestyle. Feroza's complete outlook had changed and everything shows her as a perfect American girl. At a drug store Feroza uses polite expression to a shop-keeper who mistakes politeness an appeal for charity and only Jo rescue her and teaches her to replace the polite expressions of 'Please' and 'May' into an order. Then she learns to drive, drink, dance and use the American slang. Feroza's transformation reaches its climax when she meets David Dress, a Jewish American boy to buy his secondhand car. She falls in love with him and feels that David is everything for her and their love cannot be changed forever. She writes

about her love for David to her parents.

The Eastern family structure is completely different from the western. The news from Feroza shook the whole family so Zareen embarks a journey to America to convince her daughter not to marry a non-Parsee. With the blessing of Cyrus she started her journey towards America. Zareen gets to Houston, She gets shocked when she finds that Feroza live with her fiancé David and a girl named Jo. On the beginning she barely spoke to David then she gets used to American freedoms and she forget her mission to break off her daughter's engagement. Americans doesn't have any restrictions to take decisions. Everyone is free to take decision. There is no interference of any one into the decisions taken by American people. They do not even leave the religion or moral values to interfere in their personal matters. David don't want to ask permission to their parents but Feroza needs to take permission on every level. Zareen finds impossible to convince Feroza as she is stubborn, so she plays a trick on David by asking him to change the community to Parsee and get married in Parsee style. Finally they break up their affair. Feroza at the end decided not to return to Lahore and settles in America. The cross-cultural effects on Feroza made her to realise herself and she wants to enjoy the free life. The cross-cultural experience of Feroza to America changes her into *An American Brat*.

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Breaking the Stereotypes: A Feminist Reading of Chimamanda Adichie's *Purple Hibiscus*

Thasleema Yasmin

Abstract

Adichie's Purple Hibiscus is a feminist work that confronts the patriarchal dominance of papa as evident in the character of mama (Beatrice Achike) who ultimately exposed the African perception of an archetypal woman who keeps dumb even in the face of humiliation, victimization and brutality so as to be perceived as a good woman. We may illustrate that Beatrice Achike belongs to the category of liberal feminism but as events unfolds; she was forced by situations beyond her control to respond and go radical in order to crumble anything that stands in her way to happiness. Efforts will be made to show how African women are rated based on the real and good women as exemplified by Auntie Ifeoma and Beatrice Achike respectively. This paper explores the different aspects of feminism will acknowledge that radical feminism is an off shoot of violence. We shall argue that radical feminism is a radical reaction to dehumanization, humiliation and violence.

Keywords: Chimamanda Adichie, , Feminism, Humiliation, Identity, Stereotypes, Fanatic, Patriarchal society, Victimization , Gender, Africa.

Adichie is one of the contemporary Nigerian writers whose writings offer a promising discussion in postcolonial literature. She was born in Lagos and grew up in the University of Nsukka campuses where both her parents worked, her father as a professor of statistics and her mother as a registrar. Adichie published Purple Hibiscus in the year 2003 and Half of a Yellow Sun in 2006, a collection of short stories The Thing Around Your Neck in 2009 as well as Americanah in 2013. Adichie's works offer an insight of defining and analysing women's writings. She let her female characters tell stories she wants her readers to hear. For instance, in her two novels Purple Hibiscus and Half of a Yellow Sun, the reader hears stories narrated by female characters.

These narrators represent various issues on violence against women. The second novel, Half of a Yellow Sun, specifically discusses the traumas of the Biafran war, ethnic conflicts and religious antagonism in Nigeria. . Both of Adichie's novels, Purple Hibiscus and Half of a Yellow Sun as well as her collection of short stories, The Thing Around Your Neck, are useful in understanding how the mistreatment, deprivation, suppression, and humiliation of women are variously represented in African women's writings.

This paper concentrates on Purple Hibiscus by examining how Adichie treats the theme of violence and its attendant effects in the novel. Purple Hibiscus allows for the examination and

analysis of violence on women in a society occupied by Catholics, traditionalists and also dominated by patriarchal system. Adichie's Half of a Yellow Sun treats themes which are closely related to Purple Hibiscus but with a different orientation because of its content and associated traumatic experience. The Thing around Your Neck has stories which cannot allow for a sustained analysis of violence on women in the manner that Purple Hibiscus does.

Eugene is a male figure, like the Head of State of Nigeria, who uses violence to suppress women, men and children for their own benefits. In, my study I observe psychological violence on characters as a result of violence. I argue that silence is always reciprocal: whoever perpetuates silence is bound to be silenced in return. Hence silence is violence in words, inflicting pain to someone either physically or psychologically. Feminists examine the way patriarchy shapes male texts portraying human male characters as superior and female characters as inferior. Their proposition is to value works of female writers as much as those done by male writers and pay attention to female characters with voice and power to react to social-cultural problems in society. The novel portrays male characters as perpetrators of violence on female characters in Chimamanda Ngozi Adichie's Purple Hibiscus. The novel uses a female character Kambili who is the main character to tell the story.

Kambili is a fifteen year old girl when the story begins who later on grows older. Second born to Eugene and Beatrice and a sister to Jaja. Kambili has been raised in a Catholic background, is very obedient to her father, submissive, and attentive to whatever is happening in her life, her brother's life, and mother's life, as well as other people's lives. Although she lives in Enugu, Kambili gets to know, during Christmas, some of her relatives in Abba, for instance, Ifeoma her aunt, her cousins Amaka, Obiora and Chima, and Papa-Nnukwu, her grandfather. In Enugu, Kambili falls prey to her father's violence and witness's violence on her mother as well as violence on her brother.

Kambili begins the story with the phrase, "Things started to fall apart at home," (Adichie 4). The phrase signals that something which was intact is about to disintegrate, thus drawing the reader's attention to finding out why "things started to fall apart at home". Through flashbacks the reader is told of the past in relation to the present. What is about to fall apart in Eugene's family is the family, falling from the recurrent violence perpetuated by Eugene. Elements of intertextuality in Purple Hibiscus are evident due to allusions to Chinua Achebe's novel Things Fall Apart. In Purple Hibiscus, the phrase, "Things fall apart" is a guide in the analysis of how violence contributes to the falling apart of Eugene's family and the societies of Enugu and Nsukka and it also forces the reader to think about what could have been.

Eugene expects his children Jaja and Kambili to be faithful servants of Catholicism who excel at school. In the process of moulding children's future, Eugene uses violence to force Kambili and Jaja into following religion as a reference for a decent life. Consequently Kambili is

observed suffering at the hands of her violent father who expects maximum obedience from her. Kambili, while telling the story provides scenes which are fraught with suffering. Her first experience of pain is associated with “tea” a beverage she is normally given by her father. Eugene shares the drink with his family often because it creates a special bond among them. But the tea Kambili gets is very hot and burns her tongue though she enjoyed it too. Kambili and Jaja are asked to have “a love sip” and yet the love is full of violence.

Kambili is also mercilessly scalded by her father Eugene when he finds out that his children had stayed in the same house with a pagan (Papa-Nnukwu), who happens to be Kambili’s grandfather. The children, Kambili and Jaja had gone to greet their aunt Ifeoma in Nsukka when Papa-Nnukwu is brought by Ifeoma from Abba so that Papa-Nnukwu can receive medical attention. Eugene, with fury, rides to Nsukka to pick his children to protect them from heathenism. Back home, Eugene tortures Kambili by soaking her feet in hot water which he spill onto her feet. Beatrice is a mother to Kambili and Jaja, a wife to Eugene and sister-in-law to Ifeoma. Beatrice, as a wife, is obedient to her husband, Eugene.

She follows her husband’s religion (Catholicism) as a member of Our Lady of the Miraculous Medal prayer group who meet for prayers in Beatrice’s house. She is a protective mother although powerless before her husband. Beatrice’s concern for her house is to make it shiny and beautiful, and thus she decorates her home with figurines, which she polishes daily. Since being married to Eugene, Beatrice endures untold suffering at the hands of her husband. Beatrice’s sister-in-law, Ifeoma, consoles Beatrice morally and the two mothers share many stories although Beatrice is an uneducated house-wife. Beatrice and Ifeoma, as sisters-in-law and mothers, also develop a connection with their children so that they can know each other and enjoy teenage life.

When the narrative opens, Beatrice’s figurines are broken by Eugene’s heavy missal in his attempt to hit their son, Jaja, for not partaking communion at the church during the Palm Sunday. The number of thuds Kambili hears in her parents’ room can be connected to the way Eugene hits the figurines and breaks them. The blood she loses accounts for her numerous miscarriages after being pummeled by her husband. Eugene sadistically ignores the pain and suffering of his wife. Eugene aspires to be recognised as a strong, wealthy, religious and feared man in Enugu. His obsession also blinds him to his excesses; he acts violently to his wife regardless of the destruction he causes in her life. Eugene believes he is a good husband, without observing his deeds. As a Catholic, he cannot even marry another wife but he blinds Beatrice to accept battery as a normal part of her existence.

Beatrice is conditioned by her husband to always wait for his daily needs despite the abuses she experiences. Eugene does not assist his wife to hold a business, thus subjecting her to a life of servitude. She remains isolated and can only share her pain about Eugene’s violence with Ifeoma. The village members (umunna) discussing Beatrice inability to bear children, are blinded by the way how patriarchy operates. Patriarchy always favours men to justify its existence onto women’s

lives. On the whole, the violence Beatrice suffers at the hands of Eugene are horrific and inhuman as they are inescapable. At the end of the narrative, Beatrice suffers from a mental breakdown after poisoning her husband. Beatrice is psychologically disturbed after committing the worst possible offense of killing her husband. After poisoning her husband, Beatrice is devastated. It is evident that Eugene's extreme violence and insensitivity to the needs of other members of the family has driven them to the edge of murder.

It was discussed that violence on these female characters destroyed their lives by suppressing their voices, injuring and developing vengeance thoughts to the victims. This study also examined how male characters are victimized by their violent actions which thereafter wind up destroying the entire society in the process of vengeance against the perpetrators of violence. Feminists point out that in most cultures throughout history men have received more opportunities than women. In the modern era women have numerous opportunities yet their voices are denied.

The refutation of women's voices and equalities lead to the strong persuasion power in her and it is replicated as feminism. Women play an important role under the decree of men. She becomes a slave by accepting the master's commands and a "true feminist" is someone who recognizes that men, just like women, are trapped within the patriarchal roles that society has placed on them and to be freed from racial inequity. Black women's physical experiences as members of specific race, class, and gender groups as well as historical events on women subjugation necessarily play significant roles in the world. Adichie, therefore, aims to battle stereotypes of women.

Many of the writers have written analytical articles on the representation of violence such as how religious hegemony silences characters; discovery of women's voices; measures women take to free themselves from male perpetuated injustices; the need to free oneself from dictatorship; and the legacy of colonialism in Chimamanda Ngozi Adichie's Purple Hibiscus. However the issue of violence on women and its effects to characters has not received as much critical attention hence allowing me to conduct this research. There is a need to critically analyse the extent to which the novel not only represents violence on women but also gives it prominence as a dominant theme.

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The Identity of Oppressed People Described Through the Novel *Untouchable* by Mulk Raj Anand

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Abstract

This article focuses on the unjust system of oppression through Mulkraj Anand's **Untouchable**. The novel explores the idea of domination and Casteism by protagonist Bakha due to their identity as sweepers. As a suppressed caste they faced untouchability in this universe. Humans express the purity as a shame towards these people who are alienated for survival. Mulkraj Anand reflected on their status with symbolic gesture of water, food, etc. The casteism shows class inferiority even through their personalized works. Bakha represents the marginalized as outcaste people. This paper explores the social alienation that exists in the form of casteism.

Keywords: *Untouchable*, casteism, Alienation, Domination, Survival, Marginalization, Outcaste.

This paper deals with one of the social issues in the society namely caste system. This novel completely explores how outcaste people suffered. This article focuses on voice of outcaste people portrayed by Mulkraj Anand in the novel **Untouchable**. The caste system in India was divided into five categories. The Brahmin were considered to be priests. Second category Kashtryia is called Warrior community, and then third category Vaisya is called as merchant and landowner community. Fourth category the Sudra include commoners, peasants, servants, The last category is called as outcaste people described as untouchables who were all called as outcaste people were described in untouchable who are all street sweeper, latrine cleaners and professionally divided as suppressed categories in the society.

The identity of oppression is revealed by suppressing outcaste people. This was the major theme which is explored in the novel *Untouchable*. Mulkraj Anand was notable for depicting the lives of the outcaste people in traditional Indian society. One of the pioneers of Indo-Anglican fiction, Anand's notable works include *Untouchable* and *Cooly*. His notable award are Padma Bhusan, Sahitya Akademi award 1971. *Untouchable* is a novel by Mulkraj Anand published in 1935. This novel was the author's main reason for her aunt's own experience when she had a meal with a Muslim woman. She was treated badly. She was an outcaste person. This was main reason for Anand to write the novel *Untouchable*. Mulkraj Anand through the novel explained mainly eradicating caste system in the novel. Mulkraj Anand created a fiction town of Bulashah. In this novel the protagonist Bakha is son of Lakha. His duties included cleaning latrines. Outcaste

people were living in separate places and they did not mingle with others and they lived in outcaste colony. In protagonist Bakha's day-to-day he suffered. They were not educated they were outcaste people. They were not educated people. So they were called as oppressed people. Bakha day to day life duty was cleaning the latrine regularly. The Lakha was a sweeper and that was the first job done by his son. Only outcaste people were doing this cleaning job and high class people did not do the work of scavengers. In this the gap between high and low was revealed. The identity of the oppressed people after independence also continued in our society. The outcaste people were economically very poor and below the poverty line. Bakha was not interested in cleaning duties. Bakha ignored his father but eventually got up to answer the demands of high caste man. At first Charat Singh gave a lengthy aggressive speech in the novel because Bakha was doing cleaning duties and this was not accepted. Later he gave a gift and hockey stick.

This novel has been supportive of outcastes people by one character charat singh . the charat singh was not believe in high caste and low caste then charat singh have lack of faith in untouchable for upper caste people is water is no matter because they are very fortune and can get water easily .The opposite to the lower caste people they toil a lot of they can not get water easily . On a situation Sohini she was sister of Bakha , unfortunately there is no water in their house . Sohini went to fetch the water from well . At that time she had already very big line where out caste people waited to fetch water and Sohini also joined the queued guloba stopped sohini finally outcaste people waited for long time , but they could not fetch water from the well. Pandit kalinath helped sohini to fetch water from the well . this was main concept in the novel , where outcaste people were neglected to fetch water ,even if they water touch that water became polluted . Pandit kalinath tells sohini to clean temple . but sohini says that she would keep the water at house and then do the cleaning work . Though she was assigned the work to clean temple .She could not enter the temple .Instead she could clean the courtyard. This also reveal the major theme which mulkraj anand project that out caste people were neglected by upper-class people by all the means of day to life.

Pandit abuses Sohini. Pandit was a priest at temple, he ill-treated Sohini. Sohini as a outcaste person could not even claim her own identity and right . This was miserable condition of the outcaste people .They were traded bad by upper class people. Bakha went to candy shop , he went to buy cigarette and candy . There shopkeeper gave cheap product to Bakha, because Bakha was uneducated and could not enquire about the product. The shopkeeper also treated outcaste people as low persons. Muslim vendor was wandering around the street and selling things. Unfortunately Bakha touched the vendor. So he put down all the things because Bakha was an outcaste person. The vendor humiliated Bakha and beat him. This was the condition of the outcaste people in the society.

Bakha was playing hockey and he put the goal. That was not liked by opposite team. So they started throwing stones and hurt him. While throwing stones, a small boy came in between

and Bakha with a kind heart saved the boy from getting hit. But the small boy's mother accused that Bakha planned to kill her son .This was the situation of outcaste people in society.

“And they can do that soon, for the
First thing we will do when we
Accept the machine, will be to
Introduce the machine which clear
Drug without anyone having to
Handle it – the flush system. Then
The sweeper can be free from the
Stigma of untouchables and
Assume the dignity of status that is
Their right as useful members of a
Casteless and classless society.”

Iqbal Nath Sarshar, p.302.

Mulkraj Anand said that he drafted this work to eradicate suppression and poverty. This article throws light on the development of outcaste people lifestyle. In the society all the people are equal in identity, race, color, etc. There should not be any biased or negative view on oppressed people. This article focused on the equality of people in all the levels. This status of oppression can be changed through education. If people were educated to treat all equally then there would not be slavery, poverty, etc.

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Liberation and Emancipation: A Feministic Study of Taslima Nasrin's *French Love*

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The servitude of women under patriarchy is a very common subject all over the world. Many women novelists in English have emerged as major writers in the recent time. They have presented different theme like clash between tradition and modernity of woman's struggle for emancipation. They explore the existential predicament of the suppressed women in a patriarchal society controlled by rigid traditions and limitations. Being a woman they understand and express the inner feelings of the subdued women with their feminine sensibility and psychological insights. They present their protagonists as vibrantly alive in terms of feelings, intellect and emotions. They depict such women who have been suffering from the dawn of male civilization. They have been oppressed in the name of gender, ignorance, insufficiency. They are manipulated by physical powers of men. Alfred Tennyson echoed his voice through his poem *The Princes*:

Man for the field and woman for the hearth
Man for the sword and for the needle she,
Man with the head and woman with the heart;
Man to command and woman to obey
All else confusion. (30)

Taslima Nasrin is an award winning writer and human right activist. She is known for her powerful writings on the oppression of women and her criticism of religions. Nasrin is undoubtedly a feminist, rational and secular humanist writer who criticize and transcends the traditional boundaries, rebels against religious atrocities and regressive social norms. Nasrin focuses on the hidden life of woman. Nasrin's novel *French Lover* depicts the story of the patriarchal control exerted on the protagonist, Nilanjana by her father, her husband Kishanlal and the domination of friends and lover. The novel *French Lover* focuses on the predominant thematic concerns of Nasrin as a feminist. *French Lover* is her medium to convey her views on various sociological, political issues which encompass not only the fate of any nation but also the women of everywhere. The analysis focuses on the failure of marriage in the case of various individuals, especially all the chief characters. Nasrin may be construed as justifying the frustration of Nila at her shabby treatment by Kishanlal and subsequently abandoning her husband. When Nila speaks on behalf of Nasrin, she justifies her liberated escapades as the result of the lack of real love or affection in her husband's attitude towards her and his former French wife.

Taslima Nasrin combines both fancy and reality to weave the novel which is more or less precise painting of the world at large with pictures of human beings who live to suffer under the sun. It may also be noted that in this novel the author pursues the theme of male-female encounter, which assumes a rare depth and validity. It may be concisely summed up as man-woman relationship in the context of marital and extra marital relationships. In the marriage of Nilanjana and Kishnlal is disharmony between two individuals of different tastes and feelings as in the family of Sunilda and his wife. Chaitali, Benoir and his wife tells about a woman who is willing to give her husband to another woman for the sake of love. Monique Mathew, the French citizen turned Indian, after marrying an Indian, travels from France to India in the hope of living with her loving husband forever. But destiny decides differently. Though she is a lovely and vigorous person and has married a Bengali much younger than her she gets a divorce. In the relationship between Nilanjana's mother Molina and Anirban, Destiny snatches Molina away from Anirban. Nilanjana's mother has been neglected for long and there is no treatment for her disease though her father Anirban is a doctor. In Nilanjana's opinion whatever treatment Anirban might have given to his wife was a pretence to she was getting treated by doctors.

Danielle, a French citizen, has a very bitter childhood to recall. Her father had raped her; she has suffered bitterly many times because of the sexual vulgarity of the people around and, ultimately, she turns into a homosexual. Nila's relationship with Sushanta, the high caste Brahmin of Calcutta, exposes the infidelity of a love that fails before marriage and also the pre-marital illegitimate sexual life of an Indian girl on Indian soil. The girl marries Kishanlal with thousands of hopes and dreams:

Nila had her share of dreams about hard life sustained only on love. Perhaps every Bengali was born with that desire" (Nasrin, *French Lover* 19).

On her first trip to Paris, Nila meets the Dutch lady Gabriella; she is forty three and has been buying fabric from India and taking it back to sell in her country. She makes a good profit in her trade of selling plate, jewellery, incense etc. In the Western culture the woman takes her relationship with a man perhaps in a very light way and there is nobody to talk about her. But, in Calcutta, if a woman flirts with a man her life is considered to be doomed and there will be no man to marry her and that is why a man like Kishanlal has had to travel from France to marry the girl Nila when Sushanta jilted her.

On her second trip to Paris, on board the flight, Nila meets Benoir Dupont, who is two years younger than her. Benoir can sense that Nila is like a reckless refugee. He is very cautious about his every move towards this newfound comfort. In Nila's Indian tradition, sex is admissible

only in the context of love and affection. But, in Benoir's culture, one can have sex with someone without loving her, depending on the circumstances. Benoir has just happened in Nila's life.

According to the Indian tradition, a relationship is deemed to last for ever and to keep the concerned people happy, while encounters, where a man and a woman meet each other and find themselves indulging in certain actions (sexual) end only in unhappiness, regret and reproach, with no possibility of a compromise and happy solution. Because Nasrin's women characters are all dominated by emotions, they are not ready to tune themselves to the domestic sphere ruled by man. Nasrin wants to show that her women characters have liberated themselves from their subordinate status. Baker Jean Miller, in *Towards a New Psychology of Women*, says:

Most women do have a much greater sense of the emotional components of all human activity than most men. This is, in part, a result of their training as subordinates; for any one in a subordinated position must learn to be attuned to the vicissitudes of mood, pleasure and displeasure of the dominant group. (Miller, 19)

Nila's decision to break away from the mismatched marriage and her refusal to accept the life offered by Benoir and her self-discovery as an individual reveals that a female self can discover as an individual if it really wills so. The journey towards her emancipation is not easy even after cutting off the access of dominated bound. Nasrin introduces Nila as an apostle of the liberation movement, advocating freedom from the tradition bound Indian woman. She develops homosexual relationship with Danielle, who had been raped by her own father when her mother was out of home. Nasrin generalizes her opinion and makes the reading public aware that the liberation of women should start from one's own mind.

It is a universal fact that the tradition and custom of any nation demands marriage as the legitimate institution to organize a family, the core part of which is centralized in a man and his wife. Love and affection seem to be the password for emotional attachment and adjustment for a happy married life. A couple of two different temperaments, if united in marriage, find it a difficult relationship wherein the mutual adjustments and tolerance towards each other get dissolved in an atmosphere of bleak disheartedness. Though there is much talk about woman's liberation it is a truth that society expects a woman to make compromises to keep the family intact and happy. Meena Shirwadkar, in *Image of Woman in the Indo-Anglian Novel*, says:

Marriage is an obligation for womanhood but it makes a demand on woman .She is expected to go through a long process of learning what she has to learn in order to adapt herself to her new environment" (Shirwadkar, 60).

The institution of marriage, with all its expectations, falls heavily on a woman. However, when it becomes a battlefield between two egoistic individuals who are not ready for compromise, it proves that the fittest can survive; the strategy of survival varies from woman to woman; when she succumbs to the internal pressure of her own self and the external pressure from the society she either commits suicide or loses her identity. The brave one does not want to make a compromise and comes out of the shackles of the union. Nasrin's protagonist Nila proves a brave character and she wants to retain her individuality against the destructive forces that threaten her identity as an individual and as a woman since marriage subjugates her. Through the character of Nila, Nasrin portrays the inner struggle of an artist to express her feminine urge for self-expression.

The novel makes one conscious that Nasrin is not only writing about her female protagonist Nila, who is a victim of the institution of marriage and identity crisis, but through Nila, also about other women who are subjugated and enslaved. Kishan never understands the identity of Nila. Women have faced identity crisis, but the crisis seems to occur mostly because of the control men exercise over women. A crisis in one's identity leads to a heightened sense of alienation. Nila leaves Kishan's home. Nasrin generalizes Nila's experiences as a subjugated woman and the subsequent trauma she undergoes and her successful exit as an individual to raise consciousness among women in general.

But in Consciousness Raising, the point of sharing information about personal life and personal experience was to connect these into something that could transcend the personal. A crucial function of CR was to connect the personal with the political. Once shared in a small group with other women, individual pain and suffering appeared in a different light. (Milkman 36)

Danielle and her lesbianism represent western freedom, which means she is emancipated, free from all restrictions. The society at large is still ignorant of such vulgar and gruesome homosexual relationship assaults on women though it is a land of "equality", but she revolts against these atrocities by transforming herself into a lesbian to get a female identity.

To sum up, in *French Lover* the story revolves not only round the Indian bride how becomes a liberated woman afterwards, but also on the less fortunate women who are considered objects of sex and gratification as many women in the developing countries. The indiscriminate sexual subjugation under different men and the frustration and the self-pity at the inability of her own self to avert such pathetic situations and at the selfish nature of the men in her sexual encounters, the betrayal of her beloved husband friend and lover enlighten Nila, the innocent and ignorant dreamy bride into a hardcore feminist. Nasrin's strength as an analytical writer is revealed as she speaks sometimes through the characters within the frame and many times like an objective

chorus. She wails from the periphery of the entire string of incidents. The author makes her characters live and suffer at various places of the world, kindling the imagination of the sensible readers to recognize that the plight of women is the same throughout the world. Her characters fly from East to West and West to East, with the hope of enjoying bliss through marriage, which is not to be. Almost all the women characters suffer sexual atrocity. It may be not necessarily from unknown men but the men of their own family and men who happened to be their friends. Pathetically enough, sex does not distinguish a daughter or a friend, Nasrin generalizes the plight of women by introducing various women characters in parallel situations where in the experience of one woman happens to be that of other women. Ultimately the culmination becomes the liberation or emancipation of women from men. This may be like Nilanjana leaving her husband to live with her friend or like Danielle leaving her father to live alone in the company of friends of her own. The heroine removes herself from her family and her husband because she feels she has an identity of her own that cannot be related to anybody else.

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Moral Values in Literature

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Introduction

Moral Values in Literature interesting to note that a higher relationship exists between knowledge of facts about social problems and ability to defect which analyze information concerning those problems that exists between intelligence and ability to defect information. Students who were taught the unit on information were enthusiastic about they did. Moral values are very important in life. Moral Values readers make judgments on which is right and wrong on a certain qualities, virtues, and principles. Honesty is a virtue which is upheld by all societies. Moral Values on literature are the standards of good and evil, which govern an individual's behavior and choices. Individual's morals may derive from society and religion or self. Literatures generally apply moral values to justify decisions, intentions and actions, it also defines the personal character of a person. An individual with high moral values typically displays characteristic of integrity, Courage, respect, fairness, honesty and compassions.

Definition of Moral Values

Moral Values refers to a set of principles that guide an individual on how to evaluate right versus wrong.

Definition of Morals

Morals are principles and values based on what a person or society believes that about the right or acceptable ways of behaving. When individual is dealing with capable of distinguishing between right and wrong.

Definition of Values

Values of a person or a group believes that they think Moral Values are important in life they tend to live their lives by such values as guiding principles. A principle, Standard, or quality considered worthwhile or derivable.

Discussion and Interpretation

Moral Principles or Values:

- Truth worthiness
- Respect
- Responsibility

- Fairness

Truth worthiness

- Work with little supervision, yet seek guidance as needed
- Be honest, reliable, and ethical in all dealing
- Refuse to steal, misuse or abuse any books and contents.

Respect

- Value and honor all people
- Respect the dignity, privacy and freedom of all
- Use good manners. Be courteous and polite
- Listen to and communicate openly with others
- Be friendly and cooperative.

Responsibility

- Show initiative, pay attention to detail, Pursue Excellence
- Be Loyal
- Strive to improve abilities, learn new skills and take on broader responsibilities
- Be accountable. Fulfill commitments, persevere.

Fairness

- Prioritizing in the order with the liberal principles
- Fair equality of opportunity and the different principles
- Be free of bias, jest, without favoritism or prejudice
- Use tact and courtesy
- Share ideas and skills with others.

Sources of Moral Values in Literature

- Religion
- Scientific Literature
- Law
- Culture

Religion

Religion is the greatest source of Values. Religion also teaches us how to behave and acts as an unconscious policing action. The Religion frequently, it not exclusively, involves the study of verbal text, the discipline is even more bound with the study of literature both disciplines entail the deepest and most wide, ranging engagement with the analysis of language, and this engagement implicates all the concerns of the human sciences.

Religion and the attitude to religion has been a strong stand in fiction, for religion into every sphere of life-bearing, workshop, rituals, birth, marriage and death, as well as the workplace, the social system, and the caste attitudes. It is also reflected philosophical beliefs and thus encompass the personal, the interpersonal and the socio-political sphere. Religion and fair have often been written about in other cultures, but in Indian writing it has acquired a political connection much more than a relationship between the individual and his god.

Scientific Literature

It is another source of values, actually Science's main objective is to prove certain facts. Scientific literature is the principal medium for communicating the results of scientific research and as such, represents the permanent record of the collective achievements of the scientific community over time. This scientific knowledge base is composed of the individual "End products" of scientific research and discovery and continues to grow as new research build on earlier research. Scientific literature computing he scientific knowledge.

It involved two Basic Categories

i) Primary Literature

Publications that report the results of original scientific research. These include formal paper, conference papers, monographic series, technical reports and theses.

ii) Secondary Literature

Publication that emphasis and what is known on specific topics. These include reviews, monographs, textbooks, handbooks and manuals.

Law

Law literature is often divided into two strands. "Law in Literature" and "Law as Literature" The "Law in Literature" Strand explores representations of law in poems, short stories, novels and other literary tents. "The Law as literature" Strand analyses legal texts through the lens of literary theory. Examining the relationship between literary criticism and legal criticism, and between literary theory and legal theory. This is how works of literature and literary theory might enhance our understanding of law. This is representations of law and legal institution in fiction, the role of storytelling in law, rhetorical and legal change. Reading will be comprised of literary and legal tents as well as scholarly works on law literature.

Laws are rules of conduct, approved by legislatures that guide human behavior in any society they codify ethical exportations keep changing when new evils emerge. But law cannot cover all ethical expectations of society.

Culture

Culture refers to a set of values, Rules & Standards transmitted among generation & acted upon to produce behaviors that fall within acceptable limits. These rules & Standards always play

an important part in determining values. Real culture refers to the values. Real culture refers to the values and norms of a society actually follows, while ideal culture refers to the values and norms that a society professes to believe. Cultural values have many customs, rituals conventions, styles and fashions which are remain in the core culture.

The Values hold supreme position among them. These values give a shape to the culture and the society. Culture values to give respect for elders, kindness to the young, telling truth, tolerance, Sacrifice, generosity are our culture values.

Conclusion

This study has effectively demonstrated the positive impact of prose literature as a major tool in enhancing students acquisition of moral values. The opinion of this research work is well and literature. Moral Values are a type of law defined by the culture, society or other factors to guide individuals on how to or not to behave in daily life. Development of moral values varies with the environmental exposure in societies. Each society should strive to uphold good moral values. It is very important for us as human beings to bear good and solid moral values like helping others honestly, righteousness, decency and even self decency.

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Evolution of Human Values from 17th Century to 19th Century with Reference to Arnold and Donne

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Abstract

This paper attempts to present Matthew Arnold's lucid picture of human relationship in Victorian era. This paper comments the social, religious and moral values of his period discussed by him in his works. This paper compares and contrasts the writing of 17th century with 19th century England in terms of T.S. Eliot's Dissociation of Sensibility with special reference to Arnold's To Marguerite: Continued, it brings forth the poet's yearning for the selfless individual and society. In addition to that, it also analyses the human deterioration and its root cause by comparing Arnold with Donne. Thus, by the depiction of current day corrupt society, this paper shows how human values devastated through the evolution of time till now.

Keywords: Arnold, Donne, human values, isolation, sadness, self-centeredness, corrupt, indolence, evolution.

Literature is considered as the mirror of human life, where life is filled with many values and morals that makes it perfect. Literature often showcases the human values, social values, religious values, cultural values, moral values and spiritual values through various works. Values are nothing but the socially approved desires and goals that are internalized through the process of learning morals, practicing loyalty, conditioning freedom and socialization of environment. Good values are the spontaneous manifestations of a character and values around our actions, desires and ambitions that causes no harm to others in its process. This no harm attitude and behavior is what a society considers essential for coexistence, order and general well being. An American poet Robert Frost rightly says in his poem *Mending Wall* about the making good relationships with neighbors which seriously help to develop good values in mind. He says thus,

“I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.” (Lines 12-15)

These good values add meaning and foundation to the distinguishable well behaviors of man on earth. Social values are practiced right from the neighboring community which is a basic unit of a society so getting acquainted socially simultaneously takes one to a national community

and thus to the world. Values are totally sorted out from religion whereas religion is based on some moral principles. The core intention of all religion is to ensure the welfare of human beings and preach good way of life and bind human beings together. The basic duty of Moral values is to govern an individual behavior or choice in life. Generally, human values are acquired as a part of cultural or traditional evolution. Society plays a predominant role in deriving an individual's behavior. To study the whole of the evolution of human values, it is necessary to learn it from the beginning. Since it is a long process, this paper analyses the human values of Victorian age with metaphysical age and paves a way to study the evolution by serving as an instance.

Writers of these ages shares different themes and ideas in their works. Isolation, devastation and fragmentation of society are the major themes of Victorian era. Almost all the works produced in this period witnessed any one of these themes. There are many writers who bring the picture of Victorian age into readers mind. Matthew Arnold is one such writer who vividly shows the condition of Victorian England. For this extraordinary quality, he is glorified as a sage writer. All his poems and essays address some or the other social issues which are highly predominant in his contemporary society. His *To Marguerite Continued* is an apt example for this kind of poetry. In this poem, he depicts the pathetic human relationship and the loss of faith and love among human beings. It is evident through this poem that in the Victorian era isolation and disconnection of man is at the peak. Arnold exposes his sense of loneliness in this poem. He feels thus,

“yes! In the sea of life enisled,
With echoing straits between us thrown,
Dotting the shoreless watery wild,
we mortal millions live *alone*”. (Lines: 1-4)

Arnold shares his sense of isolation by picturizing Man as an island. Through highlighting the word ‘alone’, he proved his subtlety in conveying the sadness of feeling alone in the society. All the enumerated values like human values, social values, religious values, cultural values, moral values and spiritual values are devastated because of rational thoughts and advancements in technology which are emerged due to scientific beliefs. Science gave a long shift to humans to understand the values in different perspectives. Charles Darwin’s *Origin of Species* is an inevitable work published during the Victorian age as it proposes scientific beliefs denying spirituality. Man has undergone a serious drastic change in moral and spiritual aspects after the publication of Darwin’s book. Man believed in God and thought God as the center of universe. He firmly believed in the existence of God and worshiped God whole-heartedly. But after the publication of the book man started questioning the God and his existence because science came up with strong evidence that the human race was not created by someone but it was evolved due to the method called ‘Natural selection’.

Arnold’s *To Marguerite Continued* is a response to the famous line from John Donne’s *Devotions upon Emergent Occasion* (1624), which has 23 meditations totally. Out of which the

meditation xviii (Nunc lento sonitu dicunt, morieris) is taken for special reference. In this piece, Donne claims that, “No man is an island”. (PP 33)

Donne says that, every man in this world is connected to every other human in some or other way. Each man is a part of entire human race. Oneness and togetherness are celebrated and depicted in Donne’s work which contradicts Arnold’s ideas of human values. One’s perception on human values varies according to the social norms of the society and it could be well understood by reading the contradictory variations of both the writers.

It is firmly believed that, social condition, human values, human beliefs of a particular period will be reflected in the works of that particular age writer. In 17th century Donne has spoken about human oneness with other. In 19th century Arnold has spoken about the human distant with other. Human values had been totally changed through the evolution of time. In English literature, writers in the enlightenment age showcased their intelligence and logical thinking with extreme prominence in their works. Whereas, the romantic age writers, ornamented their works with emotional aspects. Finally, Victorians and modernists tried to fuse thoughts with emotions in their works. It is best explained in the term ‘dissociation of sensibility’ from T. S. Eliot’s *Metaphysical Poets*. He states that the amalgamation and unification of thought and feeling is seen in poetry of Donne and other metaphysical poets. Enlightenment, romantic, and early Victorian writers lack in unification of sensibility and suffer from dissociation of sensibility. There is always a clash between faith and reason. When human starts thinking rationally and goes beyond the technology development, he automatically starts lacking in humanity and human values. This poem is one such evident to showcase the destruction of humanness.

According to T. S. Eliot, after metaphysical poets, unification of sensibility is seen in late Victorian and modernist writers. In this poem Arnold expresses his desire for connection among the people which modern society lacks. He yearns for the humanity which is least in human hearts. He desperately wishes for the human values which are lost in terms of technological advancement. Human deterioration takes place in all aspects like human values, social values, religious values, cultural values, moral values and spiritual values. Current society is filled with self-centered mentality and it renounces selflessness. Now a day man least bothers about human values and becomes egotistic in nature. Human mind and heart filled with greedy, corruption, intolerance, isolation, narrow-minded, stress, irresponsibility, indolence and least concern for environment. Man runs behind money, power, wealth but they fail to concede the importance of humanity, oneness with others and kindness. This is well described in Thomas Gray’s *Elegy Written to the Country Churchyard*,

“The boast of heraldry, the pomp of pow’r
And all that beauty, all that wealth e’er grave’
Awaits alike th’ inevitable hour
The path of glory lead but to the grave” (Lines: 33-36)

Thus, the evolution of human values is studied from one age to another with the special reference to Arnold and Donne. Though Arnold just responded to Donne's views, it gives the modern readers a great understanding of value shift from Metaphysical period to the Victorian era. To be more specific, the analysis was made based on T. S. Eliot's ideas who in turn was a modern critic. So, the evolution was studied from Donne to Arnold in a modernist's point of view.

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Dehumanization and Hideousness of War in Wilfred Owen's *Strange Meeting and Futility*

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Abstract

This paper is an attempt to Dehumanization and Hideousness of war in Wilfred Owen's *Strange Meeting* and *Futility*. Owen depicted war as a horrifying, Wasteful and futile action of the poem was expressed through the plight soldiers. In a pessimistic tone Owen state that the war would destroy the landscape and erodes the natural solidarity between human beings and turning mind of the people friendly manner into mortal enemies and it also robs the lives of the soldiers who fight for their nation with their fullest capacity. The trauma of war lingers even after the battle is over. This paper delineates the hater of war only as a soldier who sacrifice their life and seen it brutality, futility and stupidity. Analyzing the lines of Wilfred Owen this paper tells the absurdity of war and also the terrible truths like loss of dives. Moreover, this paper relies on the respective studies and also his silent protest against war.

Keywords: Wilfred Owen, *Strange Meeting*, *Futility*, Soldier, Sun, Horrors of war, pity of war, Death, Meaningless.

Wilfred Edward Salter Owen (18 March 1893 – 4 November 1918) was a English poet and soldier. He was one of the leading poets of the First World War. His war poetry on the Horrors of trenches and gas warfare was heavily influenced by his mentor Siegfried Sassoon, because of this influence his poems majorly set in war and tragic death. His poetry can be understood in terms of warning and protesting against war. In general the aspects of social, political, emotional and imaginative scope are tackled in narrative, descriptive and didactic terms of Owen's war poetry.

This paper deals with the poems of Wilfred Owen's "Strange meeting" and "Futility" . From the tittle itself we can understand the pessimistic view of Owen. Owen's good number of poems were written between 1917 and 1918. The major ideas and themes in these poems are included in the subject of war itself, pity, tragic death, horrors and protest against war. He was talented in composing his war poems, for he added unique artistic method that his poems were characterized by Owen expresses a distinguished outlook in using his poetry as a testimony. He utters the realities of the calamitous events of war, such narration seeks to give the real picture of evilness of war and warn people implicitly and sometimes explicitly against war.

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The war experience launched his imagination and completely captivated his mind. His imagination is so active to respond and create a sense of responsibility towards various public categories all around the world. Owen's mind highly inspires him to choose his subject of war. The imagination of Owen was saturated with horrors and bloody war pictures. It seems that the life, background and family, along side the military service have had largest impact on developing his imagination.

*“Think how it wakes the seeds
Woke once the clay of a cold star.
Are limbs, so dear-achieved, are sides
Full-nerved, still warm, too hard to stir?
Was it for this the clay grew tall?
O what made fatuous sunbeams toil
To break earth's sleep at all?”*

This paper explores Owen's anger towards the waste of life. This poem “Futility” powerful evokes the pity of war with its anger and simultaneously tenderness of those who suffer. Owen's passionate response to the inability of the sun to rouse the soldier spills over into questioning the meaning of life itself. The fact that the sun, gave the life and light is incapable of bringing life back to what was once a warm, strong body makes Owen question its power. The sun is personified as ‘Kind’, a human characteristic given to an inanimate object whose warmth brings benefit. In the further stanza Owen associated sun with the whole act of creation and generation. These are the positive diction seen in the first stanza of the poem. In the later stanzas Owen had used the negative dictions to express his feelings and ideas about the futile efforts of the sun. He finally he condemns the sun itself as ‘Fatuous’ a word not dissimilar to the ‘Futility’ of the poem's title as both means useless. The sun which brings warmth and a new life is perceived as helpless in the face of the destruction of humanity. Owen with a heavy heart . He stated that this precious life has been wasted by the war and nothing can regain the soul once it gone from the body. Finally he concludes with the poem in a mood of anger and despair.

*“Strange friend,” I said, “here is no cause to mourn.”
“None,” said that other, “save the undone years,
The hopelessness. Whatever hope is yours,*

In the poem “Strange Meeting” the narrator starts with a note of imaginary journey to the underworld speaking with the spirits. The narrator meets a spirit of a soldier's whom he had killed in the battle field. They were enemies during battle life, but they have become friends in hell since they had no choice rather than being a killer and a killed one, they share the same destiny. Death

has made them allies, and before they sleep forever. They can talk, and agree on the Horrors of war. Hopelessness is a prominent theme in both poems; Owen and the spirit mourn the hope that died with them. The whole poem is written in para rhyming couplets. Para rhyme or double consonance is a unique aspect of the poetry of Wilfred Owen.

The significance of these poems “Futility” and “Strange meeting” is the approaches to the theme of war, it’s Hideousness, it’s destructive consequences and the horrible thoughts it leaves in the minds of those who were involved in it directly or indirectly. The war is completely a meaningless, foolish, brutal, enterprise in which there can be no winners and it is not noble. Owen become a remarkable position among anti-war poets in the literature. This article sheds light on plight of soldiers in battlefield.

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Moral Values in Literature Morals in the Harry Potter Novels

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Abstract

Education isn't just about reading, writing and arithmetic. It is also about life, citizenship and the value of being a good person. When a school teaches these things, a child's world and perhaps the world around us will begin to change. – Charles Haynes (US educator and researcher). Moral values are important in life and are things that people care about. Honesty is a virtue which is upheld by all societies and is universally accepted. Values are what matter to us. They are what motivate our behaviour. They ground our judgments about what is good or bad, desirable or undesirable.

Any form of activity that involves making judgments about what is better or worse, good or bad, high quality or low quality, right or wrong, successful or unsuccessful, desirable or undesirable involve values in one form or another. There are values in sports, values in art, values in social and cultural practices, values in science, values in relationships, values in economic transactions, religious values. Our everyday experience is saturated with values and value judgments.

We need values to build a morally upright society that will in turn contribute to healthy relationships and help to form our emotional identities with care and courage. Both the home and school are responsible for inculcating core moral values such as respect, responsibility, fairness, trustworthiness and citizenship. We need to start early with the young because we continue to hear about behavioural disorders, increased violence and crime activities by and among the young.

Theodore Roosevelt, the 26th president of the United States said, "To educate a person in mind and not in morals is to educate a menace to society." Through literature, young people can be taught to be more sensitive and tolerant of "otherness," to stand up for justice, and simply to be more humane, wholesome and responsible members of society. Research has shown positive outcomes of using everyday literature to teach character education at all grade levels and developmental levels. There are a lot and here are some main morals that appear in Harry Potter novels.

1. Never underestimate love. That was how Voldemort met his sticky end.

2. Never forget your friends. Which Ron and Hermione often did, but they always paid the price.
3. Love your family. Always. Don't be a Percy.
4. Study hard. And you'll see it may one day save your life, as it often did when Hermione saved everybody.
5. Yield not to temptation. This is a bible proverb, but to yield to temptation sometimes brings costs.
6. Be humble. You saw what happened to Cadmus and Antioch Peverell, and how they were so different from their brother Ignotus.
7. Do not mock others. Sirius paid for what he did to Kreacher, as did Voldemort. Do not mock those of whom you think to be lesser than you.
8. True friendship can get you through anything. An unlikely trio to begin with, Harry, Ron and Hermione proved time and time again that real friendship forges an unbreakable bond. Together they managed to face Dementors and Death Eaters, Dolores Umbridge and Horcruxes.
9. Bravery comes in many forms. Harry had to summon up all his courage when he sought out Voldemort in the Forbidden Forest and these were many demonstrations of courage and fortitude.
10. Money isn't everything. Harry may have inherited a whole vault of gold from his parents, but it couldn't buy him the thing he perhaps yearned for the most: the family that was lost to him.

Some of the main morals in each of the Harry Potter novels are discussed below.

Keywords: Harry Potter Novels, Moral values, Language Class room, Literature, Morally Upright Society

Discussions and Interpretations

1. HARRY POTTER AND THE SORCERER'S STONE YOU NEVER KNOW WHAT YOU ARE CAPABLE OF UNTIL YOU TRY

Harry is faced with extraordinary circumstances, and he is able to rise to the challenge. He finds reserves of bravery within himself, as well as special abilities. Harry Potter has no idea that he is a wizard, of course. When he is eleven years old, he finds out that he is a wizard and is whisked off to Wizarding School. That is pretty unusual. Until then, he has no idea he was "The Boy Who Lived" or that he has famous parents.

From the beginning, Harry exhibits traits of bravery and curiosity. He sees Hagrid taking something from a vault at Gringotts, and he wants to protect it. He thinks that it is Snape who is after it, and about that he is wrong, but at least he tries to protect Hogwarts. Harry makes friends based on their character traits and not prestige. He discovers that he has talents he never knows he has, including an aptitude to play the sport Quidditch.

Harry risks his life to follow the Sorcerer's Stone deep into the castle to stop anyone from taking it. He thinks it is Snape, but it turns out to be Quirrell. Harry is brave enough to fight off Quirrell, even though he is harbouring Voldemort. Harry jumps to his feet, catches Quirrell by the arm, and hangs on as tight as he can. Quirrell screams and tries to throw Harry off – the pain in Harry's head is building -- he can't see -- he can only hear Quirrell's terrible shrieks and Voldemort's yells of, "KILL HIM!..." (Ch. 17)

Harry is later told by Dumbledore that he saved the stone because he wanted to rescue it, and not use it. In this way, the person who takes the stone has to have good intentions. Harry has good intentions, whereas Quirrell and Voldemort do not.

2. HARRY POTTER AND THE CHAMBER OF SECRETS TOLERANCE OF PEOPLE WHO ARE DIFFERENT

The idea of tolerance within a community is highly important in Harry Potter and the Chamber of Secrets. The plot of the novel explores this idea through Salazar Slytherin's intention to wipe out "mudbloods," or wizards with non- magical ancestors, from Hogwarts. Harry himself is only half-wizard, and Hermione's parents are both "Muggles," non-magical people. However, Harry and Hermione are better wizards than Malfoy, who is from a family of generations of pure wizard blood, showing that dedication and work, rather than genetic heritage, are the important factors in guaranteeing success.

Rowling describes the Slytherin students as inbred: all are oversized, strange-looking, mean and unintelligent. But their blood is pure, and that is what matters most to them, their final torch of victory when they have nothing else in their favor. The Dursleys too add to this theme with their inherent intolerance-they are a pitiful lot, terrified of magical people, mean to Harry, nosey and ill-tempered, and yet extremely proud of themselves for being, in their opinion, normal.

3. HARRY POTTER AND THE PRISONER OF AZKABAN A PERSON MUST KEEP AN OPEN MIND

The major moral of this story is that a person must keep an open mind. Things are not necessarily as they seem and people who do not keep an open mind expose themselves to danger.

This can be seen most clearly in the interactions between Harry and his friends and the various animals (real animals or the animal versions of animagi) in the story. The friends consistently misinterpret the intentions of the animals in the story. For example, Harry and Ron spend much of the story being angry at Crookshanks for trying to kill Scabbers all the time. As another example, Harry is terrified by the big dog. Relatedly, everyone is afraid of Sirius Black. All of these perceptions turn out to be wrong. Because of their inaccurate perceptions, the friends get themselves in trouble at the end of the book. They also inadvertently help Voldemort by letting Scabbers/Pettigrew return to him.

The book is all about thinking you know something when you really are wrong. It is about how we endanger ourselves when we are so sure of something that we do not allow ourselves to consider that we might be wrong. In this book, Harry learns about the power he has within himself when he casts the Patronus spell to save himself and his godfather, Sirius Black, from the dementors. He originally thinks that the Patronus must have been cast by his father, who he thinks that he has seen, but it is really Harry (who, with Hermione, used the time-turner to go back in time). Initially, Harry waits and waits and waits for his father to come and save him and Sirius, but when it becomes clear that no one is coming to save them, he learns to rely on himself. It's a pretty empowering moment for Harry, and it certainly increases his self-confidence, suggesting that we are all more capable than we believe. Harry is a young wizard, yet he handles such an advanced spell. I think this is meant to help empower young readers to feel confident in themselves and their own capabilities.

4. HARRY POTTER AND THE GOBLET OF FIRE PEOPLE ARE NOT ALWAYS AS THEY APPEAR AND NOT EVERYONE IS GRATEFUL FOR BEING SAVED

Harry is told that Mad-Eye Moody is a trusted Auror, and so he is, but the man he thinks to be Moody has turned out to be the evil Barty. The moral is, do not always assume you know someone.

In the book, Hermione is furiously fighting for the rights and freedom of house elves. This takes time, devotion and dedication. However, when she succeeds and provides freedom for Mr Crouch's house elf Winky, she responds with hostility and a distinct lack of gratitude.

Helping others is always right but doesn't always guarantee a happy ending. As Cedric and Harry both have reached the cup at the same time, marking them both heroes of the Triwizard Tournament, they both have agreed to touch the cup together, signifying joint winners. Unfortunately, this also has meant that when the cup became the portkey to the graveyard that Barty Crouch Jnr has organised, Cedric is taken along too, ended up 'a spare' and is instantly

murdered by Voldemort. Sadly, if Harry hasn't agreed to share first place, Cedric will probably still be alive. J.K. Rowling delivers the sobering message that courage and integrity doesn't always win, but you must persevere anyway.

5. HARRY POTTER AND THE HALF-BLOOD PRINCE **TRUST OUR FRIENDS AND HAVE OUR EYES OPEN ABOUT THINGS THAT SEEM TOO GOOD TO BE TRUE,**

One of the central mysteries of Rowling's book is the identity of the Half-Blood Prince. Harry Potter finds a used potions book with all sorts of useful instructions in it. A name, the Half-Blood Prince, is written inside it. This book gets Harry through his potions class and also gets him into some serious trouble. Potter tries a spell that is written in the book and ends up seriously hurting another student. But, even despite the danger, Potter has a deep connection with the book. He feels that the Half-Blood Prince is a lot like himself. He hides the book from authorities within the school, hoping to keep it for him. However, at the end of the book, Potter finds out the true identity of the Half-Blood Prince.

Just after Snape has killed Dumbledore, Potter tries to use one of the spells from the book on Snape, who easily counters the spell. Snape reveals that *he* is the Half-Blood Prince. So what is the moral lesson from all this? Rowling is warning against things that seem too good to be true. All throughout the book Potter is warned about how dangerous the Half-Blood Prince's potions book might be. His closest friends continually warn him that he's getting into trouble. But Potter holds on to the book *because he likes it*. And, in the end, this turns out badly for him. Rowling is warning us to trust our friends and to have our eyes open about things that seem too good to be true.

6. HARRY POTTER AND THE ORDER OF THE PHOENIX **THE IMPORTANCE OF UNITY**

At the start of the school year, the Sorting Hat warns students that they need to stand together. Unfortunately, the House system at Hogwarts automatically divides students into four houses, mirroring the ideological split of the school's four founders. Coupled with a highly competitive Quidditch Cup tournament and separate dormitories, students at Hogwarts are inherently segregated. All of Harry's close friends—Ron, Hermione, Ginny, and Neville—are members of Harry's House, Gryffindor. Houses are not the only form of segregation at Hogwarts. Like Slytherin founder Salazar Slytherin, some Hogwarts students believe that only pure blood Wizards should be allowed to study at Hogwarts—Mudbloods and half-bloods are often ostracized or mocked. Even outside of the Wizarding community, terrible segregation exists. The giants

Hagrid visits in the mountains are not welcoming to others, and the Centaurs constantly chase outsiders out of the Forbidden Forest.

Lord Voldemort preys on this internal splintering, as does the Ministry of Magic. Ultimately, Ministry employee Dolores Umbridge is able to use this petty competition to form an Inquisitorial Squad of students, which consistently thwarts Harry's attempts to stop Voldemort, making his work far more difficult. Now more than ever, Hogwarts must stand together—not only to defeat Voldemort but to protect themselves against corrupt faculty members that threaten their education.

7. HARRY POTTER AND THE DEATHLY HALLOWS TRUST.

Being able to trust is a moral strength that might pale in comparison to such virtues as loyalty and bravery; however, the theme of trust is woven into the plot of the Harry Potter series, and it comes to the forefront particularly in the Deathly Hallows. Throughout his long search for Horcruxes, Harry often doubts whether his blindly following Dumbledore's instructions is the right thing to do. "This is not love, the mess he left me in", he tells Hermione. Nevertheless, he perseveres and eventually understands..

CONCLUSION

Harry Potter stories could be used as a vehicle to promote moral development in Pre-adolescent children because many of the characters in these stories exhibit stages of moral reasoning to which this age group can relate. It has been posited that children in their pre-adolescent years typically reason at Stages Two and Three (Bear et al., 1997). Many examples of moral dilemmas that may be developmentally appropriate for pre-adolescents are found throughout the Harry Potter series. It can be concluding that the Harry Potter stories possess a multifarious richness and depth that far transcend the discussion of morality. This article describes just one issue from each novel of a multitude of issues for which the Harry Potter stories can be utilised for both understanding children and identifying ways in which to foster their moral development.

Women Empowerment in *Pride and Prejudice*

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Abstract

From the time immemorial till now, women were scrutinized by the society and it is a pragmatic truth. The society never attempts to reconstruct its inculcation of pessimistic attitude in women. Women tussled to the great extent in order to achieve their goals. Struggling and striving turn to be the predestined phase in the life of every women. Women are the most suppressed creatures, fabricated with inept constituents. Patriarchal society prompts to be the paramount source of subduing women. Jane Austen's "Pride and Prejudice" entwines both the enthralling circumspctions and prevailing prejudices to women. Characterization in this novel acts as a casement through which one can peeps out to encounter the subjugation and servitude of women. It depicts the diverse images of women. This novel Illustrates manifestly the image of women as a discriminated, impotent and at last accredited women.

Keywords: Jane Austen, *Pride and Prejudice*, Patriarchal Society, Pragmatic Truth, Self-Realization, Impotence, Emancipation

"It is the truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife". (p. 1)

In the commencement of the Novel, Jane Austen conferred the discriminative criteria in accomplishing the Marital opportunity. The novel begins with this pragmatic truth. Being wealthy and prosperous is adequate for a man to become an appropriate user of the marital opportunity. opulence and affluence are the only norms in the qualitative analysis of parents in selecting ideal partner for their daughters. Impotence of the women is portrayed evidently by Austen. Women are prone to impoverishment when they didn't marry a man who is rich enough to meet all her needs. So, women have to rely on men to satisfy their basic requisites. Dependency is the provenance of Slavery. This constraint of the society results in the curtailment of women's freedom. Austen also delineates the stipulation for women to acquire recognition from the appropriate user of the marital opportunity as follows:

"A Women must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word" and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half-deserved. "All this she must possess," "and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading." (p. 33)

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To secure and clench the crown labelled “ACCOMPLISHED WOMEN”, women must be enhanced with the above mentioned competencies, then only she can achieve the title “ACCOMPLISHED WOMEN”. This is Darcy’s expectation about how a women should be. Women’s Freedom is cramped by their parents more than men. Men need efficacious women who has dynamic views about every distinctive fields. Her parents wanted her to marry a wealthy man. So, women face a major decision-making problem in selecting their suitable partner. On the other side, the prominent determiners of men’s status is their prosperity and aristocracy, but to become even an accomplished woman, women must possess all these calibres. Men may think their wife should be unique so that they are esteemed by the society. This inequal and biased condition is also referred by John Stuart Mill in his essay, “Subjection of women”.

I believe they are afraid, not lest women should be unwilling to marry . . . but lest I they should insist that marriage should be on equal conditions. (SW, 52)

So, Jane portrays the “IMAGE OF DISCRIMINATED WOMEN” by focusing her perceptions about the patriarchal society in her novel.

Self-realization is the most indispensable part of the novel, and it is portrayed by Austen as follows:

“Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment I never knew myself.” (p. 180)

Here, Jane reveals another notion about the domination of women. Women are tyrannized. She has not given the authority to prefer and neglect anything. Women should comply with what is preferred by others. She must be content with what is preferred to her by others. Women’s suppression is a tradition from the past. It is witnessed through R. K. Narayan’s “The Dark Room”,

“This is what allowing too much liberty to Women; they ought to be kept under proper control, and then all would be well”. (DR 125)

She mislaid herself by undertaking what is given to her. She never gets the opportunity to take decisions by her own. She is always guided by her superiors. It is another sort of slavery. Her every pace in her life’s phase is contemplated by others. She loses herself by adapting what is suggested to her by others. Loss of individuality is one of the greatest problems that women encountered today. Adaptation is good when it is endured for short period of time and when it’s consequence is optimistic. But at the same time, it turns to be the source of oppression when it is abiding. Upshots of this adaptation is Ignorance. “I never knew myself” is a self-explanatory sentence. And it is the trace of oppression. When the women identify her ignorance it is the realization phase of her life. Any situation in a woman’s life may turn out to be an eye opener and

made her to realize her oppression and slavery. Every girl awaits for that situation. But self-realization takes part in a different way in the life of a man. When it is experienced by him, he shrieked like this,

"I have been a selfish being all my life, in practice, though not in principle. As a child I was taught what was right, but I was not taught to correct my temper. I was given good principles, but left to follow them in pride and conceit. Unfortunately an only son (for many years an only child), I was spoiled by my parents, who, though good themselves (my father, particularly, all that was benevolent and amiable), allowed, encouraged, almost taught me to be selfish and overbearing; to care for none beyond my own family circle." (p. 1)

Man realizes his mistakes and shortcomings only when he acknowledges the fact that social status is not so prominent and necessary than person's manner. Authentic happiness relies on genuine love towards others, and it does not lie in social status. Self-realization is experienced by men and women in dissimilar ways, women perceive the shackles around her and attempts to get out of that shackles through self-realization, but men perceives the effects being selfish through the same tactic. Women have to struggle and strives a lot to vanish her ignorance. It doesn't affect others, it shows its drastic effect on women. But the thing which makes the happiness invisible to men is harmful not to him, but to the people surrounds him. Through this, Jane depicts the "IMAGE OF CONJUGATED WOMEN".

Marriage is expounded as an adorned trap for women in the Novel "Pride and Prejudice" as follows:

"Happiness in marriage is entirely a matter of chance. If the dispositions of the parties are ever so well known to each other or ever so similar beforehand, it does not advance their felicity in the least. They always continue to grow sufficiently unlike afterwards to have their share of vexation; and it is better to know as little as possible of the defects of the person with whom you are to pass your life." (p. 6)

In this, Jane portrays through the character of Charlotte Lucas, and her pragmatic view about Marriage. Marriage is an inevitable slavery in the name of ceremony that every women must pass through in her life. According to women, Happiness is a matter of chance in their conjugal life. Marriage is the amalgamation of genuine understanding and unadulterated love. This is the conventional belief. But for women it is invalid as usual. If the temperaments of women are known by them, it is only least blissful. Women are not allowed to express their true feelings, she must pretend to please others. She have to ignore all her dreams and have to endure all the pain and agony and work hard for the enhancement of the family. Women have to work like a wife, she must not live like wife. If she expresses her feelings and emotions, it will be the most unalterable defect in her life. But women have to know the deficiency of men and she must behave as per his deficiency. Woman must not expect any calibre or any sort of happiness from

her husband but she must behave likely satisfy others needs. This marital injustice is also described by John Stuart Mill,

Marriage being the destination appointed by society for women, the prospect they are brought up to, and the object which it is intended should be sought by all of them, except those who are too little attractive to be chosen by any man as his companion; one might have supposed that everything would have been done to make this condition as eligible to them as possible, that they might have no cause to regret being denied the option of any other. - (SW, 54)

Women are chosen by men according to their attractiveness and enticement. They are just like a object that can be chosen by anyone as their companion. As men have certain criteria in selecting women, women do not have any norms in selecting her life partner. Marriage act as a destination for women. They have to prepare themselves to achieve that destination. The vulnerability of women after marriage is clearly exposed by R.K. Narayan in his Novel, "The Dark Room" as follows:

"How impotent she was, she thought; she had not the slightest power to do anything at home, and that after fifteen years of married life." (DR, 6)

The sufferings and pain that women undertook cannot be translated in words. asking permissions and accepting terms and conditions for doing paltry things is the most difficult task in the world. Women are subjected to that again and again.

In spite of all this gloom-ridden perception, Jane enlightens the glory of women in this Novel. Women can recast even the stern personality and it is evidenced in the Novel Pride and Prejudice. Darcy, after considering only the attractiveness of Elizabeth, he states: "She is tolerable; but no handsome enough to tempt me:" (p. 9)

Darcy made this statement when he is intimated by Bingley to dance with Elizabeth. He only saw women as an object of attractiveness. And that is clear when he utters his refusal. But later, after his self-realization phase and revelation of Elizabeth's wittiness and shrewdness, he transfigures his statement as follows:

"You must allow me to tell you how ardently I admire and love you." (p. 163)

A woman can do anything. Knowledge and wisdom add more beauty to women. Knowledge is a conflagration which destroys the pessimistic approaches of patriarchal society. So Jane proudly portrays the IMAGE OF DYNAMIC WOMEN, through the character of Darcy.

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Presentation of Ibo Culture Through Chinua Achebe's *Things Fall Apart*

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Abstract

This research paper spotlights the practice of the Ibo culture who lives in Nigeria via Chinua Achebe's THINGS FALL APART. This novel projects the entire life of the Ibo people. When the British enter into the land of Africa, the Ibo people revolt against it and they don't want the British to rule their nation which results the native to lose their self identity. After a great struggle the people of Ibo lost their life in the form of sacrifice which is the evidence to tell the braveness of the Ibo whose village is Umuofia. The novelist clearly visualizes the real essence of the Ibo by projecting the different characters like Okonwo, Unoka, Ikemefuna, Ezinma, Oberika etc. The Ibo can be symbolizes innocence as they have a lot of superstitious belief. This novel depicts the life of a man, Okonwo who is one of the reputed leaders of his clan and about his tragic end.

Keywords: Chinua Achebe, *Things Fall Apart*, Culture, suppression, masculinity, loss of own identity, belief, justice

African Literature sharply on issues such as cultural configuration, racial discrimination, displacement, suffering, rootlessness, suppression and subaltern. In the novel *Things Fall Apart*, Achebe explores the views of Igbo culture and the superstitious belief followed by them. The Igbo culture was frequently expressed as **Ibo culture**. Achebe penned this novel as a reaction to prove that African people are not a backward people. They are also equal to possess same identity as others.

Igbo culture refers to a clan of people survive in Southern Nigeria. There are several tribes, one of those tribal people were referred as Igbo people. Each and every clan they followed some age-old traditions and cultures. They also practice some superstitious belief. Those cultural contrasts are unfolded through Chinua Achebe in the novel *Things Fall Apart*. This novel also describes about social customs and values had been falling apart as a result of developments within the society itself.

Things Fall Apart is a historical novel that reveals about ancient cultural and tradition followed in Umuofia village by Igbo people. The Umuofia is a village that was created by author. This novel drafted in the perspective of third person narration. Okankwa was the protagonist of the novel. People have their own desire and goal to start a new life ahead. But in this novel Okankwa was forced to bring up his family, because his father unoka was not a responsible man. Okankwa got name and fame by winning the wrestling match, but he struggled a lot to attain a position. The tradition of Africa is revealed here. They have some self-moral which was conveyed through Okankwa's hardworking nature.

In Umuofia village there was a meeting arrange by Ezeugo. Both native people and clan people must attend the meeting. The Igbo people are scared of nights. Because they believe that evil spirit roam during night time. So no one comes out from the house. The meeting was arranged during night. There was no moonlight, darkness crumbles over there. The Igbo people were scared and frightened during night. The meeting was about igbo clan women was killed by other clean. So the igbo clan people laid to condition, one is to accept the crime or to wage a war. The other clan accepted the crime and igbo people also asked for a young boy and vergin to igbo clan. They were also ready to send a young boy and virgin. Okankwa expected a war but their accepted the conditions. The young boy name is Ikemefuna. The boy was sent to okankwa house.

Unoka was an irresponsible father and used to drink often. He went to agbala (orcle) and enquired that nothing gross in his land. Unoka has no care about land, he just sowed seats and waited for yield. Chelo got wroth and shouted "go and work". Unoka is cutterly a lazy man and due to his laziness his limps got swelling. According to Igbo culture swelling is a 'deadly curse' of earth goddess Ani. He did not work and waited for yield that made him to undergo deadly curse. Unoka was left inside forest and he dies. After unoka no one was there to bring up the family.

*"Unoka was an Ill-fated man. He had
A bad eni or personal god, and evil
Fortune followed him to death, for he had no
Grave. He died of the swelling which
Was an abomination to the earth
Goddness. When a man was afflicted
With swelling in the stomach and the
Limbs he was not allowed to die in
The house. He was carried to the Evil
Forest and left there to die. There
The story of a very stubborn man
Who staggered back to his house and*

*Had to be carried again to the forest
And tied to a tree. The sickness was
An abomination to the earth, and so
The victim could not be buried in her
Bowels. He died and rotted away
above the earth, and was not given
the first of the second burial. Such
was unoka's fate."*

- *chapter-3.*

All the burder fall are okankwa's heart. Okankwa struggled a lot and met nwakabi, he helped okankwa. Nwakabi give yam seeds, okankwa also planted. But there was no rain and sun blistered the land. There was no yield. Okankwa toiled a lot to manage the situation. The sufferings teached him to move forward and handle the situation with stable mind.

Masculinity is one of the main feature of afcican people. The men posses braveness, violent and active. But the masculinity was not in unoka's behavior. Rather he is a thoughtless fleste player, drunker and idle man. Okankwa was humiliated because of his father attitude. Nwoye also follows unoka. Ikemefuna was valour and showed his masculinity.

Ikamefuna was sent by other clan people. He was homesick and looking strange of the behavior of Igbo people. He was took care by okankwo. They started to stuffing Ikemefuna with food, but later he adjusted and adapted the situation. Ikemefuna was well-versed in hunting that made Nwaye to become closer to Ikemefuna. Then he behaved like one of the member.

"The week of peace" another cultural practice followed by Igbo people. During this week they wait for yield of their crops. Okankwa also planted yam seeds and waited for yield. The Igbo people believe that if they maintain peace of a week with family and neighbour then they could get better yield. This was one of superstitious belief followed by Igbo people. Okankwa violated the religious belief because okankwa's behavior. Okankwa's third wife ojiugo was combing hair without preparing food for him. So okankwa beats ojiuyo violated the rule. Priest Ezeani informed okankwa to sacrife something from home to Anis shrine. This was the punishment for okankwa because of violating the rules. Whatever they planted they got good yield and profit. The people started to celebrate the moment with feast. Everyone expected wrestling match but okankwa was happy on hardworking and got yield. So he was not interested in celebrating the feast.

Though okankwa was brave man he too have some inability. Okankwa's wife. Ekwefi used to mock at him because he is weak in hunting. Everytime he goes out for hunting but he would not

bring anything. When Ekwefi, but this time also he missed the aim. Okankwa was completely a valour man. He started loving Ikemefuna like his son Nwoye. Those sare were expressed through anger. He has hidden fatherly love towards his child but that was exposed through his wroth.

Superstitions belief was part and parcel of Igbo people's life. They started living with superstitions belief. The child which survive after six years only will last long forever. Chelo was priestness of agbala. She was widow and enquired about Ezinma health to Ekwafi. This was one of the blind belief they followed. Though it may be true or not, their culture framed these beief. Ikemefuna and Nwoye became close and elder to Nwoye. Okankwa was pleased to see the relationship between them. Nwoye was lazy after joining with Ikemefuna. He also started working. But Nwoye was irritated on doing household work. So he did not helped his mother. Okankwa was happy that Nwoye did not work at house. This shows how patriarchal society was followed. Oracle has ordered clan people to kill Ikemefuna. Ezuda comes to Okankwa and informed about Ikemefuna's killing plan. He adviced okanewa not to participate in Ikamefuna's death.

“Ogbuefi Ezeuduj:”They have that custom in obodoani, if a man dies at this time he is not buried but cast into the evil forest... they throw away large numbers of men and women without burial.”

- chapter-4

Evil forest is not a good sign for igbo people. In evil forest, where ‘Unoka died and twin babies died. Ikemefuna was taken to Evil Forest. He was uncomfortable but he believed okankwa and moved further. On the middle of the forest Ikemefuna was attacked. Everyone staited striking Ikemefuna and he was shouting. No one helped him Finally okankwa blows a strike and kills ikemefuna okankwa has lots of case towards ikemefuna but as a clan leader he should abide the rules and regulations. After death of ikemefuna, okankwa was drenched with sadness and did not ate for two days.

Ekwefi's daughter Ezinma she was nine years old and was attacked by Iba disease. Iba is a dreadful disease that attack people and finally leads to death. Ezinma also was attacked by Iba. Ekwefi runs here and there to save Ezinma. Because Ekwefi's only surviving child is Ezinma. All other nine children died. Here also they have many superstitious bounded to their culture. When the child who after death re-enters its mother's body and waits to born again. There was also a stone called Iyi-uwa, As the child grows the Iyi-uwa stone must be broken. Then only the child would surive longer. Ekwefi has broken the stone and Ezinma was also crossed age of six. She

was confused that why the fever was attacked to Ezinma. Iyi-uwa the stone that links ogbanje and spirit of the world.

*“it is iba, said okankwa as he took
His machete and went into the bush
To collect the leaves and graves and
Barks of tree that went into making
The medicine of iba.”*

These are several cultural practice followed by Igbo people. The cultural changes leads the people life grow or destroy. It depends upon their wish. So the novel “things fall apart” explores many cultural faith of Igbo people. The igbo people slowly started to convert into Christian. The clan leaders were put in jail, because to change the mindset of igbo people to convert to Christianity. Okankwa also being a leader, he could ask about the people’s benefits. So the district commissioner sent an messenger. But okankwa killed the messenger. He knows that the igbo clan people never fight against the white people so, he hanged himself. At the end of the novel the could not bring justice, to igbo people. But he gave his atmost effort for the benefit of igbo people. Okankwa was a proud man and hanged him to prove self justice as a brave man. This article focuses on the igbo culture and superstitious belief followed by igbo clan people.

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Placid Peripheralization in Chitra Banerjee Divakaruni's *The Forest of Enchantments*

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Abstract

The ideology traced in this article is to examine the Peripheralization in Chitra Banerjee Divakaruni's *The Forest of Enchantments*, which focus on the issue resulting from patriarchal society. The article depicts the intraregional difference of women characters and their rigid boundaries of daily life and crises. The objective of the article is to look at minor characters through the eyes of the protagonist Sita. The paper aims at tracing the identity of the suppressed women who are trapped within their ethical boundaries and struggle to voice out their views in this male-oriented nation. Lastly, this paper explains how women strongly voice out their views in the society. The voices of major and minor characters are revealed in a subtle manner. Through prolonged exposure, the shattered lives of women are disclosed.

Keywords: Divakaruni, *The Forest of Enchantments*, Peripheralization, patriarchal, intraregional, ethical boundaries, struggle.

Introduction

The article traces the idea of peripheralization of women in Chitra Banerjee Divakaruni's *The Forest of Enchantments*, retelling of the Tamil classical epic *Ramayana*. Chitra Banerjee Divakaruni is an American-Indian poet, novelist, essayist, short story writer and activist born in Kolkata (Calcutta), India. Divakaruni is now the McDavid Professor of creative writing at the University of Houston, creative writing program. She is the former president of Maitri, a helpline for *South Asian Women* dealing with domestic violence. Her debut novel *Arranged Marriage* won three prestigious awards which eventually took her to reach heights. Her works have been included in the Best American short stories, The O'Henry prize stories, and Pushcart prize anthologies. Her writings are so intricate and hold immense beauty where she worked on quality rather than quantity.

After the retelling of great epic *Mahabharata* through her novel *The Palace of Illusion*, she brings out yet another epic *Ramayana* and re-examines through Sita's perspective. *The Forest of Enchantments* is her latest novel published on 7 Jan 2019. It brings out a new dimension in Hindu epic and attempts to question the patriarchal community about women's place in the society. She voices out her view through the eyes of the protagonist, Sita. This novel also brings out the struggles of minor characters and outlines the standard on the conduct of women. As a woman

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writer, Divakaruni consciously places women at the centre and promulgates their challenges and their endurance.

Discussion

We live in a society where women are tagged with the notion of being dependent upon men. Women are always viewed as parasitic in nature, where they are never given a chance to voice out their rights and opinion. The quality of being feminine is constructed by the society (i.e., patriarchal society) and gender roles which are considered to be an inherent quality. It can be considered that in a sociocultural scenario, the term peripheralization paves a new vision on the role of women. The term peripheralization refers to the act of Intra-Regional difference. Apart from Marginalization peripheralization constitutes the importance of minor characters located in an outer boundary. The term Peripheralization refers to the Social relations which have spatial implications. This may include political, social, economical or communicative process. This shows that peripheralization is a multidimensional process.

In this novel *The Forest of Enchantments*, Sita questions the boundary line between the good and bad as each individual has their own way of Dharma and Rights. The book told through the voice of Sita as she brings out the darker aspects of womanhood and her sufferings. It not only talks about Sita but also the other minor characters that are given equal importance. Sita voices out for women as it is necessary to protest rather than to accept their fate in their society. Divakaruni begins with Sita's days in Ashram where she writes her Sitayan. When sage visions the story of *Ramayana* and Pours out in words, Sita questions her role in the epic.

‘I wrote what the divine vision showed me,’ he said.

‘It must have been a god that brought it to you, the, and not a goddess,’ I said drily.
‘For you haven’t understood a woman’s life, the heartbreak at the core of her joys, her unexpected alliances and desires, her negotiations where, in the hope of keeping one treasure safe, she must give up another.’ (FOE 2)

Sita sets to write out her days alone in darkness both in the forest and Ayodhya. Sita, the daughter of Earth and king Janak's adopted daughter was known for her dynamic strength in martial arts and healing power. Her life in Mithila was so deep with nature and peaceful until she met Lord Ram, who won the hands of Sita. Their beautiful years of marriage came to struggle when she was taken by Ravan who imprisoned her for a year until her husband Ram rescues her. Her life was put into dark twist and turns in the name of ethical ways. Ram, who was deeply loved, abducts her to do Agnipariksha. Love for Ram made her accept for the first time. When this was repeated for the second time during Lord Ram's coronation, she stood for herself and for other women to voice out her opinion. Divakaruni reshapes the context by giving an immense power to

voice out her opinion. Sita's voice protest for her opinions to be heard but it is kept in the internal form. Even her anger is deprived before her husband. "I wanted to ask, what about the women?" (FOE 96).

Sita is not the only woman who is pushed into corners but also Urmila, Kaushalya, Ahalya, Mandodri and even Surpanakha, Kaikeyi, Manthara were also pushed to the bars. More than Sita, her sister Urmila was more excited about her marriage. Even before the marriage, she says, "I want to marry Lakshman. I'm willing to walk through innumerable koshas of thorns for him." (FOE 19). The power of love for her husband is revealed when she tries to take care of Lakshman during her days in the forest with her brother Ram. But to her disappointment, he refuses to take her and says, "Your duty is to obey me." (FOE 116). She was also not allowed to have a private space with Lakshman as his mother Sumitra was more possessive with Lakshman and controlled her. Urmila being the innocent of all the women, plays the tougher role to wait and worry. Even Sita was helpless to comfort her during her hard days. She prays and puts herself into sleep for fourteen years as her sadness is not revealed.

Kaushalya, queen of Ayodhya was obliged to give away her first daughter Shanta for the will of her husband King Dasharath. She accepted all that King brought in the kingdom and to his life. Kaushalya's delight was short-lived even after the birth of Ram. She thought, Ram, the eldest of all will bring her all the happiness she longed for, the love of her husband, the love of being a mother. She loved that the King cherished her son more than the other boys but the king doesn't allow her to be the part of the talk. Being a mother, her heart was always in hunger. Ram was put in private quarters and often taken to court listening to laws and debates. The longings of the mother grew stronger until Sita made sure king Dasharath makes time to look upon Kaushalya. Even Mandodari, queen of Ravan pleads him to emancipate Sita when he forcefully brings her to Lanka. Her voice was not regarded as he was strong in his own way. Sita was brought for the sake of Surpanakha as Ram and Lakshman chop off her nose and ears. Later Ravan decided to keep her for his own purpose. But Mandodari secretly looks after as she believed Sita to be her daughter whom she leaves for the welfare of her husband. When asura priest warns about the death of king Ravan in the hands of her daughter, the child was ordered to be killed. Being a mother she bribes the coffers to leave her far away safe. Women since time memorial, find themselves in the clutches of the man-made system, an oppression culture. Though life beats them down, they took it an opportunity to redefine their self and endure their power of love. Their voices are silenced by various taboos and negative stereotypes.

Surpanakha, Ravan's sister was also found pity when she was mocked by Ram and Lakshman when she offers herself to marry Lord Ram. The brothers sync together like a single soul in two bodies. Sita found the act to be cruel and injustice to be taunted but before she tries to

stop, Surpanakha frowns in anger which eventually made the brothers to chop off her nose and ears. This leads Ravan to kidnap Sita to Lanka. Sita through her dynamic strength and endurance waits patiently for her husband to rescue. To her disappointment, she has to cross Agniparkisha and she is comelled to sacrifice her dignity for the law of court when there is no fault on her side. Her protest for the second agniparkisha is the time for them to build a queendom of their own rather being peripheralized within the region.

Summation

The chief focus of women writers is about self and womanhood that is viewed through socio-cultural and economic factors where the concentration is mostly on women who are torn between the forces of tradition. Only when push comes to shove, they let go of their old self, let go of the fear of being judged by society, which helps them to break the shackles. Thus, Divakaruni voices the rights and might of women through her characters with little deviation from the original story and giving a red carpet welcome to the women who want to have freedom for their bright future and to come out of the bars.

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Suppression of Women Portrayed in Chitra Banerjee's *The Palace of Illusion*

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Abstract

This research paper deals with Hindu Mythology character Draupadi. An Indian Hindu Mythology originated from agonizing a woman character. Mythologies were written thousands of years ago. During that time there was no space for the women. Male writers projected women characters in a very low manner. After modernism and revolution of feminism, all the women characters and women writers got their unique position in modern writings. Chitra Banerjee Divakaruni's *Palace of Illusion* deals with the significant feminine perspective of Draupadi which mirrors the suffering mute women in the Indian male society. This paper concludes that Indian mythology shows women characters in lower status.

Keywords: Divakaruni, *Palace of Illusion*, Indian Literature, Hindu Mythology, Male society, Feminism, Modernism, Revolution.

Indian women are projected in the suppressed position. That is the theme of this article. This paper deals with the iconic Indian mythical woman character Draupadi. Here Draupadi is not only a character from literature but she is a symbol of woman's status from the classical age to modern age, during which women are treated in the same manner. Chitra Banerjee Divakaruni presents her own Mahabharata from the perception of Draupadi. Here the character of Draupadi is ill-treated by all the male characters of Mahabharata. It is not only about Draupadi but also about all Indian women. "MANUSMRTI" says, "women should follow back to men".

The most of Indian people and people from other countries get inspired by the Mahabharata epic. *The Palace of Illusion* deals with Mahabharata's lead woman character Draupadi. She is the pride of women in society. In modern times most women suffered from male domination. But when they read the Draupadi character, after women will fight for their rights. In *Palace of Illusion* Chitra Banerjee Divakaruni says about the Indian mythological character "Draupadi" as princess of king Drupada. She was born in Kshatriya family, but she faced a lot of struggles in her life.

First Draupadi is projected as if she was made for maintaining peace throughout the world. Later she was displayed as a cause for war and shown as if she was the cause of Sin and Death.

The story starts with Panchaali (better known as Draupadi), a princess born from the fire. Her brother Dhrishtadyumna was also born from the fire. King Drupada was humiliated by Drona's

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students Pandavas. So he wants to take revenge of Drona. King Drupada didn't have a male child, so he set the fire and from the fire first Draupadi was born in the world. But King Drupada's mindset was that he wanted only male child. So King Drupada did not like her. He did not speak to her because she was a unwanted child. After a few minutes, her brothers were also born from the fire. Draupadi deeply loved her father Drupada. Her sufferings started from her birth itself. After Drupada planned to take revenge on Drona again. But Krishna arrived in Drupada kingdom. As a single man Krishna fought against Drupada's whole army. Krishna defeated the king Drupada's army. Krishna planned to kill king Drupada but Draupadi wanted to save her father. After that only Drupada understood Draupadi's true love. King Drupada planned a swayavaram for his daughter Draupadi. In this swayavaram Arjuna got married to her. During that swayavaram Pandavas disguised Arjuna as a saint married to Draupadi. Arjuna brought his wife to his mother. Unfortunately she was married to the remaining four brothers of Arjuna as well. Thus she married Pandavas. Each year she lived with one husband and rotated again. The news spread and she felt humiliated and people started talking about Draupadi in a very bad manner.

After Pandavas returned to Hastinapur. Bhishma decided to divide the kingdom. Bhishma delivered news to Dhritarastra. Finally the kingdom was divided. Half of the kingdom belonged to Kauravas and the other half of the kingdom belonged to the Five Pandavas. Five Pandavas named the kingdom as Indraprasatham. The Indraprasatham was full of illusion structures. Pandavas was inviting kings including Kauravas to visit their new country Indraprasatham. In the invitation ceremony Sushebalan was killed by Krishna. Dhuryodhan was angry at Krishna and he left the place. But the the Palace was full of Illusion. Dhryodhan was facing very embracing movement in front of all maid servants. They all showed ridiculous and kind of humiliating smile, including Draupadi also to Duryodhan. He fell into a water. Dhryodhan wanted to take revenge against Pandavas, particularly Draupadi. One day Dhryodhan invited Pandavas to Hastinapur. Pandavas visited Hastinapur once again. Dhryodhan wanted to play gambling with Yudhishtra. Yudhishtra also played gambling. But Yudhishtra lost his four brothers and Indraprasatham. Finally he lost also Draupadi. Dhryodhan's aim was to humiliate Draupadi. Draupadi was humiliated in front of Rajasabha and that humiliation caused very much pain to Draupadi. After Yudhishtra lost game, they became slaves of Dhryodhan. Here Draupadi also became a slave of Dhryodhan. So, Dhryodhan started humiliating Draupadi. Dhryodhan ordered Dushasana to get back Draupadi in Rajasabha. Dushasana got Draupadi back but she was fighting with Dushasana. Dushasana was also fighting with Draupadi but he treated her in a bad manner. Dushasana removed all the jewels of Draupadi and threw them away. Finally he got back into Rajasabha. Draupadi only stood as a woman in the Hastinapur Rajasabha. In Hastinapur Rajasabha there were some powerful characters. But Dhryodhan was so adamant that he only aimed at humiliating Draupadi. Karna also spoke bad about Draupadi. Dhryodhan ordered Dushasana to remove Draupadi's saree in Hastinapur Rajasabha. She trusted her friend Krishna. He saved her respect. But her face was full of blood more than two hundred percent. She was humiliated by Duryodhan. After that Gandhari

came in Rajasabha. She advised Draupadi not to scold any one. But she angrily asked to Gandhari to erase all the humiliation she faced. But Gandhari did not give the promise to Draupadi and also she did not erase her life. The war began. Bhima killed hundred karuvas especially Dhryodhan and Dushasana and their true friend Karna was also killed by own brother Arjun. The story thus ends but Draupadi faced so many suppression and humiliation in her whole life. She did not ever forget the Hastinapur Rajasabha removal of her saree scene. Thousands of years ago she suffered in the male dominated world.

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Contemplation of Denial Testimony: Feminine Consciousness in the Novels of Bhabani Bhattacharya

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Abstract

In Bhabani Bhattacharya's novels, he spoke of this journey of women from self denial to self-affirmation Tradition, Transformation and Modernity. He has given women a curve to come out from the nest to the light. Bhattacharya provides an open window for viewing help the woman to be introverted and come out of their tears. When one reaches the gallery of Bhattacharya's portrait of women, one can see the vastness Women from the typical to the contemporary age- all these things are very consistent local Background. The idea and role of the described woman gives us a glimpse of culture values, Transformations and Concepts of Traditional Indian Society in general. They also stand, raise their voices and protest against the exploitation and oppression of a dominant male community.

Keywords: Literature, Women, Journey, Self-affirmation, Sufferings, Sacrifices.

“Women” the word most powerful human spirit in literature. Thereby, it is the essence of our lives combining a fantasy experience is paramount. This is an ever-changing process. This change in our lives is inevitably reflected in the literature. The Woman's status in society is no exception. And the status of the woman recent times, especially in India, have undergone rapid change. Personality the excess of the typical Indian woman's male-dominated attitude was wheeled in the context of male-dominated culture. It was considered that she had no mind not even thinking and own personality. She is glorified in her sufferings. The shadow and woman in life are no more than a shadow in literature, silent sorrowful and miserable creature, bearing children, no strength or desire to rebel for his rights. The changes that have brought about western culture and education in India, however, continue to struggle the changes in independence and economic conditions in 1947 have proved to be powerful levers Get the woman out of the cry of glory-suffering and see herself as a man being.

Before long, the woman must undergo a traumatic fight for her the woman's prototype was brought up as Sita what, why Sakuntala and why Savitri being. The portrait of the woman appears very close to the prototype of Sita, Savitri, Sakuntala, Sita is the submissive, loving and obedient

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wife of Lord Rama, the hero of Valmiki Ramayana, taken from a Sanskrit epic. Sakundla is clean, patient and enduring Abigyanškundalam, the wife of King Dushyantha, the Sanskrit drama of Kalidasa.

At the same time Savitri rescues her husband from God with his unfaithful faith Death is taken from Yamaraja Hindu mythology. These oldest pictures of women do their identity is not taken care of and is always in the male-related context of 'father-husband-son' as noted in the petition citing Hindu law provider and hunter women's Studies:

"Day and night women must be kept in subordination to the males of the family in childhood to the father in youth to her husband in old age to her sons... Even though the husband be destitute of virtue and seeks pleasure elsewhere, he must be worshipped as God". (Sandhu Introduction)

The appearance and capacity of an Indian woman portrayed in literature from the Vedic times today is constantly under the influence of change and flux. Except for a few in sparse times, a woman is considered more or less submissive especially in the Indian male dominated society. Even during the Indo-Anglian period fiction emerged from a deeper source in the 1930s, a classic backdrop of ancient times in Indian culture, the female is dominated by the male. The root cause of all this to be the ideas and obstacles that have been imprinted on the girl's mind since childhood as a result of being accepted as having a weak position in society. They were the only ones it is considered the embodiment of 'sacrifice' - a virtue that is to be expected in every case.

Change is the law of nature, everything must change; the figure of the woman also shows especially the tremors of change in the 1950s. With the appearance of the chain the progressive novelist's Raja Rao, R.K. Narayan, Bhabani Bhattacharya, Like Mulk Raj Anand, on a literary front, the role model for the woman began to change. Writers in this era are deeply impressed by the effects of modernization, by expressing industrialization and the western lifestyle in the traditional Indian setting. Many critics have promoted this honor to the likes of Mahatma Gandhi, Ravindra Nath Tagore Women need to involve themselves in the freedom movement to express their love reveal their image to the outside world. For Indian women, freedom is not just about freedom from the hands of the British government- their rule, their domination and cruelty, but even then liberating from centuries-old male domination, social and cultural norms.

Previously, women were offered as a daughter in one dimension, a sacrificing mother, the obedient wife or lover is virgin. But in the present and in the present they have achieved a unique identity because of fiction, politics, social, and awareness Cultural and economic ends. A general analysis of the novels of Bhabani Bhattacharya *So Many Hungers!* (1947) to *A Dream in Hawaii* (1978) are the most important Aspect of femininity. He is one of the first Indian writers to write

the emancipation and liberation of women. He is also the winner of the Sakitya Academy Award (1967) *Shadow From Ladakh*. He is the fourth writer to receive the award work in English. Commenting on the award, Bhattacharya said, "It is good to be known abroad. Even so, I must confess that I would like to be known in the U.S and Europe than in my own country" (qtd. In Rao 35).

In his novels, Bhattacharya's journey through women can be traced they range from self-sacrifice to self-realization, from self-denial to self-assurance from self-denial to self-affirmation. In Bhattacharya's novels, the woman passes away the state of tradition, change and modernity. But because of the sublimation of their nature desires in society, they cannot express their subconscious self. This free expression the loving side of women is unseen, undiscovered and underwater Iceberg, She's the centre of everything, a potter's wheel circles to form new shapes, revealing the continuity of a Ethnic life, which has surrounded and helped to achieve the quality of concentration.

Bhattacharya opens a window to see and open the woman's inner self help them to light from their cry. When someone stares into the gallery a portrait of the women of Bhattacharya to find the first wide range of women contemporary one- All these are very consistent in the local context. Idea and the role of the described woman give us a glimpse into cultural values, changes and ideas in general of traditional Indian society. They also stand, voice, and protest Exploitation and oppression in a male dominated society. Bhattacharya confirms his own Female characters always occupy a special place in her novels and are superior to the man because women have greater depth and richness than men.

Sometimes his female character comes forward and takes a serious step to get out of her Misery. Women are central characters, or at least equal Provide significance or inspiration and meaning as male characters a man exerts his strength. This kind of focus is not on women as individuals and as symbols Dr. Bhattacharya's work is amazing for at least two reasons. One is the stems the teacher's own admitted Mohammed and admiration on the Indian Female.

So Many hungers! Bhattacharya's first novel Kajoli is particularly charming, A young peasant girl of fourteen years of age. He is fancy for pictures of a bright colour and Mud hangs across the walls.

However it should be immediately She cannot enjoy such simple pleasures as her father was dragged away at first She was imprisoned for her efforts to help her country achieve independence, then her husband Kishore, who was sent to her by her father due to lack of food, was forced to leave her newly married bride to Calcutta - in the hope of work, food and wages.

Kishore can never come back; he was shot by a policeman early in the trip. Kajoli with her mother and brother became more and more impoverished. They finally decided to go to Calcutta. Along the way, Kajoli raped and gave birth to the dead child and was taken to a hospital. She was well taken care of and well fed hospital, but her mother and her brother had to sleep on city streets and were forced to feed on garbage bins. After Kajoli was discharged from the hospital, she realized what it was like the family was half-living and she was making a tough decision. The mild, delicate woman turned away a determined, self-assured woman of new, acquired strength. She came out of the brothel He marched with the Patriots to prepare himself for the fast. And so in a moment of profound degradation and humiliation, Kajoli graciously captured her again the bravery and power she gave up long ago. She presented the true spirit of every Indian woman who can walk very easily even in the most difficult of life Calmness.

Her new courage to act arises from the depths of her womanhood. Bhattacharya continues to be interested in social change and discusses the transition the status of women in Indian society, from her doubts and fears to her level of self-assurance and confidence. Women are shown to be very dedicated troubleshooting in Bhattacharya's Novels. *Music for Mohini* lives on change female protagonist Mohini, a carefree, young, grown up girl in town she is an intelligent, cultured woman in the large mansion of the village of Behula. It's not just talking about the process of his transformation, but the quality and quantity of the transformation his achievement. Two years after marriage, she yearns for her husband's love, Jayadev and a child. This is the root cause of his marital conflict. He manages among his regular Indians Problems with a daughter-in-law help her husband stand up for his self-appointed work educating the villagers by weeding out the harmful superstition sinks into her work teaching village women.

Bhattacharya's female characters are always symbolic of the success of the human spirit famine and their inevitable accompanying degradation. not okay, his female regiment deviates from its plan as an individual, but rather involves some code the value of their character, which is their agility and attractiveness.

Bhattacharya presents different roles and positions for women in his novels. However, in his novels, women suffer and submit them first, but then emerge from tradition indicate the mooring and their presence. The awakening of the Spirit, the entertainment of hope, viz. Women's liberation from weak, fragile to strong personality is seen. Bhattacharya The ladies rose to a unique position above the guardian's existence and marked it the name of a unique figure and woman of status. She has seen most of her Problems that are lost through the process of transitioning from self-denial to self-assurance now, "Women are on equal footing with men in almost every section of society. Be it the territory of scholasticism or literature, be it journalism or media.... be it science or technology, women's presence can be felt everywhere" (Singh 150).

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Delineation of Woman Images in Bharati Mukherjee's *Miss New India* and Sudha Murty's *Mahashweta*

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Abstract

This paper blow out the points comparatively on the images of woman characters projected in the novels of Bharati Mukherjee's *Miss New India* and Sudha Murty's *Mahashweta* represents the contemporary women's struggle through their works and they tried to transform the society through the woman empowerment and make their protagonist to face the hardships in alien environment and determined to rebuild their lives against all evils and to overcome the situation. They raised voices against the oppression faced by woman in the male dominated society.

Keywords: Psychological Issues, Individuality, Humanity, Loneliness, Disappointments, Oppression.

“Each time a woman stands up for herself,
without knowing it possibly, without claiming it,
she stands up for all women”.

- Maya Angelou

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Having said that, being of women, whom are subject to submissive under their opposite gender, but on the flip side, the projection of women through fiction has undergone an astounding changes, and alternatively, writers were away from the traditional portrayals of being subjugation, self-sacrificing woman characters and oppression faced in their life. Writers like Mukherjee and Sudha Murty represents the contemporary women's struggle in the society, they underwent the problems like traditional barriers, psychic trauma, physical abuse, dislocation, alienation, and being abandoned by society or their relations. Women writers were against the Patriarchal setup and transforming the society from ignorance to emergence of woman empowerment.

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Sudha Murty, who is a prolific fiction author in Kannada and English, through her works, she promotes her views on feminism, charity, hospitality, psychological realism and realistic portrayal of the socio-psychological issues faced by the contemporary Indian woman. While comparing with Bharati Mukherjee, in the same way Sudha Murty depicts the women's emotional longings, dreams, hopes, fears, disappointments, traumatic experiences faced by women in their native land and also in alien land, and make her protagonists to struggle to survive independently through her novels. Both the authors were concentrated their writing on combination of old Indian and also new trends of tradition in Indian culture.

Bharati Mukherjee considers herself as an immigrant writer and creating a new identity through her writings with an innovative set of characters, shift in location, cultural clashes, racial injustice, and identity crisis. Her writings mainly focused on woman protagonists who suffer the problems of immigration, under the suppression of male dominated society, lack of self-identity, Psychological barriers, and cross cultural conflicts. She raised her voices against the oppression faced by women in the male dominated society.

In her novels, usually the protagonist migrate to other countries to live, where they were suffered from separation from their homeland, alienation, assimilation, cultural difference, but in this novel, she entwined the setting within India, Mukherjee's *Miss New India* explores these themes but the protagonist, Anjali Bose never leaves India, but leaves 'home' and moved to hostile land called 'Bangalore'. Likewise Sudha Murty's *Mahashweta* is a tale of Anupama, who took decision to move from her village to 'Bombay' for her betterment in her life. Both the protagonists face the hardship in foreign environment and determined to rebuild their life against all odds and to overcome situation in different immigrant experiences within India.

Both the author's promptly connecting the girl's marital negotiation with the game of Snakes and Ladders, through which they exhibit; a girl has a hundred ways of disappointment like caste irregularities, incompatible horoscopes, dowry issues, lack of appearance and disabilities. In their novels, they bring up the exact situation of marriage, because of marriage they dissolve their dreams, from the birth of a girl child would consider in the following words: "Even though the female child is stronger than the male child at birth, as adults it is the man who becomes the oppressor, and the woman who suffers" (MNI, 1-2).

In the novel *Miss New India* the protagonist mother Mrs. Bose suddenly snorted; "Ill luck is ill luck" which betoken that she is having two daughters are like two donkeys not having a son. She gets hassled about dowries and never owns a house. Anjali bespeaks the fact that biologically or socially, sex determination is male-linked. "But this one isn't donkey-headed like.....Donkey for wife, Donkey for daughters!" (MNI, 27). Here too, the birth of a girl child became the state of tumbledown in the patriarchal social setup.

In the story of *Mahashweta*, Anupama was hated by her stepmother Sabakka, who yelled consciously and not allowed her husband Shamanna to afford to pay for Anupama's education. Sabakka words furiously taunt Anupama that, "Let us not educate her further. It might become difficult to find a husband for her. Besides, she will not support us. She has to marry and go to somebody else's house one day?.....Sheer jealousy prompted them to taunt Anupama by saying that just because she could write a few lines she was too proud of herself" (Mahashweta 20). But, fortunately, she had won a scholarship and escaped from her stepmother's clutches.

Anjali makes digression of all her hardships in Gauripur, she trampled to Bangalore with all her new dreams, hopes and new opportunities will approach to perceive the better world through to get a fix on migrated society. Mukherjee made the protagonist; Anjali was done such thing and how she liberated herself from the patriarchal dominance over her life. She decided to be courageous and confidence to accept the reality of the city in which she calculates her life as "A job is the key to happiness...A Job brings respect and power. Money brings transformation. Stagnation creates doubt and tyranny. Money transforms a girl from Gauripur into woman from Bangalore" (MNI 110).

Anupama's familial life distorted her in many ways. In the middle part of the story, a protagonist Anupama and Dr. Anand got attracted and fell in love with each other and get married in grand manner, but, Radhakka, a practical woman who is a mother of Dr. Anand, she masked her disappointment, realized the situation and agreeing her son's wishes to marrying Anupama and maintain her standing in the community. She was still adjusting to her new environment and her survival was diffident in her in-laws home. Before her marriage, she was a free bird but after her marriage she felt, "She had been a free bird and had gone wherever she pleased. Now, she felt as if she was locked up in a gilded cage" (Mahashweta 41). As days passed, she was affected by leukoderma which ruined the marital life of Anupama, and her emotional condition got worse and become despondent, no one felt to take care under this situation rather they tried to humiliate and befallen on her, Girija who is sister-in-law to Anupama, shown her vengeance face on following words: "You wanted to expose me, but now you are exposed" (Mahashweta 53). She was berated low by her own family; she was not permitted to perform puja's, if she done that she is polluting the purity of everything. She began to feel humiliated and suffocated.

As a said "Marriage is a gamble", both the authors tried to exhibit the saying overrule the situations carried throughout the life of married woman in their novels. Bharati Mukherjee's *Miss New India*, she portrays the life of Bengali family, the girls were supposed to obey everyone, graduate and get married and never had a serious discussion and not having personal desire in their own lives. In the Bose family, Sonali, a married woman who met a tragic end of her life through her father's handpicked husband who has a drunkard, and don't want to realize his family

responsibilities, moreover, Sonali was forced to hold a job to supporting her and her daughter. Sonali's perception of marriage is different. But, both Sonali and Anupama falls in the same sublime of the perception quoting below became coincidentally as, "Marriage is a gamble. The result cannot be predicted beforehand. Finding the right match is a matter of chance. I was unlucky in this. May you be more fortunate" (Mahashweta 65).

Sudha Murty beautifully expresses the traumatic experiences of Anupama, who was abandoned by her husband Dr. Anand, who is not ready to understand the feelings of Anupama. She is expecting his soothing words would pacify her but she gets disappointment in every way. He forgets to maintain his promises but he is the oppressor, as notice his behavior he treated Anupama as a beautiful object rather than giving importance to her feelings and left Anupama alone in the hands of loneliness, after sometimes, her husband had realized his mistake and approach her but Anupama rejects him, she expressed her agony through the words as,

Even household pets are treated with love and cared for when they are unwell. I was your wife, lonely, scared and totally dependent on you. All I wanted was to hear a few kind words from you. They would have been my strength, but you never bothered to console me even once". (Mahashweta 147)

At final, she raised a question against Dr. Anand that, "How can you possibly expect a burnt seed to grow into a tree?" (Mahashweta 148). She explained her present situation of living, her past is different and she is not so naïve as before, but now she realized her goals and looking forward to execute in successful way and she don't need anyone's help to reach her destination.

Similarly, both the authors were exhibit their woman characters and make them to travel in a same path to define their identity in which the society throws them out and their works shown the realistic problems faced by women in the society, family relationships, and silent suppression of women and how they overcome their problems in the society. The novels shown that how woman get self-esteem through the struggled life they underwent from the society, overcome to assert their individuality and sustainability to prove their capable of being a 'human' rather than a 'woman sex'. Both the novels were carried their protagonists as a inspiration of other woman who do suffer in the dominated society. Being a woman, they overcome the sufferings and explore them in a perfect way. Through their writings, they try to explore the humanistic approaches and its impacts of human values.

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Images of Immigrant Women in Select Works of Bharati Mukherjee and Chitra Banerjee

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Abstract

This paper throws light on the life of immigrant women writers in the contemporary literary studies, as a diasporic novelist they voice out the feelings of the women who leave their mother land, and settles in the alien land. They also picturizes the struggle, obstacles and sufferings faced by the immigrant women in the male chauvinistic society. In the diasporic writing, both Mukherjee and Banerjee have gained a special recognition for their style of writing and characterization.

Keywords: Immigrant, Isolation, Alienation, Sufferings, Male domination

“A broken immigration system means broken families and broken lives”

-Jose Antonio Vargas

Immigrants are the people who migrate to alien land and experience a sense of loss there. They feel themselves lost in the alien land and alien culture. The psyche of the immigrants changes according to the problems they face and their struggle to survive in the alien land. In the process of adapting the new culture, makes them to lose the cultural bond, traditional values, with the country of their origin. They undergo the plight of identity crisis, cultural dilemmas and displacement.

Diasporic writers live on the margin of the two cultures, transforming their experience about their native land and alien country in their writing. Various women writers have portrayed their experience through the women immigrants in their novels. Diasporic literature focuses mainly on themes like discrimination, cultural shock, assimilation, identity crisis, alienation, displacement, depression, and generational gap.

The immigrants in the alien land often recognized in great dismay, the loneliness of their condition. The uncertain hazards of new lands exposed their suffering and struggle of their life. The immigrants alienated from his homeland, his people and his family feels the wrench of

separation. They feel as if they are thrown out from the nest of their birthplace. They got overwhelmed in the feeling of nostalgia; this distorts the life of the immigrants.

The experience of adapting to a new society is a process in the life of immigrants. In the beginning they feel difficult to get adapted in the new society. Time is seen as a great healer, once if they overcome the impact of shock and anxiety. They establish new roots and start a new begins. Truly speaking Indian English literature is defined as literature written originally in English by the authors Indian by birth. Bhikhu Parekh states out that:

The Indian Diaspora is like the banyan tree, the traditional symbol of the Indian way of life, spreads out his roots in several soils, drawing nourishment from one when the rest dry up. Far from being homeless, he has several homes, and that is the only way he has increasingly come to feel at home in the world. (Parekh 106)

Bharati Mukherjee, Chitra Banerjee and Jhumpa Lahiri have explored and portrayed the struggle, evolvment and survival of the women in exile. As women writers they depicts about the life of immigrant women in all the dimensions that they experienced on their own life. In recent year's Indian women writers' picturizes the inner life and obstacles faced by women through the female protagonist in the novel. Women become the central focus in the novel.

Mukherjee's works focuses on the life of immigrant women and their feeling of alienation, often experienced by an Indian woman and their struggles. Mukherjee's own struggle as an immigrant from India then as an expatriate in the alien land led her to write about the life of the immigrant women. In the novel *Jasmine*, Mukherjee depicts the character as a path-finder, who finds her own way by crossing many obstacles and she moves on, as if she is leading a new life. To survive in the world, Jasmine changes herself and re-born herself for a number of times. Jasmine as Jyoti struggles, fights and adapts to survive in the new land. She undergoes many transformations from Jyoti to Jasmine, Jasmine to Jase, and Jase to Jane. But in all her transformations she undergoes many rebels and revolts in her life. Mukherjee in an interview states that:

“The village girl Jyoti becomes Jasmine, then turns to Jase, also into Jane. She is a pioneer in the true sense. I am going to make mistakes. I am going to try out many new identities”

Jasmine's life is transformed, the roles she plays in society changes according to the situations. The docile role of Jyoti as a poor, inhibited, insignificant widow in India paves way to the next role as a lover, care-giver, care-taker, life-giver, and comforter and as a healer in the alien

land. In her each transformation she is in need of male supporters. “I have had a husband for each of the women I have been. Prakash for Jasmine, Taylor for Jase, Bud for Jane. Half-face for Kali.” (Jasmine 197) Though men play a major role in shaping her identity, she wants to create her own identity.

Women are discriminated from womb to tomb. But Jasmine refuses to be bound by crippling traditions and customs. She hates the feudal society in which women have no freedom and independence. Jasmine tries to shape her own life by facing adventures in her life. She adapts the American culture, by passing through the stages of acculturation, assimilation and finally becomes the part of the culture. Jasmine’s immigrant experience creates a new identity.

Indian women writers explore women as their main subject and portray their life style from childhood to complete womanhood. Through their panoramic view of the lives of women, they have given new dimension to the literature. Among them Chitra Banerjee Divakaruni draws her own experience and also from the lives of other woman in her works.

Divakaruni’s *Sister of My Heart* deals with the difficulties faced by the women and the manners through which they overcome their problems. In her works she focuses on the ordeals of Indian women in the patriarchal society, Indian culture and traditional values comparing it with American lifestyle which is totally different. Through this Divakaruni brings out the traditional values, religious orthodoxy and also about Indian joint family system. In Bengal the traditional orthodox families are bound together by strong cultural, social, religious and communal ties.

The heroines of the novel Anju and Sudha are brought up in the traditional joint family system in Calcutta. As their father have already passed away, in the typical patriarchal family the responsibility of running the family lies with the mother. The woman has to support the family both economically and emotionally. Anju and Sudha complement each other; they share same views and ideas among them. The compassion, kind and love they share make them to face all the difficulties in the family. They both dislike their father and Anju says:

I hate my father. I hate the fact that he could go off so casually in search of adventure, without a single thought for what would happen to the rest of us. I blame him for the fired circles under mother’s eyes, the taunts of the children at school because I don’t have a father. None of it would have happened if he hadn’t been so careless and got himself killed. (Sister of My Heart 24)

Being born as fatherless children, Anju and Sudha are bound closely with each other emotionally and psychologically, they cannot imagine their life without the other. The two sisters

are separated after their wedding. Being born in the patriarchal, male chauvinistic and male dominated society, they undergo troubles after their marriage. But Anju and Sudha are bound together. They easily overcome all the critical and difficult circumstances, because of their mutual understanding and love towards each other. Sudha is portrayed as the strong and stubborn woman. She has to face to face problem in her in-laws home. But finally, she takes the decision to join with Anju in America. Sudha rejuvenates and energises all the women in the world.

Bharati Mukherjee and Chitra Banerjee's have received a special mark in English literature. Their novels have received a special attention among the women readers through their women protagonists, they project the diasporic dilemma of modern woman and it also reveals about the cultural displacement of immigrants. Therefore it can be concluded that the novelists have projected the issues of home, homeland, diaspora, alienation, adaptation, assimilation and belongingness in their fiction to highlight the diasporic consciousness.

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Projection of Complex Human Relationships in Two Great Indian Epics

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Abstract

This paper is an attempt to project the complex human relationships projected in literature. Extracting examples from the two great Indian Epics, *The Ramayana* and *The Mahabharata*, this paper analyses the characters and the bonds they shared with other characters in the story. Basic human relationships like friendship, love, parental and marital relationship, are discussed with examples taken from the two great epics. This paper also manages to present the behaviour of characters in protecting their bonds with the fellow characters in the stories. Thus, this paper is a brief analysis of complexities in human relationships.

Keywords: human relationships, conflicts, sacrifices, moral values, friendship, strong bonds, literature.

Literature is generally defined as the combined imagination of human minds expressed in the form of fiction, drama, poetry and prose etc... Literary imaginations rely mainly on the behaviour of human species. Interestingly, the themes may be different, but every action depends on human behaviour and responses to the happenings. Starting from the minor poems to the great epics in any language, the plot goes around the human relationships. It may be the human relationship with other individual of the same species or with the environment or with the individual belonging to other species. Whatever the bond may be, the emotions that those bonds share are alike. There are many conflicts portrayed in literature. However, the conflicts among human relationships is highly focused. there are numerous works published in literatures of all the languages which could be undoubtedly compared with the Graham's number in Physics. But the point to be noted is, every work of art introduces a conflict and tries to offer solution to any problems that arises and is related to the modern situation. Northrop Frye comments thus,

“Nearly every work of art in the past had social function in its own time, a function which was often not primarily an aesthetic function at all. The whole compositions is a relatively modern one” (344-345)

Literature is most commonly called as the mirror of human life as it reflects the real-life instances in it. Literature in that way teaches the readers to handle real life situations using the instances learnt from literature. Indian literature consists of works written in many languages including Tamil, Sanskrit, Malayalam, Telegu, Kannada etc... Even though these are the local native languages in India, the literature in English gained greater reader audience in India. The reason behind it was that English was learnt by many a number of people in India than their neighbouring languages. Literatures created in English was also translated into other languages by many writers. Literatures in every language speaks about the human conflicts in building up their relationships. The bonds they share with their neighbours and the importance they give to them causes great changes in their lives. This process is now and always stays as the main reason for the creation of literatures.

Taking the great epics in Indian literature *The Ramayana* and *The Mahabharata* for example, one could find number of instances that speaks about the importance of human relationships. There are many good relationship bonds in these epics and there are many pessimistic type bonds. Every human being are capable of creating and destroying their relationship with fellow human beings. Whereas, the parental relationships could not be made but destined by God himself. No one has the ability to chose their parents before birth. But parents are the only responsibility to shape the characters of their children and thus they teach them the characters that they expect from their children. So, children in a way could be considered as the artificial traits. Parents creating a bond with their children is easier than any other relationships. But there are some instances in the great epics where the parental bonds end up in failure. Though the period when the great epics taken place is known for elderly respect and high tradition, there are some characters who acts against the words of their parents.

Both these epics depicts characters that could be quoted as examples for ideal father, ideal so, ideal mother, ideal husband and wife and also ideal siblings. *The Mahabharata* exclusively speaks about the character Karna, who could be quoted as the best example for an ideal friend. The friendship between Karna and Duryodhana was spoken by many scholars. Though the reason for their friendship was justified in the plot, many researches were made on their friendship. The kind of friendship they shared was unbreakable throughout the end of the story. Though Karna's friendship was praised he failed to make his friend to walk in right direction. His companion made Duryodhana to commit further more sins because he believed Karna's strength. Karna did not fail to respect every of his relationships. He knowingly or unknowingly advices his brothers, that is, the Pandavas, as he was the elder brother to them all. Though he had respect towards his legitimate mother Kunti, he expresses out his frustrations to her, that in turn created a break in their relationship. Karna says thus'

“Kshatriya lady, I do not agree with you that to do what you say is the door to dharma. The way you behaved with me was highly objectionable. Because of it, I suffered, my dignity suffered. Born as a Kshatriya, I was deprived of Kshatriya rites because you treated me as you did. What enemy could have done worse? When I needed help you gave me none. You deprived me of my samskaras, now you need me, and so you come to me. You never cared for me as a mother. Now you come to me, because you need me,” (Lal 205).

In *The Ramayana* there were only unequal friendship, that is, they shared friendship only as the matter of beneficiary. Sometimes friendship also deceives and creates a clear break in relationship. Jaques Derrida says thus:

“If you want a friend, you must wage war on him, and capable of it, capable of having a ‘best enemy.’ To be capable of this friendship, to be able to honour in the friend the enemy he can become, is a sign of freedom. Freedom itself. Now, this is a freedom that neither tyrants not slaves know.” (1997: 282).

The only relationship that could be highly praised in this epic is the sibling bond. Rama’s brothers Lakshmana and Bharata stands as the perfect examples for good sibling relationship. The sibling relationship in *Mahabharata* was also highly praised by researchers. The five brothers born for Kunti and Pandu, commonly called as the Pandavas stood unique and united till the end of the story. They were considered as the incarnation of virtue as they were born out of mantras chanted by Kunti. Their brotherly relationship lasted even after their marriage with a woman named Draupadi. The bond they shared with each other was really a best example for sibling relationship.

There was also a sibling rivalry that took place in *Mahabharata*. It was between Dhirudhirastra and Pandu. Both were the son of a same father but different mothers. Though Dhirudhirastra was the elder brother, he could not come to throne as he was a blind by birth. This created a strong hatred towards Pandu. But when Pandu was sent to forest as he commits a crime by killing two deer which are in a relationship. As he goes into the forest, the kingdom is automatically handed over to Dhirudhirastra. There was a complete sibling rivalry in their relationship. Whereas in *The Ramayana*, when Rama was sent into the forest, his brother Bharata rules the country with Rama’s slippers on the throne. This shows his love towards Rama. Though Bharata ruled the nation with Rama’s slippers, it was Lakshmana who was praised for the good brotherly relationship as he went along with Rama to the forest. When Lakshmana faints at the battle field, Rama confesses that, “In this world I might find another mother like Kausalya, a wife like Sita, but definitely not a brother like Lakshmana”.

The husband and wife relationship between Rama and Sita were still praised but Rama forced Sita to prove her chastity to the world. This act created a strong break in their relationship. But Draupadi married five men, brothers from a same family, but no one had suspicion over her character. They respected her very much and gave ears to her decision. The patient brothers became furious when the Gauravas illtreated her. That made their bond stronger. Though Dhirudhirastra was a blind man, he ruled the kingdom beautifully. Gandhari after marrying him, tied her eyes with cloth and lived blind folded throughout her life. This is due to the respect and love she had for her husband. Love of Krishna and Rukmani, Karna and his wife, relationship between Dasaratha and his wives could be quoted as some good marital bonds in these epics.

Draupadi and Krishna's relationship was spoken by many researchers. They had such a friendly and brotherly bond with each other. Krishna tolerated all the evils in the story except the court act where Draupadi was illtreated by the Gauravas. Krishna's anger was immeasurable. Even though she had five husbands no one could save her from the disgrace. It was Krishna who saved her from the evil hands.

There are many complex relationships in both these epics. Every character could be related to present situation of mankind. Morality and humanity were taught with good examples by the great epic makers like Valmiki and Vyasa. Exposing an ocean of characters these epics presents the life lesson for every individual being. Good human bonds like friendship, love, matrimony, parenthood etc... are very much important to achieve great in society and family as well. Relationship bonds are very much necessary to built up good future generations. But due to technology and materialism, these bonds are becoming weaker and thus travels to voids. Thus, reading this kind of epics and good literary works by great writers would help to restore healthy human relationships.

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Warring Against the Black Double Consciousness: A Longing to Merge the Double Self into a Better and Truer Self

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Abstract

Racism is the discrimination on an ethnic or cultural basis. It is defined as actions, practices, or beliefs that consider the human species to be divided into races with shared traits, abilities, or qualities such as personality, intellect, morality, or other cultural behavioral characteristics. It is the belief that races can be ranked as inherently superior or inferior to others, and different races should be treated differently. The Blacks and the marginalized “Other” have never been allowed to explore or express their real self. A prescribed set of principles are dictated and each is expected to fit into it. They are forced to comply with a culture and a language which is alien to them in order to gain acceptance in the alien land. They are pushed to the margins as an inferior race, which makes them double their efforts to overcome the Double Consciousness and develop into a better and truer self. A constant internal struggle persists to reconcile between the racist white acceptance and unification with the black culture of the homeland. The present paper tries to analyse the issues which are the causes of the conflict in the minds of the marginalized and the feasibility of attaining a better self as portrayed by African American writers.

Keywords: African American, ethnicity, discrimination, culture, race, colour

‘Race’ is an ambiguous word produced by culture and is usually misunderstood for physical appearance or color. It is actually a socio-cultural construction and as Hettie V. Williams observes in “Race and Ethnicity in Global Societies” in *Color Struck: Essays on Race and Ethnicity in Global Perspective* that race evolved with the rise of enslavement of Black Africans during the Islamic and Atlantic Slave trade, who drew distinction between the light complexion and dark complexion slaves. But Williams argues that neither color nor geography is enough to classify the human community into fixed biological units called races. The rise of European expansion and the Atlantic Slave Trade during the fifteenth century justified the servitude of blacks. Race emerged as a result of a historical process determined by both the macro forces of politico-economic structures and the micro social experiences of human groups, shaped by perceptions about physical differences between human populations. As Hettie V. Williams reiterates in his article “Black No More: African America and the ‘New’ Race Science” in *Color*

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Struck that the dominant social racial group often manipulates concepts of social race to justify the subjugation of the racialized ‘Other’ (353) whereas the marginalized embrace ‘race’ (353) based on common history and social experience. African-Americans like other ethnic groups acknowledged the concepts of race as color to gain redress in a society dominated by a color-struck belief system.

Human species are classified under different races by some characteristics such as skin color, stature and other physical features which become identification tools for race classification. Kevin C. Young in his article “Race as an Instrument of Control and Exploitation in the Caribbean Region, From the Colonial to the Modern Era” points out that

The term race is used in various contexts to denote human political, social, ethnic, biological, or cultural traits, or a combination of them. Sociologists, anthropologists, and politicians offer widely divergent definitions. Regardless of context, however, race is a classification tool to distinguish among categories of people where there is perceived need to establish a difference, or otherness. It is a label by which a group (or groups) of people strive to affirm or validate its difference for a purpose. (125)

Race thus denotes varieties of things. But to conclude, it merely is a social construct rather than a biological or historical fact.

The U.S. census survey conducted in 2000 illustrates race as being associated with place of national origin or self-ascribed them to the data item with which they identified. The census described five categories of race as per the country of origin thus proving race as socio-political construction. The five basic races are Mongoloid, Negroid, Australoid, Caucasoid and Capoid. Naomi Zack, a mixed race studies philosopher argues that race is conceptually driven while the American Anthropological Association acknowledges race as largely a social construction.

Scientists in the 19th century justified differential treatment of the blacks’ because the driving force to slavery in America led to the subjugation of the Africans. Slavery and decades of legal segregation came to an end with the civil rights revolution of the 1950s and the 1960s. White prejudice in the period of legal segregation was overt and the impact of discrimination on African-Americans was severe. “White domination is often rationalized by the belief that the inferiority or superiority of a group’s abilities, values, and culture are linked to physical characteristics such as skin color.” (Feagin and Sikes 4) The terms of oppression are not only dictated by history, culture and sexual and social division of labor but are also profoundly shaped at the site of the oppression. It is expressed by the way in which oppressors and the oppressed continuously have to renegotiate, reconstruct and reestablish their relative positions for benefits and power.

A successful black entrepreneur in an interview in *Living with Racism: The Black Middle-Class Experience* by Joe R. Feagin and Melvin P. Sikes speaks about the personal and family losses that have resulted from dealing with the prejudiced whites. They go through tension

conforming to white standards and maintaining personal integrity and black identity. The racial social system forces these African-Americans to question whether to be accepted as truly American or not. Du Bois in *The Souls of Black Folk* describes a troubled Black consciousness:

It is a peculiar sensation, this double consciousness, this sense of always looking at one's self through the eyes of others...One feels his two - ness - an American, a Negro; two souls, two thoughts, two un-reconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. The history of American Negro is the history of this strife – this longing to attain self-conscious manhood, to merge his double self into a better and truer self. (3)

Thus, history casts a dark shadow on the entire issue of black assimilation in the United States oppressing and exploiting people of African descent purely on the basis of the blackness of their skin. They were considered less than human beings and faced discrimination in every aspect of their lives.

Paul Gilroy in his book *The Black Atlantic: Modernity and Double Consciousness* used Bois theory and suggested that there exists, an internal struggle within the Black diaspora to reconcile being both European and Black. He says that “occupying the space between the two subjectivities is viewed as a proactive and even oppositional act of political insubordination.” (Gilroy) It is understood that the duality of their identity is one of the most paradoxical and conceptualizing and actualizing which is more symbolic resistance to modernity.

Frantz Fanon in his book *Black Skin, White Masks* touches on the term Double Consciousness expressing his hopelessness at being neither White nor Black. He mentions the cultural and social confusions of the African Americans, who either confirm to being white or completely reject the white standards of living. Mostly they adopt culture strange to them and return speaking a language alien to them. Some try to overcome the insecurities by adopting the living style of the natives.

Discrimination based on race is deeply ingrained in American society because black people are considered genetically inferior to whites thus justifying the efforts to educate and Christianize them. They have been misunderstood by white America for hundreds of years and the distorted image of Africans as uncivilized continued to pervade the consciousness of white Americans. As Ellis Cose has commented in “Color-Coordinated Truths”:

‘Theories of blacks’ innate intellectual inadequacy provided much of the rationale for slavery and for Jim Crow [legal discrimination based on race]. They also accomplished something equally pernicious, and continue to do so today: they caused many blacks (if only subconsciously) to doubt their own abilities – and to conform to the stereotype, thereby confirming it. (62)

In this regard, Kubitschek uses Butler's *Kindred* to show how the past can have both positive and negative influences on the present. Likewise the internalization of oppression is often linked to a denial of one's roots, a refusal on one's heritage. It is clearly revealed in the main characters of Nella Larsen's *Passing* (1929), Marshall's *Praisesong for the Widow* (1983), and Gloria Naylor's *Linden Hills* (1986). This emotional and spiritual starvation results in the isolation of individuals who are intent on assimilating into the dominant culture (Lionnet 157).

The Black Americans face discrimination on all sides. "Nigger" to a white may be an epithet to be ignored but to most blacks the term brings all kinds of racial atrocities and discriminations such as murder, rape, torture, denial of constitutional rights, insults, limited opportunity structure, economic problems, unequal justice under the law and a myriad of other racist and discriminatory acts that occur daily in the lives of most Americans of African descent, which makes it impossible for an African-American to achieve the full realization of the American Dream.

In addition to assault, threats of violence, and racist epithets, they are exposed to racial harassment in public places one of which is the discourteous white 'hate stare' (Feagin and Sikes 64) a problem that dates back to the eighteenth century. The whites consider it as a minor slight and do not realize the historical implication of this action. Racial coding of places is another major problem faced by the African-Americans for some places are still more or less off limits to black Americans. They are constantly intimidated by the 'White Only' or 'Colored Only' signboards. Though these boards are no longer in display, there is a constant reminder of these imaginary sign boards. A Black person moving into these places often learns immediately that his or her presence is not wanted. This is very beautifully presented by Alice Childress in her one act play *Florence*. The railing which divides the space for the whites and coloreds in Childress' *Florence* makes a deep impression on the minds of Marge's mother about her place in the white dominated society. It also brings about a change in her attitude to support her daughter to establish her identity.

African-Americans believe in education as the 'great leveler' to bring them first-class citizenship. Hence they attach great importance to education for themselves and their children. Black parents mostly live in a predominantly Black or Black middle-class community in order to provide their children social support in the form of Black friends and Black organizations. But the public schools available are not as well equipped or staffed as those in white suburban areas. The Black middle class parents know that schools in predominantly white areas are provided with better resources for education. They are also aware of the racial obstacles faced by their children. Ntozake Shange a black women dramatist who came to the limelight with her *for colored girls* in Broadway, brings out her own childhood days when she had to suffer discrimination and alienation at an integration school which is portrayed in her novel *Betsey Brown*. Discrimination is imbedded in the values, rules, and other institutional patterns of a college or other traditional white setting. Black students are forced to give up their identities to adapt to the surrounding white culture, and become Afro-Saxon.

Another aspect of being black is seen, when a student is made to feel inferior by a white teacher, who typecasts his or her writing as 'Black English'. The teacher's harsh evaluation of the black students work hurts and embarrasses but also makes him determined to become an expert in the English language to prove himself. One of the most serious reactions to white insensitivity and misunderstanding is the rejection of one's group, and thus of one's self. This is a situation which had been faced by many writers and Shange herself was rebuffed by her teacher for her black dominated literature.

Race-related factors have also blocked the entry of African-Americans into almost every category of workplace. Blacks are barred from professional and other white-collar positions due to subtle forms of exclusion in the work place. A black woman applying for a job as a manager or a higher-skilled job is asked to take up the job of a waitress or a maid. She or he is expected to take on stereotype jobs and not consider themselves as capable of doing any other job.

A house is a visible manifestation of accomplishment and it is also a sign of equity, of wealth that can be passed on to subsequent generations. But racial discrimination keeps them from amassing such wealth. To black families, home represents an anchor in a hostile white-dominated world. It is the place where one can get support to deal with problems and a place where one need not be on guard. Denial of access to housing in all-white areas is a constraint faced by the black families. Lorraine Hansberry describes this situation effectively in her play *A Raisin in the Sun* where Lena wants to buy a house in a white dominated community. Lena has to suffer discrimination and isolation at all quarters while taking the decision to provide her family a relief from the life in the ghetto.

Such discrimination creates a psychological dilemma for the Blacks. A standard psychological recommendation for dealing with life problems is to face them head-on and say internally about mistreatment, "Yes, this is racism," (Feagin and Melvin 276). Once a problem is named, it becomes easier to solve it. If racial discrimination is named differently or is attributed to economic causes and not to physical characteristics, the blacks can think of conditions to get rid of the negative behavior. Black middle-class parents face the difficult task of preparing their children for discrimination such as racial slights and obstacles. In an important research study "Race Identity" in *Life in Black America* James Jackson and his associates found that,

...black parents took several different approaches to teaching children about racial issues. Some avoided the issue and gave no information; some imparted messages stressing the equality of blacks and whites; and some taught their children to distrust whites and stand up for their own rights. (246)

This is because the survival of blacks depended on their knowledge of the whites and the white culture.

The blacks were gradually enlightened on their plight which led to the advent of black writers to relate the life of the blacks. Thus early African-American dramatists wrote for the black community, for a black audience which needed a theatre to teach them to live better. As Elizabeth Guillory says in *Their Place on Stage*, the black playwrights wrote:

... for the sheer joy of capturing and preserving the essence of black life for future generations. They were able to turn theaters into nurseries where the black race is given roots, nurtured, tested, healed, and provided with the spirit to survive. They are, indeed, the missing pieces to a multifaceted puzzle of black life during those decades when blacks were becoming aware, and awakening to their own self-worth, and struggling for an identity robbed from them as a result of mutilated African roots. (4-5)

Elizabeth Brown-Guillory in *Their Place on the Stage: Black Women Playwrights in America* (1988) traces the development of Black American Theatre from William Wells Brown's *The Escape; or a Leap for Freedom* (1858) to the works of Childress, Hansberry, and Shange. Margaret Wilkerson, in *9 Plays by Black Women*, and Mance Williams in *Black Theater of the 1960s and 1970s* showed black women protesting against racism, sexism, and capitalism. Eugene Kraft points out that the blacks portrayed on the American stage are not real characters but shadows and stereotypes. White playwrights created characters they wanted to believe, and black playwrights wanted to avoid negative portraits. But the black women writers projected the role of mammy as a woman with her own desires and needs, as thinkers, feelers, and conscious human beings and not just as uninteresting characters, which is the byproduct of racism.

Angelina Grimke's *Rachel* (1920) is the first work to be produced and performed by black actors. It protests against lynching and is about the suffocating fear of black mothers. Georgia Douglas Johnson's *A Sunday Morning in the South* (1925) levels an indictment against lynching in which a mother strangles her newborn baby to protect it from the atrocities of the whites. Dunbar-Nelson's *Mine Eyes Have Seen* (1918) mirrors universal concerns and is about Chris who has been drafted to fight in World War I. He is not willing to fight for a country which does not allow a black to bask in the glory of its victory, nor provides them with freedom which they fought for.

Ntozake Shange urges the blacks to march towards positive selfhood through the encouraging tone of Lou's final speech in the trilogy *spell #7*. The last speech in the minstrel prologue offers a final celebration of race-consciousness, self-satisfaction, and racial contentment. Similarly Eli's kingdom in the choreopoem becomes an ideal place, an Utopia for the blacks to give vent to their suppressed feelings and be free, where each black person works independently and responsibly to re-order a collective cultural and racial consciousness. But Shange feels that such a racial ideal does not always prove ideal for black women whose gender realities are as relevant and potentially limiting as their race realities. Shange portrays the black women as lacking in the luxury of political and social passivity. According to her life for a black woman is a struggle

to remain physically and psychologically intact. Shange defines the passion for life and a necessity for survival as black spirituality, a spirituality of resilience and strength significantly different from whites' cultural realities.

African-American writers have highlighted the problems of the African-American psyche through its literature. Theirs is a different voice that makes a call for the blacks first to understand themselves, and this self-understanding is considered to be the first step to drive them towards independence. These writings are intended to boost the self-confidence of the black brethren rather than self-hatred bordering on inferiority complex. It reveals an all-inclusive outlook that is quintessentially humane, non-discriminatory and edifying.

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The Impact of Digital Praxis on Culture Values: A Neo-Humanistic Approach

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Abstract

Human world has undergone many movements prominently through Renaissance, Reformation, Agrarian Revolution, Industrial Revolution, Urbanisation, Globalisation and now Digital Revolution. The whole world becomes a global village. Today, there is a common opinion that the digital technology is unavoidable threat to humanity. Jeff Bezos of Amazan says: “you are not going to die, you are going to turn digital”; this notion is a positive one that is unconditionally spread over human life, creating a cyber space full of digital praxis acquired as new culture values. Prabhat Rainjan Sarkar, a promising Indian philosopher, realising the ideological limitation of humanism articulated the term Neo- Humanism as an alternative for universal humanism assuring the future citizens with love and compassion. This article attempts to explain how the negative aspects of digital technology can be positively reviewed using the philosophical notion of Neo Humanism. This approach tries to connect the dots between materialism and spiritualism; between rationalism and self realisation; between self-centred ego and socially concerned consciousness.

Keywords: Digital Praxis, Culture Values and Neo-Humanism

Today, the human life is seriously conditioned by digital praxis, which means the customs and practices promoted among human beings subverting some culture values or recreating something new that would be of digital culture. Many web and mobile phone applications affect the creative artefact of human nature and this ‘digi-tech’ tends to tap men’s imitative culture, virtually making copy of the copy of the copy of the texts whether in the field of music or painting or images or graphic representation of what not. Tarleton Gillespie in the new media related essay, “The stories digital tools tell” views: “Technology is from the start and at every moment, fully embedded in a social matrix of institutions, activities, and values.” (108)

In the digital world man is in general pragmatically reduced to mere data. His/her identity is codified by their biological organs like fingers or iris or speech organs. The bio-data of every citizen is converted into binary code which in the computer’s C P U is programmed to encode/decode. All the data, textual (both verbal and statistical) aural, visual, caricatures or

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paintings, music and movies turn to be ‘digitext’, which is derived from “digitextuality, then, is not only concerned with digital media’s remediation...of our practices of intertextual reading and writing given our need to negotiate between, radically different sign systems”(Anna Everett 7); also states that most contemporary media texts, including films, are produced with some degree of digital manipulation, processing and computer generated images-CGI(9). They influence the people especially young minds to experience some culture behaviour or pattern. Certain cultures related to sellers and consumers are re-organised digital super markets like Amazon or Flipkart, Snapdeal, Club Factory and so on. There are digitally programmed local, regional, and global shopping phenomena. The culture values have been altered in the “sociotechnical lands cape”. Sellen and others reflect on human values in Digital age: “The field of human computer interaction (HCI) came into being more than 25 years ago...landscape have been so great...as well as aid us another aspects of these digital praxis affect the human beings with the emergence of “movie interactions”. Mc Sweeney and Stuart Joy began their enquiry whether the human kind lives in a sane society; they gazed into *The Black Mirror*, a television show more with black mirror(1). In the same book Fran Pheasant –Kelly comment on the TV serial : “Black Mirror (2011) deals with a number of contemporary issues namely social media”(19).

It apparently expresses the moral decline, a kind of cultural void, as Yeats poetically gets disappointed in his poem, “The Second Coming”:

Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.
“The Second Coming,” William Butler Yeats, 1919

E. M. Forster also starts from a sense of a collapse in moral communication, a disconnection of men from their traditional roots and values, and moves on, especially in the experience of the cave in *A Passage to India* (1924), to yet another image of the void underlying human existence.(4) ‘The passionate intensity ‘ has become pervasive. Horkheimer elaborates the issues related to entanglement of technology and social relation:

Society in its present form is unable to make effective use of the powers it has developed and the wealth it has amassed. Scientific knowledge in this respect shares the fate of other productive forces and means of production: its application is sharply disproportionate to its high level of development and to the real needs of mankind. Such a situation hinders the further development, quantitative and qualitative, of science itself (Qtd. In Karin Stogner 86).

Knafo and others consider this 20th century, “the age of perversion”. They paid a significant attempt to analyse the term’s diction in today’s context:

What a perfect term to convey an intimation of the perverse; the crooked path. Perversity wants to twist away from the norm, transgress against the law, move the path away from its intended or original quotes, turn away from truth, whether it is an accepted truth... or some inner truth, which cannot be faced (1).

Indeed, the whole world witnesses more crimes either directly induced by the digital praxis like pornography, hacking the data of economical as well as civil data manipulating or indirectly being conditioned by the virtual reality born out of this cyber space. Naturally this digital praxis unconditionally tap the human being to be pervasive, which “involves dissatisfaction, anger, restlessness, and impudent impulse...It rebels. It challenges. It disturbs. It is a friend of both creative inspiration and destructive violation” (2). Thus this pervasive attitude towards society is recreated through all sorts of multi- media schema and devices.

It is also same in the events concerned for social media. The function of social media in everyday space and time is redefined so as to represent and “shape our common pleasures” and also “a democracy of taste is brought into being”. In this context, “the term [everyday] is identified with popular and the ease with which it is able to pass between discipline and practices, suggests that everyday has now become above all else, a meta-signifier of social and cultural inclusivity” (John Roberts 1).

At the same time as a media critic the researcher can probe into the other positive side of digitally enhanced human values. On the one hand men and women are globally afflicted by the nihilist occurrences experienced in the techno specific human world, on the other the man kind is benefitted abundantly by the digital revolution and there on the world has become a global village indirectly promoting universal human relationship or humanity without walls. The human cultural values range from altruism to intellectual liberation. Many academic as well as socially committed blogs and websites would integrate this fragmented society caused by racial, religious, communal, gender, environmental and other anti-social discriminations. Hence, the cyber world may narrow down the world space but it helps one broaden the mind space. Digitally and virtually evolved technology plays a vital role in medical as well as space research; agriculture as well as disaster management; e-governance as well as education; e-shopping as well as consumer production. Discoveries, inventions, and research continue to expand into future using these digital praxis. Digital technology stands beyond the best and worst phenomena. For, human’s attitude or desire for perversity would mar or make the human values but not the technology, which represents the scientific bend of mind and the growth of human intelligence.

However, the positive human value based ‘digicult’ practices are not much paid attention, these humanist praxis present in the cyber space may well be realised by the Neo Humanist approach advocated by a promising Indian philosopher, Prabhat Rainjan Sarkar who phrased this

concept as an alternative for universal humanism. The euro-centric humanism is reviewed by the critics that it is limited to have a concern only for human relationship never considering other species or nature sources. At this juncture where the chaotic disposition exists to reject or accept this digitally conditioned cyber space, which has made a considerable impact on human values. It is best to quote the words of Sarkar :

What is Neo-Humanism? When the underlying spirit of humanism is extended to everything, animate and inanimate, in this universe – I have designated this as Neo-Humanism. This Neo-Humanism will elevate humanism to universalism, the cult of love for all created beings of this universe. Explaining humanity and humanism in a new light will give new inspiration and provide a new interpretation for the very concept of human existence (17).

There is an uneasiness that has spread throughout intellectual and cultural life. It affects every discipline and every aspect of life (Richard Bernstein 4). It is evident that every global citizen in this technocratic digital world needs to be realised with the social consciousness which is morally or spiritually enhanced.

Inayathulla, a staunch follower of Sarkar reflects on his divine thought of alternative feature, and “ focuses on Sarkar’s alternative theory of science, truth and power and how he diverges from modern and post modern constructions. In it I agree that Sarkar develops a new science of society that is neither technocratic nor does it romanticize history (11)”.

Thus, the concept of Neo-Humanism assures not only the present but also the future citizens, who are completely influenced by this digital praxis discussed, with love and compassion. The great literatures of the world are greatly recognised only because they promote humanism common to this universe. Kaniyan Poongundranar of Cankam poetry thinks of universal brotherhood as “the entire world is my space and everyone my kith and kin”. Hence, the negative aspects of digital technology has been positively reviewed using the philosophical Neo Humanism that the researcher believes, is a better solution for peace making among the global citizens who have been, in general, self centred technocrats.

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Epistemicide of the Boatmen in Arun Joshi's *The City and the River*

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Abstract

Arun Joshi's novels reflect the rise of postcolonial, neocolonial problems and the lionization of diasporic writing with its radical restructuring of social relations that distinguishes the modern epoch from everything that comes before. Political freedom did not gratify the hungry expectations of the people of postcolonial period in India. Poverty, social injustice, class inequality and communal riots led to painful exodus of the refugees afflicted by spiritual depression, general distrust and pessimism. Joshi's fiction is an excellent articulation of an Indian voice, and an Indian sensibility. This research paper ventures to read *The City and the River*, the final novel of Joshi, as a parable of times, set in a wider backdrop, using an artistically satisfying mixture of prophecy, fantasy and a startlingly ingenious vision of real politics, is a severe commentary on the *Times* embedded with echoes of the Indian Emergency in the Nineteen Seventies. Joshi has come out of the murky and suffocating tunnel of alienation and identity crisis into a glimpse of a new light in this novel. This political fable also falls into a new literary genre called apocalypse wherein he unveils the pain and pathos evolving around the life of the 'Boat men' in their struggle against the ruling greedy Grand Masters who are bent on over-lording its citizens by resorting to all possible atrocities.

Keywords: postcolonial, neocolonial, social injustice, class inequality, alienation, identity crisis
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Arun Joshi is adept in framing his characters with no direct references to any Indian in particular. The corrupt practices and manipulations of Indian bureaucrats are vividly and authentically communicated with perfect ease and conviction in *The City and the River*. Wholeness of vision is sought by going into the cultural and spiritual problems of India, his own country. This vision is established from a political perspective, as R.K. Dhawan rightly states:

The theme of *The City and the River*, unlike Joshi's earlier works, does not have a streak of autobiography; nor is it a story of personal, private lives. The novel is an ample evidence of Joshi's "road not taken," for in his work he turns his focus from the private to the public. And in this, he is following the contemporary vogue of writing a political novel with a theme that holds good for all times. (34)

The city in question is governed by benevolent but greedy Grand Masters who are bent on over-lording its citizens. The present Grand Master one daydreams that he becomes a king, sitting

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on top of the hill surrounded by the waters of a river and by a circle of naked men closely cornering him to the extent of choking him by their close proximity. By this dream, the Grand Master entertains hopes of becoming the king and resorts to undue means to realize his dreams. To add to it, a prophecy is made known in *The City and the River* which runs thus:

Who knows, who can read the signs,
The workings of immortal time?
A king I see upon a throne,
In astronomer's grove the boatmen mourn,
A thing of darkness growing dark,
On city walls the shadow's mark.
The river, I see, from a teacher rise.
The hermit, the parrot, the teacher die.
Under a rain the waters burn,
To his kingdom at last the king returns. (216)

This gives immense hope for the Grand Master who with the aid of the Astrologer interprets it to his benefit. He plans ways and means to usurp complete power for him which would then be passed to his son. "To the modern reader," says Garrard, "millennial and apocalyptic beliefs may seem bizarre, but even the most lurid anticipations of the fulfillment of scriptural prophecy are based upon interpretations that possess their own argumentative logic" (86). The Astrologer and the Hermit had argued over the meaning of the prophesy earlier. Similarly, multiple interpretations are made leading to strong, vehement opposition in accordance with Derrida's changeability of meanings of words as he puts thus: "the signified concept is never present in and of itself, in a sufficient presence that would refer only to itself. Essentially and lawfully, every concept is inscribed in a chain or in a system within which it refers to the other, to other concepts" (qtd. in Bertens 125).

The citizens, especially the boatmen, are not ready to have a self proclaimed king. A great upheaval results but he retorts saying that he has tamed men of iron and why then he shall not be able to tame these men of butter. However, the men of butter pose slippery tactics never to be caught by the iron hand such as, by lamenting for their outlawed children unanimously. They make their views public by voicing it into the police commissioner's mike inadvertently, which is heard all over the city through the rulers' satellite network, "Through the commissioner's open Telephone it sped to the satellite circling high above the earth and once again flooded the video sets of thousands of enraged people"(48). Further, the boatmen with their unique musical instruments and the songs bring forth a "display of souls" (38) and "They tend to be sentimental at times. They want everyone to see how their souls ache since their children were outlawed. They want the Grand Master to make amends." (38) But it fails to create any desired effect and further, their instruments alone are burnt to ashes by means of laser weapons fired from a helicopter flying above their heads: "The boatmen had been prepared for bullets, bombs. The destruction of their

instruments took them by surprise. Their singing wavered and became hideous to their ears. Their spirits broke and they fell silent” (49). However, this is just a temporary success for the Grand Master.

Bhumiputhra referred to as Bhoma, the mathematics teacher, to drive his point opposing the ruling ecclesia to the ignorant public, resorts to speak as the common people do, and think as wise men do. The Lottery Stall, which the government had installed to loot its citizens, without the poor folk being aware of it, is later used as a venue to enlighten the mass by means of a simple folk tale. The very fact that a government runs a lottery stall explains multiple hazards. Samuel Johnson in his “Lure of Lottery” says that the grief caused by such lotteries is proportional to the hope it nurtures. He stresses upon the concept that rational and manly industry is worthy enough and the mere gift of luck is below one’s dignity. The Professor initiates a tactic and uses those stalls wherein he tries to drive home the grave fact that the Grand Master is exploiting the common folk. This attempt turns out to be less effective in convincing the mob of the Grand Master’s wily plan and Shailaja’s brother an ardent student of Bhoma ventures to make it more appropriate by offering Grandfather’s prized roses to those who listen to Bhoma’s parable and wait for a lucky draw. Bhoma’s innovative yet simple parable of a Naked King, otherwise known as “The Emperor’s New Clothes” evokes much response from the common folks easily, to fight against serfdom, appraised wholly of the vicious intentions of the ruler. Once upon a time a king was very fond of new clothes and was in love with himself that all his time went into the designing of new clothes. His subjects were slaves of his looks and did anything he asked. As time passed, however, the king ran out of ideas for new clothes. In panic, he sent for the court Astrologer. The Astrologer pretends to weave the finest dress ever made, for the king having stated that it would be invisible to people who were stupid and were not loyal. The king pays a visit one day to the Astrologer and finds that he is up to some trick. The Astrologer consents with the King and says that instilling fear in the minds of the subjects is the purpose of the fake dress. The great day arrives when the King pretends to wear the dress, remaining stark naked. The subjects in mortal fear of being termed disloyal and stupid are in full praise of the king’s robe until a child blurts out that the King is naked:

‘Nobody ever had clothes as beautiful as our king,’ they cried. ‘How fine he looks.’
“Then suddenly a child’s voice was heard. ‘But the king is naked’, cried the child
... And soon everyone was chanting, ‘The king is naked. The king is naked.’ ...
The king gave the necessary orders and some chanters including the child and his
father were beheaded. The others were sent to prison. (126-127)

The narration in the Lottery stall is cleverly coined and on par with that of the funeral oration of Mark Antony never once degrading those in power but seemingly putting down Julius Caesar as being over ambitious to fill the country’s coffers, not his own. The Naked King parable also has a feigned closure that the king though naked should not be criticized and is beyond such criticism. “That, ladies and gentlemen ... is the story that this notorious Master Bhoma used to

preach before he was arrested” (127) he would finally say and then they would have the draw. The fable of the ‘naked king’ mentioned in the novel seems to be similar to that of a naked king in Shakespeare’s *Henry IV*. Probably Shakespeare’s *naked king* might have been the kindred of Joshi’s ‘naked king’. “And he but naked, though locked up in steel / whose conscience with injustice is corrupted”, or rather similar to Othello who states, “Look in upon me then and speak with me / Or Naked as I am I will assault thee.” (Oth. 5.2. 257-60)

Freedom when denied by those in power instigates a sense of rebellion in civilians. The Grand Master has no cause to interfere with the peaceful life in his city of Seven Hills. His eagerness and greed to be always in the limelight makes him decide to declare an ‘Era of Ultimate Greatness’ and ‘Way of Three Beatitudes’. This, he does without consulting the members of the council which he has cunningly formulated in order to project a deceptive picture of running a democratic government:

The Grand Master likes his people but, at times, he is not certain. Ever so often, it seems to him, the people lose faith in him, become unreasonable, turn mutinous. At such times the Astrologer and he confer—for days and nights on end—and put together new formulas that might win back their allegiance ... Until finally, in the year of this chronicle, soon after he dreamt his dream, he told the Astrologer it was no use warming stale dishes and the time had come to settle the question of allegiance once and for all. (13)

Hence, they formulate plans with neither consultation nor concern for anyone else. Nevertheless,

who decides what law is to be made? Who has a seat at the table? Whose voice determines the content of law? ... the process of preparing legislation is today an opaque process that takes place behind closed doors in the fortress that Parliament has become. The public have little knowledge and no voice about the Bills that are under consideration. (Gopal 15)

No wonder that the public is not aware of what takes place behind the scenes but even the higher officials being unaware is quite awesome and unheard of in a republic. Even this takes place in the city and the Three Beatitudes is drawn without the knowledge of his Advisory council baring the Astrologer. Inadvertently, the common man was in the dark. Then also,

The silence of political leaders and media could not apprise common man that what horrors this emergency has brought onto the country and its traditions. The common man was not aware of the press censorship, persecution of political opponents, denial of the right to life, suspension of fundamental rights, subversion of the Constitution, stifling of the judiciary, indiscriminate detention and torture, forced sterilizations, suppression of dissent, terrorization by the government agents.

(Rahman www.milligazette.com)

Paul Valery rightly says that, “Politics is the art of preventing people from taking part in affairs which properly concern them.” (Sharma 107) The first of the Three Beatitudes is to swear allegiance to the Mortal ruler, instead of, to the divinity; second, to enforce compulsive obnoxious and loathsome family planning measures to contain the population of the boatmen and thirdly the cruel punishment awarded to the dissidents in the name of ‘Law of Compassionate Righteousness’. These inhuman measures poison the serenity of the country and more cruel laws are promulgated to quell the riot, which are equally preposterous. Just to win the sympathy of the broad mass they go on telling them the crudest and most stupid things. The Astrologer administers a brief oath to the multitude warning them against traitors: “In life and death, I shall not rest, until the last of the *asuras*, the last of the conspirators, the last of the traitors, is eliminated from our city and laid in the grave” (100).

But the Great River decides to wipe them all en masse barring one child. The innocent mathematics teacher Bhoma, beloved student of the equally magnanimous astronomy Professor is named a terrible assassin and conspirator equipped with sophisticated weapons and clandestine satellite network. The malicious intentions of the Grand Master prompt him to do so, with the aid of the Astrologer and the sycophant Police Commissioner.

The ignominious order of the police commissioner at the instigation of the grandmaster for the night arrest of the entire boatmen who refuse to take oath of allegiance to the ruler and sending them to the ever-darkened dungeons with no trial of any sort incubates the havoc which follows soon.. Even the treacherous Astrologer trembles at the audacity of the utterance of the Grand Master proclaiming himself to be “the lord and master of these Seven Hills.”(219) no less than a god. “What is God? Where is He? Does He even exist? He must surely have other things to worry about than intervene in the affairs of this city where we in any case rule.”(219) he adds. Guns and mortal weapons made by the poor, hardworking, honest labourers of the mud house and the boatmen are used against the very same people. Drunk with the ultimate Aphrodisiac named ‘Complete Power’, the Grand Master inflicts untold injustice to the boatmen and their champions Bhoma, the Professor, head boatmen, the serene Grandfather, Vasu, the brave righteous journalist, Shailaja, dutiful Dharma and their honest family. No justification could be rendered to wipe a whole community just because they oppose the atrocious Three Beatitudes proposed by the Grand Master. Despotic governance leads to a point which is beyond redemption and hence the resultant deluge and total inundation.

The superpowers of the world, at all ages, have looked upon India as a pioneer society that values Truth, a weapon that guns and bars could not deter. No less a political stalwart as Churchill himself has claimed to have lost the battle against truth. However, the Grand Master relies on backroom political manipulations and merely resorts to kill bumblebees under giant wheels. He proves to be a wily political leader who places the nation at his service and not the

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vice-versa. Epistemicide of the Boatmen in ArunJoshi's *The City and the River* is complete and redemption is not possible as there is no way to bring the dead alive.

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Moral Values as Highlighted in English Literature

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Let a man be an erudite scholar, a non Pareil bard of power or a doyen in a profession. If he does not provide a good example for people to copy or if he is not a man of exemplary character, he is nothing. “When money is last nothing is lost; When health is lost something is lost; When character is lost everything is lost.”

Most of us are familiar with this wise saying. Morality is the breath and finer spirit of human life.

Heaven and earth declare the glory of God. God directs our steps through nature.

Next to nature is literature that lights our path. Science enriches and literature enlivens our life. The head of the family enriches and the heart of the family enlivens our domestic life. To lead a moral life we should observe Nature and read literature.

In his prologue to the canturbury Tales Geoffery Chaucer the father of English poetry gives us the pen portrait of a poor but an ideal parson the embodiment of morality.

We serve men whereas the priests serve God. Chaucer’s parson was rich with holy thoughts. He preached Christ’s gospel sincerely. He was benign and diligent. He was very patient even in adversity.

He was not greedy. He was satisfied with the little he had. Wide was his parish and the house of his parishioners were far away. The parson visited the parishes rain or shine. He gave a noble example to his ‘sheep’. He practised first and then preached the gospel.

If the priests go wrong what will be the plight of the parishioners. Hence Chaucer asks, “If gold rusts what shall iron do”. “Desire is like fire. It needs both feeding and watching”. Money also needs both feeding and watching. If we are careless money will ruin us. That is why Lord Francis bacon says, “The virtue of adversity is fortitude of mind. The virtue of prosperity is temperance”. If we are not temperate money will ruin us.

Geoffrey Chaucer’s ‘Pardoners Tale’ is a typical example. There were three rioters. They saw a heap of a treasure in a cave. When they were poor they were alive. When they attempted to share it among themselves they fall a prey to it. This shows that greed for wealth is a curse.

The Holy writ says, “He that increases knowledge increases sorrow”. Christopher Marlowe’s play Dr. Faustus proves this fact. Dr. Faustus reads all books written under the sun through and through. Not satisfied with this he becomes a necromancer. He turns to necromancy.

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(the practise of claiming to communicate with the dead in order to probe into future. He signs a dead of contract with Satan. According to it he leads a life of sinful pleasure for 24 years and at last sells his soul to the devil. Immoral Faustus is taken by force to hell. Immoral ways lead to damnation.

Poet Edmund Spenser's Faerie Queen speaks elaborately about virtue that triumphs at last.

The whole world acknowledges the fact that love conquers all and the greatest gift is love. St.Paul says, 'And now abide faith, hope and love, these three; but the greatest is love.

Love suffers long and is kind. Love does not envy, love does not parade itself; love does not behave rudely'. Love does not seek its own, is not provoked, thinks not evil, does not rejoice in iniquity, but rejoices in the truth, bears all things, believes all things, hopes all things, and endures all things. Love never fails. (1.Cor. 13:4-7)

Immortal Shakespeare says in one of his sonnets, "Love is not love when it alters when it alteration finds. Love must be constant.

The hour comes for King Lear to bequeath several portions of his kingdom to his three daughters. His first two daughter are hollow women. They flatter their father and win his favour. Cordelia the third daughter in sincere to the core. But she does not flatter her royal father. Hence King Lear bequeath nothing to her Duke of Burgundy and the king of France have come to woo Cordelia. As Cordelia gets nothing from her father Duke of Burgundy does not want to woo her.

But the wise king of France refers to Cordelia as the real dowry. He says, "Love is not love it is mingled with regards that stand aloof from the entire point. This means that wealth alone is not the criterion to woo a virgin.

The king of France loves Cordelia not for the portion of the kingdom but for her virtue. Hence, he says "Fairest Cordelia, that are most rich, being poor.

Thee and thy virtues here I seize upon be it lawful

I take up what is cast away"

Wisdom knows that a chaste damsel is more precious than rubies. A virtuous woman in a crown to her husband. Morality is honoured with a prestigious award. Immoral Macbeth cannot avoid nemesis. He murders King Duncan while he is steeped in innocent sleep. Hence Macbeth does not have the wink of sleep. The innocent sleep., the death of each day's life; Sore labour's bath, Balm to hurt mind.....

An unwise man swerves from the path of morality. Hasty Othello loves his wife too well but not wisely. Hence he smothers, his beloved wife as chaste as the unshined snow, and kills himself. Morality gives satisfaction. It is not necessary that one should be very rich. Wicked villain Iago says in the play Othello. "Poor and content is rich and rich enough. Literature shows that a man who leads a contented life is the richest man.

Shakespeare in his play 'As you like it' speaks about Duke senior who lives in banishment in the Forest of Arden. He says, "Are not these woods more free from peril than the envious court?"

He finds solace in the power of nature. He further says, “And this our life, exempt from public haunt, finds tongues in trees, books in the running brooks, sermon in stone and good in everything. I would not change it”.

Eternal vigilance is the price of liberty. Morality in the price of peace of mind. Better is a little with the fear of the lord than great treasure with trouble.

There lived a miller near the river called Dee. He was very happy and had no worry about anything. He remained busy from morning to night in his work of grinding grains for making flour. Even the king was envious of the miller’s happiness. So he wished to exchange his own heart with that of the miller. The miller’s mealy cap was more lovable than the gold crown of a king. Shakespeare says ‘uneasy lies the head that wears the crown’ (king Henry IV)

Poet H. W. Long Fellow in his poem ‘The village blacksmith’ speaks about a blacksmith working hard under an elm tree. His body is wet with honest sweat. Every morning sees some work and every evening sees it done. He had a good repose. The blacksmith is honest and upright. He had a sound sleep – ‘the sore labour’s bath, a balm to hurt mind. Peace of mind in the gift of morality.

Alexander pope was fed up with the Hum Drum existence in London. To lead a peaceful life he left London and stayed at Twittinham. In his poem ‘Ode on solitude’ he speaks about a man who leads a peaceful life.

“Happy the man, whose wish and care a few paternal acres bound, content to breathe in his native air in his own ground.

Whose herd with milk, whose fields with bread, whose flocks supply him with attire; whose trees in summer yield him shade, in winter fire.

Blest, who can unconcern’dly find hours, days and years slide soft away in health of body, peace of mind, quiet by day, sound sleep by night; study and ease together mixed, sweet recreation, and innocence, which most does please with meditation”.

The heaven and earth declare the glory of God. Besides this they teach us morals. John Milton’s paradise lost vindicates the ways of God to men. He strikes the contrast between the good and the bad.

John Dryden says that music can raise or quell any passion. The trumpet’s loud clangour excites us to arms with shrill notes of anger”. The lullaby sung by a mother is capable of crooning the child to sleep. The spirit of God departed from Saul the king of the Israelites and a distressing spirit from God troubled him. Whenever the spirit from God was upon Saul, David took up a harp a stringed instrument and played it with his hand. Then Saul would become refreshed. The distressing spirit would depart from him.

Nature is capable of leading the humans on the path of morality. William Wordsworth stresses this fact. He is known as the nature poet. 'He lived in the mighty world of eye and ear. He was brought up alike by beauty and fear'.

William Wordsworth says, "One impulse from the vernal wood would teach you more of man of moral evil and of good than all the sages can". He also says, "The smallest flower that blows can give thoughts that lie too deep for tears". He says that nature not only teaches morals but also cures maladies. Wordsworth poem titled 'resolution and independence' speaks well of an old leach gatherer who hopes against hope and works hard even in the evening of his life.

Samuel. T. Coleridge in his poem 'the Rhyme of the Ancient Mariner' defines the real prayer in the line given below 'He prays best who loves best all things both great and small'.

Alfred Lord Tennyson in his representative poems 'Ulysses' stresses the adventurous spirit and the patriotic fervour' of the English. We have heard of king Arthur and the Knights of the Round Table. Tennyson says that the Holy Grail that was used by Jesus Christ was missing. It was believed that the Holy Grail would be visible only to the eyes of a pure hearted man. Sir. Galahad was one of the Knights of King Arthur. Lord Tennyson writes,

"Sir. Galahad's heart was pure and his hands were clean.
His strength was equal
To the strength of ten men.
This is applicable to any upright man.
The scripture says, "Blessed are the pure in heart;
For they shall see God". We would like to say
Blessed Galahad was pure in heart.
Hence he alone could see the Holy Grail.

At the age of twenty when I (G. Maria Joseph Xavier) was the student of B.Sc (Maths) I longed to take to writing rhymes and quatrains. It was like a novice attempting to strum a stringed musical instrument. Encouraged by my broadminded professors I started writing short verses. In all humility I would like to say that I cannot reach the height attained even by the minor English and American poets. But there is no harm in aspiring to touch the fingers of Thomas Gray (1716-1771), William Collins (1721-1759), John Clare, William Cowper or James Lowell.

My strenuous effort has enabled me to bring out three sets of my poems adorned by the forewords of eminent English professors. A few poems have been published in the magazines brought out in many arts colleges and many international journals.

With the kind permission of our honourable vice chancellor Dr. Krishnan and Dr. S. Chelliah, the H. O.D of English I would like to present before you two short poems of mine that highlight moral values.

Poem: 1. My sole prayer

Where the lawyers in their long robes
Are sauntering in the streets in towns and cities
With no clients to salute them for justice;
Where the physicians with hungry looks
And hollow stomachs are sitting still
In their silent clinics unfrequented
By the patients, the minions of maladies;
Where the police stations are turned
Into poultry farms to please the meat eaters
And the destructive deadly armaments
In the armoury lie idle and unlifted;
Where graveyard silence prevails
Within the dilapidated walls of the gaols
As no trace of prisoners are seen in the cells;
Where the tillers, the artisans, artist and vates
Are honoured and encouraged
Into that land of promise
Eternal father let this world awake.

Poem: 2 The race of a stream

Behold a silver stream
Drawing from the top of a green hill
The lucid sheet of water- the grace of God.
She flown on a fertile plain
Feeding all plants and tree
Both tall and short, big and small.
She drenches the roots of the bushes of brambles
And beds of tender grasses.

She quenches the thirst of the good and the bad;
The birds and beasts alike.
She neither stops nor denies her succour to any.
She envies none nor does she abhors
Even those that make her dirty
She does not wait to listen to the lips
That praise her solemn race.

She purls on the beds of pebbles and sand
Singing the glory of God

TILL SHE MINGLES WITH THE SEA.

To conclude let me quote Psalm no 1 that draws a striking contrast between the upright and the wicked

Blessed is the man who walks not in the counsel of the ungodly, nor stands in the path of sinners, nor sits in the seat of the scornful; but his delight is in the law of the lord, and in His law he meditates day and night.

HE SHALL BE LIKE A TREE PLANTED BY THE BROOKS OF WATER, THAT BRINGS FORTH ITS FRUIT IN HIS SEASON, WHOSE LEAF ALSO SHALL NOT WITHER; AND WHAT EVER HE DOES SHALL PROSPER.

THE WICKED ARE NOT SO, BUT ARE LIKE THE CHAFF WHICH THE WIND DRIVES AWAY. THEREFORE THE SINNERS SHALL NOT STAND IN THE CONGREGATION OF THE RIGHTEOUS. FOR THE LORD KNOWS THE WAY OF THE UPRIGHT, BUT THE WAY OF THE WICKED SHALL PERISH.

Personal Narrative Emerges as the Voice of the Silenced – A Study of Maria Campbell’s *Halfbreed*

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Abstract

Native Canadian Literature shows a mutual relationship based on respect, peace and co-existence. The later part of the twentieth century witnesses the decline of colonialism and the subdued and conquered societies strive to come into limelight. The Natives who experience the harsh realities of racial discrimination in their daily lives begin to question the Eurocentric version of their past by way of presenting their own first hand experiences. They attempt to recreate the past of the Native Indians. With a singular sense of purpose and commitment to make their people react to the injustice, the Indigenous writers begin their writings. They want to bring back their basic faith in their culture and religion. By rewriting and reconstituting their past, the Native writers try to induce the Native youth to rebel and ask for his due recognition in the world. So Native identity, its loss, distortion, its search, rebellion and retrieval of culture form the centre of Native writings. Maria Campbell juxtaposes her personal experiences with communal narratives along with anecdotes. Her personal narrative is a combination of history, traditions, beliefs and personal experience. Campbell’s reference to herself as a Halfbreed is disturbing. Through her novel, Maria Campbell tries to break generations of silence and has made a bold attempt to render a voice to those who are generally silent.

Keywords: Native Canadian literature – voice of the silenced – autobiography – social document – rewrites history – basic faith in culture – religion – simple life – association with nature – looks for native identity – collective identity.

Native Canadian Literature shows a mutual relationship based on respect, peace and co-existence. The vibrancy of their powerful voice can be heard in the works of Maria Campbell. History given by the Conquerors (colonists) has silenced the voice and suppressed or deleted the identities of the conquered (colonized). The later part of the twentieth century witnesses the decline of colonialism and the subdued and conquered societies strive to come into limelight. The Natives who experience the harsh realities of racial discrimination in their daily lives begin to question the Eurocentric version of their past by way of presenting their own firsthand experiences. They attempt to recreate the past of the Native Indians. Margaret Atwood has observed in her book **Survival: A Thematic Guide to Canadian Literature**, there is “a distinct archeological motif in Canadian literature – unearthing the buried and forgotten past”. (112) **In Prison of Grass: Canada**

from Native Point of View, Howard Adams provides a view to look at their history and their own society through the eyes of its outcast. The basic unit of the Indian society, according to Adams, is the class, kinship group claiming a common ancestor, where the ancestors are bound by strong bonds of solidarity and mutual assistance. The idea of individual profit making is unknown as sharing is a natural characteristic of their way of life and each member recognized his or her responsibility for contributing to the tribe's welfare.

The Indians fail to put up a major united resistance due to their weakened economic and political position. By 1964 the Natives are restless and ready to strike out against the hunger, oppression and brutality due to colonization. In Canada's centennial year, 1967, the raised voices of the Aboriginal people are heard everywhere, at conferences and seminars across the country. They recognize their need to reclaim their history. With a singular sense of purpose and commitment to make their people react to the injustice, the Indigenous writers begin their writings. They want to bring back their basic faith in their culture and religion. By rewriting and reconstituting their past, the Native writers try to induce the Native youth to rebel and ask for his due recognition in the world. So Native identity, its loss, distortion, its search, rebellion and retrieval of culture form the centre of Native writings.

For the Canadian Natives, racism is not an abstract, but a very real and practical part of their lives filled with shame. The Natives, who have been silenced for long, find their voice in the communal context. When the self is transcended and the collective gets represented, personal narratives become history. Jameela Begum points out in her essay "Personal Narratives as History in Process",

Autobiography becomes History when the self is transcended, and the collective gets represented. Autobiography in the western tradition had always been associated with an 'ego-centric individualism'... (and) was a means of exploring the innerself and bringing an ordering and intelligibility to an otherwise chaotic text.... the self became the subject of the text and the writing of it a subjective account of self-experience. (28)

The life experiences of the marginalized communities have turned autobiography into a strategy of representation and resistance. There is no desire for personal recognition, but there is an inherent longing for communal representation. The subalterns have used writing as a form of protest, self-assertion and identity formation. In the words of Dr. N. Kalamani,

Primarily biographical, this aboriginal literature was the pulse of the post-colonial phase in Canada, a revisionist perspective, which had brought the "outsider" inside, the peripheral to the centre-stage. (100)

The autobiographical and personal narratives of the subalterns throw light on the details of their daily lives in a language as simple and living as possible. Many critics agree that writing from the margins – Black writing, women’s writing, writings by indigenous people – began in the autobiographical mode. Writers draw sustenance from their own real lives and so whatever is personal to them is at the same time social. The estranged souls, reliving their traumatic experience, pen down their pain in their creative writings. A reading of *Halfbreed* shows that the painful journey is not a lonely one but a shared experience. This pain and their hope for a bright future are some of the common things found in the writings of the First Nations’ Women writers.

While discussing the ‘Strategies of Empowerment’, Krishna Sarbadhikary states:

In order to voice protest and in the pursuit of power, the literature of the marginalized often follows the subversive historiographic path of personalizing history and resisting the process of negation prompted by the desire to set the record straight. The autobiographical narrative form thus becomes a potent weapon for both Native and Dalit women. (82)

These writings reveal a journey of exploration and like any journey the paths are uneven. Style and content vary. But the writers write forcefully, angrily, passionately, sadly and poignantly. The readers are caught in the whirlpool.

Feminist critic Patricia Mayor Spacks defines autobiography as a means to exorcise one’s past. In her famous book **Imagining a Self** she writes,

Autobiography assures the author of his (her) existence beyond all possibilities of Philosophical denial. Through it he (she) comes to terms with his past or exorcises it. (15)

In the hands of women writers, autobiographies spring from their awareness of their marginalized existence in the world dominated by male culture. Ranjana Harish sums up the salient features of women’s autobiography in her essay, “The Female Attempt to Exorcise the Cruel Patriarchy: A Comparative Study of Claire Martin and Sharan-Jeet Shan”:

In the hands of women autobiographers, it becomes a genre of the Collective identity...Woman’s identity is rooted in, if not limited to, a collective awareness... women’s autobiography does not construct an isolate self, on the contrary, it projects a self which is a representative and an extension of others. And thus, with women, autobiography becomes a means to fight back oppression in the patriarchal culture, in which they are

constantly pushed to the fringes. Virginia Woolf has rightly called it “the genre of the oppressed” (34)

These personal narratives are stories told as straight as possible in a language as simple and living as possible and they draw readers with their earthy, raw language. The essence of autobiography and the personal narratives is given in the words of Malathi Mathur: The stories are,

... always real vignettes of everyday life told through a variety of narrative voices, revealing at the end the all too familiar face that looks back at us from the mirror everyday (188)

Maria Campbell juxtaposes her personal experiences with communal narratives along with anecdotes. Her personal narrative is a combination of history, traditions, beliefs and personal experience. While analyzing the synchronizing voices of the Native Canadian Women Writers, S. Armstrong points out:

Native autobiography is a new form comprising personal history, oral heritage, memory, photography, poetry, communal stories, anecdotes, short speeches, traditional beliefs and simple prose writings. This type of narratives places more emphasis on events and anecdotes than the rules of genre. Thus, the generic rules are collapsed and rewritten to create a new mode of autobiography. In describing their personal experiences, they try to assert both the Native heritage and their selves. (111)

Maria Campbell’s quest for a self-identity motivates an exploration into the Native women’s legitimate history. She addresses this narrative to White Euro-Canadian readership:

I write this for all of you, to tell you what it is like to be a Halfbreed woman in our country. I want to tell you about the joys and sorrows, the oppressing poverty, the frustration and dreams. (HB 2)

In the first part of the novel, Maria Campbell offers anecdotes about her people and places. She narrates her childhood, history and the folklore of the Metis. Maria’s predicament from the beginning is that she is a halfbreed, a racially abused Native woman. Her narration about her great grandmother Cheechum, and her close association with other members of her community, makes the book a communal text and creates a racial identity. Maria Campbell gives a clear picture of her community which is crippled by poverty, racism, alcohol and violence. Campbell herself leads such a life of drug addiction and prostitution. She gives a short history of her people who have

come to be known as Road Allowance people. Metis women have been ill-treated and seen as objects of sexual release because of their Halfbreed background, racial interbreeding, and cultural degeneration. In the later part of **Halfbreed**, Campbell talks about Alcoholic Anonymous through which she meets other Metis and gets involved in the Native Movement. Campbell begins to understand the pain and horrible experiences of the Native women. She ends the text with a note of optimism, self-confidence and self-consciousness. She finds a kindred soul in the other Metis people and affirms, “I have brothers and sisters. I no longer need my blanket to survive.” (HB 184).

A predominant commonality found in the narratives is the use of symbolism. Most of the titles of the novels are symbolic. They represent reformation, rejuvenation and new vegetation. The symbols have an association with the cultural bearings. Maria Campbell’s suppressed anger is revealed in the title of her book **Halfbreed**, the very term which they shun. The critical derogative term stands as a symbol of resistance for Campbell. The title **Halfbreed** comes with a small description, “the life story of a woman whose courage and strength you will never forget”. Campbell tries to break the stereotypical image of a halfbreed woman. She wants to replace the image with the story of a woman whose strength and courage will project a new image.

Campbell’s reference to herself as a Halfbreed is disturbing. Janice Acoose points out in her essay “Campbell: An Indigenous Perspective”:

Maria Campbell, and many other contemporary people, still use the term Halfbreed; some refer to themselves as Halfbreeds with a strong nationalistic pride, while others use the term as a kind of blatant reminder of Canadian society’s racism towards them. (141)

Campbell refers metaphorically to “a blanket” (159):

My Cheechum used to tell me that when the government gives you something, they take all that you have in return-your pride, your dignity, all the things that make you a living soul. When they are sure they have something, they give you a blanket to cover your shame.... Someday though, people would throw them away and the whole world would change. (HB 159)

Campbell says that she herself is wearing one such blanket. She does not know when she starts wearing it and how she is going to throw it out. Campbell feels that ‘the blanket’ represents isolation and apathy which is really a hindrance to the self-determination of her people. She has no idea of how to throw it away, until she gets involved in the activities of Alcoholics Anonymous. She realizes the need for unity among the Metis in order to throw away ‘the blanket’. She

understands the words of Cheechum, “the blanket only destroys, it doesn’t give warmth” (HB175) and agrees with her:

Each of us has to find himself in his own way and no one can do it for us. If we try to do more, we only take away the very thing that makes us a living soul. (HB 175)

And this understanding makes her say at the end, “I no longer need my blanket to survive”. (HB184)

The literature of the subalterns has rejected traditional artistic standards and has attempted to develop a separate aesthetics of their own. It is not a pleasure-giving literature of fine sentiments, it is a purposive, revolutionary, transformational and protest literature. Maria Campbell’s *Halfbreed* rests on the artists’ social commitment, the life-affirming values present in the artistic creation and the ability to raise the readers’ consciousness of fundamental values like equality, freedom, justice and fraternity. The protest literature or the literature of resistance has its own linguistic, grammatical, syntactic and rhetorical peculiarities and similarities. *Halfbreed* has unrefined, unpleasant, swear words, back biting, gossip, character assassination, rude nick names, obscene and abusive words and vulgar gestures. These are used as powerful weapons and these give realistic touch to the narrative technique. The novel becomes a social document wherein Maria Campbell gives importance to the rituals, traditions and folk tales and myths.

Maria Campbell has a happy childhood with family and relatives. Her experience with the Native traits can be seen in the novel. In *Halfbreed*, Campbell talks of pow-vows, sundances and Treaty days (26). She describes Christmas celebrated in the reserves.

After Mass we talked around the big heater in the church and friends and relatives all kissed each other... Jamie and I always woke everyone up at five o’ clock. In the living room, our stocking were plumbfull and overflowing with nuts and candy canes, oranges and apples...Christmas dinner was the highlight of the day...All the families visited back and forth during the holidays...Each family held a dance each evening....The hostess baked a nickel inside her cake and whoever got it in his piece held the dance the next night. (HB 54-55)

Detailed marriage rituals add a flavor to the narrative technology. They give a realistic touch to the narratives. Campbell reminisces:

Next to the Christmas festivities, our people looked forward to weddings. Weddings are something special and were gay and gala affairs, in which everyone in our area and other

communities participated. Flowers were made from bright crepe paper; yards and yards of decorations were made for houses and the horses. (HB-57)

They go in a procession to the church. And after the ceremony they go to the biggest house in the community where the women will have the food ready. They feast and dance.

There is a generous sprinkling of folk tales in *Halfbreed*. Again the folk tales are given for realistic touch and to reveal the superstitious beliefs of these people. Subject to the limitations of memory, folk literature is primarily dependent on the word of mouth stories. Cheechum tells stories about the little people who live near the water and ‘travel mostly by leaf boats’ (HB 18). Story telling is a tradition which develops a close link and bond between the elders and the little ones. Cheechum tells this story to her grandchildren and

... All her life she would leave small pieces of food and tobacco near the water’s edge for them, which were always gone by morning. Mom said it was a fairy tale but I would lie by the waters for hours hoping to see the little people. (HB 11-12)

Campbell recollects the times when she and the other children assemble together and an old grandpa and grannie will tell a story. She accepts that Halfbreeds are very superstitious people who believe in ghosts, spirits and any other kind of spook. She gives the story of Alex Vandal who finds a devil come out of the little drawer of the sewing machine:

...a devil, the size of his hand, stepped out and jumped to the floor. Alex said he froze in terror. As it landed on the floor, it got bigger and bigger until it was taller than him. The eyes were red like fire and the tail switched. It smiled and said to Alex, “I helped you win the games, Alex, now I’ve come for your spirit. Alex came to his senses and pulled out his Mosary and held it in front of the devil who then disappeared. (HB 35)

Montreal Lake is known for its bad medicine.

Montreal Lake was renowned for its bad medicine. The men used it on their traplines so they would have good hauls... They could cast spells and even kill with it... and they could catch any man or woman they wanted with special love spells. (HB 44)

Halfbreed is not only the story of Maria Campbell, but also the disturbed past history of the Natives. She has tried to make the world get a glimpse of reality. Through her novel, Maria Campbell tries to break generations of silence and has made a bold attempt to render a voice to those who are generally silent. Memory plays an important role in the lives of the Natives. Retrospection provides more than exposition. The past plays a crucial role and becomes a

motivation for the presentation. The past is ever present as folklore and attitudes perpetuated by the community are scars in the mind and the spirit.

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