



Thanthai Hans Roever College (Autonomous)
(Re-accredited by NAAC with B++ Grade) Elambalur,

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Tamilnadu, India

K. Nesapriya, Editor

Select Papers of the International Conference
on *Contemporary Issues in Language and Literature*

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Dr. K. Varadharaajen **Chairman** **Roever Group of Institutions**

I am glad to write the message for the International Conference on **Contemporary Issues in Language and Literature**. Academic excellence is the ultimate goal of any institution and its contribution towards that goal will shape new frontiers in curriculum. The successful and meaningful conferences like this one will make the academic community to become more focused to face the challenges in the academia. The expertise and the experience of the resource persons and the participants would attempt to bring unfathomable treasure. Keeping the fact in mind the Management has taken sincere efforts to bring healthy interactions through this conference in our campus.

The efforts have considerably increased and have instilled among the faculty and students to learn more. The initiative of the P.G. and Research Department of English is worth a special mention.

The Conference will create significant impact in the field of English Studies. I appreciate the initiatives taken which would create more space for learning towards holistic growth and development.



I applaud all the faculty members of the P. G. & Research Department of English of Thanthai Hans Roever College (Autonomous) who have successfully organized an International Conference on **Contemporary Issues in Language and Literature**. I am also glad that the Department is bringing out a volume of papers presented in the Conference. This volume is a proof of the commitment and perseverance of the Faculty Members and the Students to give their best to the Institution in the midst of full time teaching assignment, full time studies and other responsibilities.

The articles in this volume will help students, research scholars and teachers to acquire and accumulate knowledge in understanding the Contemporary Issues in English Language and Literature.

With Best Wishes,

C. Vijayakumar
Principal
Thanthai Hans Roever College (Autonomous)



Editor's Preface

This is a great moment! Organising an International Conference and pulling the articles together is no cake walk. I, along with my colleagues, have spent sleepless nights to make this conference stand out and be a success. We wanted to help teaching faculty members of colleges and universities, research scholars and students to present their ongoing research and to have the benefit of discussion with one another.

This Conference on **Contemporary Issues in Language and Literature** is a platform that exhibits the literary skills and innovative ideas of students and teachers.

I would like to thank our Chairman, Principal, Vice-Principal and teachers for helping me to pull this through. A special thanks to *Language in India*, a UGC approved journal, for the effort and expertise that they contribute to reviewing and publication of papers.

I express my great appreciation to all the authors of the articles presented in this conference. These contributions have required a generous amount of time and effort on their part. It is this willingness to share knowledge, their concerns and their special insights with fellow members of the field that has made this conference and publication of papers possible.

Thank you!

K. Nesapriya
Convener

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Select Papers from International Conference on *Contemporary Issues in Language and Literature* 3

The Theme of Oppression in Ann Petry's *The Street*

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The entire Afro-American Community was subjected to endless suffering. Yet the Black woman's condition was much worse than the Black man's because "To be Black and female" was to be in "Double Jeopardy" (Deal 90). There has ever been an unholy nexus and sexism. They in fact from the same set of circumstances.

Both are motivated by similar economic, social and psychological forces, it is only logical that those who sought to undermine Blacks were also the most virulent antifeminists. The means of oppression differed across race and sex lines, but the wellspring of that oppression was the same. (The impact of Black women on Race and Sex in America, p.6)

Despite all for his abused wife, the Black man gradually developed a kind of aversion to her. He also began to see her as a loose woman who preferred extra martial adventures to martial permanence. The stigma attached Black woman by her White slavery ironically received the Black man's sanction. Thanks to such an enormous misconception, he felt sexually neglected and rook his woman to be his enemy. The White man's clever manipulation of the social situation thus escaped the Black man's attention. On the other hand, one discovers the latter's actual helplessness. Being a slave himself, he was absolutely powerless to question the scheme of things. Either way, the Black women was "deprived" of a strong Blackman on whom she could rely for protection. So her awful predicament continued. (Afro-American Women's Fiction, p.30)

Black Women in the 16th century were pictured as "icons of evil". Western culture further tarnished the image and projected Black Women as a symbol of sexual excess in the White men's mind. So the Black men were made slaves and "women became sexual receptacles of men"(The Street, p.143). The Negro women taken to America were forced to serve as breeding animals. They were forced to serve as a "body toy" or a "Sexpot". This continued even after the abolition of slavery in America.

Bell Hooks is of the opinion (or) views:

Feminism is the struggle to end sexist oppression. Its aim is not to benefit solely any specific group of woman, any particular race or class of women. It has the power of transform in a meaningful way all our lives. Most importantly, Feminism is neither a lifestyle nor a ready-made identity or role one can step into. (Feminism and Equality,p.71)

The objective of “Feminism” is to eradicate sexual oppression of women, irrespective of race, religion and color. Every woman faces this challenge all over the world, especially the Black-women.

In “The Street” Petry treats Black women as both Black and female and in addition to racism and capitalism incorporates a third dimension to oppression, namely sexism. As Hernton says No one but Petry had made a thesis of the debilitating mores of economic, racial and sexual violence let loose against Black women in their new urban ghetto environment.

Lutie Johnson, the protagonist of the novel is trapped on all sides by the big “three isms” of American White and Black societies, namely Capitalism, Racism and Sexism, unleashed on her by the Chandlers, Junto, Mr. Croose, Jones, Boots Smith, Mrs. Hedges and Jim. At the top is capitalism, represented and personified in the novel by the Chandlers, for whom Lutie works as a “domestic”. The Chandlers (both the men women) are also racist and sexist toward Luite.

In the Chandler’s house, Lutie’s meeting with Mrs. Chandler’s mother revealed another unwritten (dirty) myth that almost all Black’s women are prostitutes. The rich White families, the chandlers for whom she is obliged to work as a “domestic”, regard her as a workhouse and as a sexual threat to the female chandlers, who believe all Black women are promiscuous sluts ready to jump in bed with any and every White man.

Apparently, it was an automatic reaction of White people-if a girl was colored and fairly young, why, it stood to reason she had to be a prostitute. If not that – at least sleeping with her would be just a simple matter, for all one had to do was make the request. In fact, White men wouldn’t even have to do the asking because the girl would ask them on sight. (The Street,p.45)

The angry Lutie was further provoked when she was asked about her ‘encounters’ with White men. One wonders how White men like Black women and dislike theirs. One has to also observe how cruel the White men are. They are ready to surfeit their sexual urge with Black

women. At those junctures, the color of the women never stands as a barrier. One has to observe the mental; agony of Lutie too. She being chased encounters such harassment even from her own people. The paradox in the novel is also to be noted here, the White men are not ready to give jobs to Black men but are ready to have sex with Black women.

One day Lutie, receives a letter from her father saying that Jim is living with another woman. The letter she receives from her father states. 'Dear Lutie: You better come home. Jim's carrying on with another woman. Pop' (The Street, p.52)

Lutie's mental stability is jolted. She could neither believe nor disbelieve her father. She loses her mental focus for a while she wonders:

That Jim had fallen for some other women. And it must be something pretty serious if it so alarmed Pop that he actually wrote her a letter about it. She thought Pop can't suddenly have turned moral – Pop who had lived with so many Mamies and Lauras and mollies that he must have long since forgotten some of them himself. (The Street,p.52).

She was unable to slight her father's letter. At the same time she consoles herself by recalling his relationship with a few women. Though her heart said that Jim won't do such trivial things, her mind believed her father's words.

Finally it is her mind, which won the battle; still hurrying, she opened the front door and walked in. Walked into her own house to find there was another woman living there with Jim. A Slender dark brown girl whose eyes shifted crazily when she was her. (The Street, p.53)

The crest fallen Lutie would have killed the Black lady with Jim. However Jim prevented her. Lutie could hardly imagine Jim moving with that Black lady. She wondered why she worked all these days with the White people. Dejected Lutie moved away with her son to her father's house. Jim has toyed with her affection and love all these days – the couple earlier decided to avoid frequent visits to save money. But Lutie has now lost her family partner. Jim's selfish attitude is also to be noted. He is not able to curtail his sexual instincts in spite of his wife's suffering in a distant place with White people.

Just like Mrs. Chandler's mother Mrs. Hedges slowly teases Lutie to allow herself 'to move' with Whites. Mrs. Hedges in her own way wants Lutie to become a prostitute. "If you live on this damn street, you're supposed to want to earn a little extra money sleeping around nights with nice white gentlemen." (The Street, p.84)

Mrs. Hedges is a “Mountain” of a woman and is utterly “Unattractive”. Down south, when she was young, she was trapped in a fire, suffering burns all over her body; her hair was burned away and she must wear a wig. Stubbornly embittered, she made her way north, to Harlem, where she roamed the streets pilfering garbage cans and living in doorways. One night she meets a White man in the same condition as she, an ugly, dumpy wretch, and they are drawn to each other. The man is Junto, who is also endowed with sheer stubbornness. Together they form a team and start a junk business. The White man and Black woman are – beyond racial prejudice and hate. But, observing the rules of society, Junto puts the money earned through his brains and Mrs. Hedges labour to good use; he works his way up the ladder, acquires property and several bars and night clubs in Harlem and other parts of Manhattan; he makes the necessary connections with the big boys down town, and becomes a kingpin of a sort. He sets Mrs. Hedges up in the whoring business and provides protection. In turn, she is loyal to Junto and steers some of her ‘girls’ his way.

Though she has money, an apartment, and “security” of a sort, all Mrs. Hedges ever really wanted in life is what she cannot have, “a man who will fall in love with her”! (But she is “repulsive”, with burn scars and no hair, Lord, “no bair”). So she sits framed in her window, with a bandanna around her head, casting eyes of prey down on the street in search of “girls” for her business. She calls everybody “dearie”.

As soon as Mrs. Hedges sights Lutie she greets her, “dearie”, and is convinced that the young, well-dressed, dignified new comer is fit for her trade, or better yet, for Junto who, she knows, wants to sleep with a nice, warm, coloured girl. Though Mrs. Hedges shows some human kindness by stopping Jones from Lutie in the darkened hall and invites Lutie to tea, she is thinking all the White of “catching” Lutie for Junto. Mrs. Hedges is a vampire who puts the “girls” out of doors when they have earned no money; it requires much stamina of Lutie to keep from being sick in her presence.

After Lutie Johnson moved into the building Jones became fixated with her and after his failure at raping Lutie, Jones becomes insanely cruel. He beats Min and hates her similar to Albert in “The Colour purple”, who beats Celie is not shug. The taking out of frustration on the woman in the house is a standard traditional procedure. Men oppress, batter, and make woman “ugly”. Then men turn around and beat them some more for being “ugly”. Significantly, Petry points out that all the men in Min’s life have treated her as her White Employers and even worse.

Betty Friedan’s “The Feminine Mystique” (1963) is cited as the first book of what is called the ‘Second Wave’ of Feminism. She has said, “To vastly oversimplify, the goal of Feminism became to eliminate sexist oppression imposed by the patriarchal society which, it was thought, would end discrimination against women on the job, in the home and in all areas of

women's lives". Again the objective of feminism is to put an end to sexual harassment of women in houses, in work places and in places where women trend.

Lutie was subjected to harassment by both Black and White men, Earlier Mrs. Chandler's mother suggested that all Black women are bound to move with Whites. Later her husband Jim cheated her by moving with a Black lady. Finally she was tortured by Boot, Junto and Jones.

Then there is Min, who fearfully believes in the decree that, "a woman alone has no chance". This belief drives her from man to man. Though she is "protected" from other men, she is not "protected" from the incredible cruelty of the very man who protects her. Min has been beaten down by facile forces of oppression on every side. In order to survive, she has succumbed and accommodated herself to nothing less than enslavement. She feels helpless against White people, women in particular, who work her like a mule of the world and slander her Black sexuality, which makes her, more accepting and expecting of the battering she receives from the men in her life. More than one of the men she has lived with (For "protection") has pimped her, taken her money, used and abused her, stayed drunk, and then left her. In the dimly lit hovel of Jones's apartment, she exists as though she were a hostage. Silent, inarticulate, tipping about, she is forever trying to make she invisible. She feels "ugly", she feels at fault, for what? – She does not know- for being a woman, surely. In her campy room there is a caged canary and a table with crawl foot legs: these are Min's sings. She is utterly confined without friends, male or female.

It is noted that both Min, who is a concubine of Jones and Lutie Johnson are protagonists. Both represent the turmoil of the Black women. Min readily accepts the invitation of Jones to be his concubine. She has no other option. Like most of the Black women she accepts the proposal. She is used as "sex toy" not by Whites but by a Black. Min travels in the "same boat" with Lutie. She is not given the opportunity to work and live. She could not earn bread by any desirable way. She runs to save her chastity. Ann Petry had boldly penned her as a murderer who escapes without punishment.

Min was unable to receive certain fortunes which Lutie received. Even she cries "what possible good has it done, teach people like me to write". The scholar finds similarities between Min and pecola of 'The Bluest Eye'. There Pecola was finally raped by her own father.

1. A greater number of Black men than Black women form interracial partnerships.
2. College – educated Black women are further disadvantaged in finding a mate if they want to marry someone with a comparable educational background because college – educated men marry younger women with less education than theirs. Almost one – third of college – educated Black women remain unmarried past the age of thirty.

In “The Street” Jones, the Super, Mr.Crosse (singer’s school) and Boots Smith, the henchman of Junto are “archetypal paradigms” of all the women hating sexism that Black men and Black society feel towards the women in their midst.

She remembered the inkwell on the desk, back of him. She picked it up in a motion so swift that he had no time to guess her intent. She hurled it full force on his face. The ink paused for a moment at the obstruction of his eye brows, then dripped down over the fat jowls, over the wrinkled collar, the grease stained vest; tricked over his mouth. She slammed the door of the office behind her.
(The street,p.322)

She neither confronted nor allowed him to discuss the issue further. The slamming of the door said it all. Like Nora Helmer in ‘The Doll’s House’, the slamming of the door is a significant scene in this piece. Even the receptionist was scared. Lutie had shown her fury. But her cup of sorrow is full. She is teased by everybody in the novel except one or two. The agony of Lutie is lengthened by every male character. Either they want to take advantage of her economic state or her charm.

Jones is depicted as a beast. His apartment is like the hold of a cargo ship, and crowded with his junky stuff. We learn that he drove all the women out of his life by his violent sex. On the street lounging in front of the building, he undresses women with his eyes, molests them in his mind. His feelings toward the women are about performing he is. He hates the images he conjures up in his mind of Lutie and her husband having sex. Then he hates Lutie and “desires” her even more. To Jones, Lutie is a “piece of meat”, an assemblage of body parts, a “thing” on which he can take out his hatred against the female sex, in and through the violence of “fucking”

Jones is to certain that Lutie is nothing but a “whore”, that when she wards off his repeated advances, he believes at first that she does not comprehend his intensions, he has not made himself clear enough. But after Lutie, along with Mrs. Hedges, fights off his rape attempt, Jones decides he knows the reasons why Lutie will have nothing to do with him. She was in love with Junto, the White man weren’t good enough for her. He had seen women like that before. He fantasizes about Lutie and “the White man” together in Copulation; his anger almost kills him. He vows “revenge”. So he becomes frustrated and as revenge makes her son steal letters from the other apartment buildings in the street and fingers him to the police.

Boots Smith is a younger version of Jones. he is a victim of White racism. His wife cheats on him with a White man and from then on he begins on him with a White man and from then on he begins hating women. Boots always had a grudge over White as well as Black. He wanted to tease the White by presenting them his “leaving”. At that juncture Lutie comes into his

life. He wanted to seduce her not only for her charm, eloquence and his sexual appetite but to show the White that they are going to enjoy his 'leaving'. After all, he's White and this time a White man can have a Black man's leavings.

When he sees Lutie, he sees her as he saw his wife and all women. He regards her the same way, Lutie's husband Jim regarded her and feels the same way that Jones felt towards all women. Petry portrays his desire for Lutie as being at the base of every man's desire for woman-conquer and enslave. To him money is more important than Lutie or any woman. But still he tries to rape Lutie even after being warned by Junto that he wants Lutie for himself, only because for once he wants a White man to have something left back by a Blackman. Like Jones he also mistakes Lutie and pays dearly with his life for the mistake.

According to Hernton, in "The Street" Petry shows that the Black ghetto is not only a social political, educational and economic colony, but that the Black ghetto is also and foremost a sexual colony. Here the Black women are slaves of the White racist society, which exploits their labour, and of White men who treat them as sex object in their homes and brothels and again of Black men who enslave them in their homes, in the ghettos and in the public streets.

Conclusion

The different circumstances in which Lutie and Min find themselves contain the same social realities. First and foremost both of them are Black and poor. Secondly, they are victims. They are looked upon by society and by the men of both the races as sex objects. Both are denied better opportunities because of their sex and colour. Both are domestic servants working for Whites who consider Black women as non-persons and whores. In total, because of their sex and race they are subject to the same general oppression. No one is ready to see and accept, them for what they are and what they want to be. As Hernton says, They are not only natives of and contradicted by a sexist world.

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Importance of Communication and the Physically Challenged

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Introduction

More than sixty percent of the population of the world today is multilingual. From a contemporary and a historical perspective, bilingualism or multilingualism is the norm, rather than the exception. Foreign language learning has often been an important practical concern throughout history. Today, English is the most widely studied foreign language, the world over, since it has become the world's language in all spheres.

The importance of English language as universal language is evident at present. It is clear that English language has become more dominant around the world. In some countries it is used as the mother tongue and, in other countries people learn it as second language in their schools and colleges. This has made English widespread. In addition, a few reasons which contributed to the prevalence of English are:

1. Its use as the international link language,
2. Its relevance as the mark of sophistication,
3. Its importance as the language of science and technology.

In addition, there is no doubt that, English is a language of communication among the people with diverse cultures. Users of computer, internet and e-mail utilize English in their transaction. People who know English can deal with the internet, which is regarded as information and communication revolution.

In addition to this, one of the causes that contributed to the spread of English is that, it is the language of the modern era, where the people exploit it in various fields such as, economy,

e-commerce, medicine, aviation, etc.. In addition, English is the language which is used in tourism and travel.

These are the reasons, which require people to learn English. One of the main reasons why English is dominant in the present time is that it can be used in any field on any occasion. Likewise, English is an important requirement for most of the jobs. It is quite clear that English has become a necessity today. We need it in all walks of life. Now-a-days with the availability of many sources, such as the Internet, books and educational institutes which are spread around the world has made learning of English an easier task.

There has been a paradigm shift in the learning of English after the recent revolutions in communication technology. Learning language for mere appreciation and developing literary skills can no more be the present objective. Policy makers have realized the practical advantage of communicating in English and hence the stress is on the interpersonal and the mass communication roles of the language.

Gandhi was of the opinion that English education had emasculated the English educated Indians and had put a severe strain on them for becoming mere imitators. After Independence the place of English in India became a problem. The constitution of India (1950) accepted to have English as the official language for a period of 15 years. Later, it was realized that Hindi could not replace English as the South-Indians agitated against the issue of making Hindi as the official language. Due to this in 1963, the Parliament passed a bill declaring English as the Associate Official Language of India for an indefinite period.

There are arguments for and against the teaching of English in India. Sharma rightly pointed out that our present problem may be summed up as follows: having got rid of the English of whom we had little use, we have not been equally successful in driving out their language, because as things stand, we can neither really live with it nor, indeed do without it. National self-respect demands that we dethrone it from its eminent place in our country but its extraordinary utility has made it so indispensable to us, that we are prevented from banishing it (1993:2).

Consequently, there is a need for strengthening the communicative aspect of language teaching and learning. High calibre educationists have pointed out repeatedly the problems encountered by the teachers and learners. The result is that the learners cannot express their ideas or thoughts in an ordinary situation or in public places like banks, railway stations, and bus-stations or in social gatherings.

At this juncture, it should be noted that

1. The students of Technical Courses have the privilege to improve their communicative ability by the carefully designed syllabus which is divided keeping in mind the basic language skills: **Listening, Speaking, Reading and Writing (LSRW)**. Learning components included under these heads develop the required language skills.
2. The syllabus for Technical Courses is designed specifically to meet learner needs and the stress is mainly on imparting 'Technical English'.
3. The components included in the syllabus help the learners in developing their written and oral skills.
4. In addition to the usual English paper, there is a separate paper included in the curriculum (Title: **GE-1352: Communication Skills and Seminar**), which instructs the students in employability skills.
5. In the language laboratory classes, basic and communicative grammar items are practised by the students. This makes make them familiar with not only conversational skills but also the conventions of oral communication.

Likewise, students of Arts and Science colleges enjoy the benefit of Language laboratory to improve their communicative ability. In the era of globalization, communication plays a vital role in the smooth functioning of any organization; hence the need to impart Communication Skills to Differently Abled Students means much assuming greater importance to augment their employability Skills.

The Plight of Differently Abled Persons

The contribution to and by Differently Abled Persons is very minimum in all spheres. Citting their condition they are side-lined in all walks of life and getting employed for those with physical challenges is a herculean task. There is handful of trainers alone on hand to train the physically challenged. Actually, they need to be incorporated into the Information and Communication Technology (ICT) evolution. Improving Differently Abled persons' access to ICT help them be empowered, bringing them more opportunities for jobs and a better life.

While the above situation is prevailing in general; in educational sector the attention paid towards skills development of the Differently Abled is another setback. There is a vast gap between educational systems and industry requirements. Assessment and evaluation does not test the high order thinking of synthesis, analysis, and effective communication of an individual. Even if so, the privileged are, again, the normal students and not the Differently Abled.

This gap must be bridged by offering adequate exposure and access of modern technology, particularly the ICT, to the Differently Abled.

Solutions

At present there is no exclusive Language Laboratory to give the Differently Abled a free hand to access the modern tools of language learning neither there is/are training centre(s) to impart Communication and Soft Skills.

The Differently Abled students rely merely on the exposure received at college days. An exclusive Communication and Soft Skills Lab would equip and train the Differently Abled Persons in:

1. Enhancing self-efficacy or the expectation or belief that one can successfully accomplish tasks, behaviours, and goals.
2. Monitoring the clients' progress as they work toward goals.
3. Identifying obstacles, barriers, challenges, or unrealistic expectations hindering goal accomplishment.
4. Monitoring the relationship between the practitioner and client, and monitoring their own reactions and emotions.

Notwithstanding creating awareness among the Differently Abled Persons, this communication and Soft Skills Lab would be a significant milestone to make them reach their goals and present them in the job market as qualified personnel along with normal people.

Conclusion

All should envision that it is important to take a step back and take cognizance of the bigger picture and understand the social needs of Differently Abled. The latest development in the technological front would grant the Differently Abled Persons a global recognition to compete in the job market.

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**Observation of Postmodern Feminism in Manju Kapur's
*Difficult Daughters***

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Abstract

Indian women caught between two cultures, doubly alienated, lead a marginal existence that takes them nowhere. The conflict between their loyalty to a dominant tradition and their compelling need to break through the conventional barrier has left Indian women in a double framework of mind where feelings of doubt and isolation, and feelings of conviction and assertion, alternate with each other. Here they face unprecedented rootlessness and alienation which leads to a severe identity crisis. Modern women who are basically existentialists, move in accordance with their own personal rhythm and enter realms that lie beyond social sanction. Their journey to self-hood follows the lines of their natural evolution as a person. These women represent a new consciousness. They refuse to live in the traditional role of a meek housewife. Their intellectual passion itself seems unorthodox and threatens male supremacy. To them self-fulfillment is an attainable dream. These women preserve their integrity and fulfil their need to exist as individuals in a society that still operates on a system of patriarchal conventions. In transmitting their own philosophy for living, women and their followers have redefined and modified their old role definition.

Keywords: Manju Kapur, *Difficult Daughters*, Alienation, Marginalization, Identity Crisis, Patriarchy.

The image of women in Indian novels has undergone a change in the last three decades. Throughout this period, women writers have moved away from traditional enduring, self-sacrificing women toward conflicted female characters are searching for identity. The interests of women writers have changed with Indian society and its relationship with the West. This trend in writings by Indian women clearly appears if one compares the images of suffering women in Kamala Markandaya's *Nectar in a Sieve* and Meera Mahadevan's *Shulamith* to recent subversions and expansions of the traditional image in works by Chitra Fernando, Anita Desai,

Kamala Das, Manju Kapur and Anita Nair. In contrast to the main women characters in Markandaya's *Nectar in a Sieve* and Mahadevan's *Shulamith*, female characters in the 1980s, 90s and onwards assert themselves and defy marriage and family strictures.

The recent books explore an educated woman's search for identity and meaning in autobiographical form, as in Kamala Das' *My Story* or in Manju Kapur's *Difficult Daughters*, or combining autobiographical and ethnographic form, as in most recent Indian women's novels in English. Traditionally, marriage for women has entailed a most submissive feminine role. Although a woman ideally had power as a mother, as a wife she submitted to her husband and his family. Only recently have Indian women in the dominant patriarchal tradition started to question aspects of this role or decided against marriage altogether.

In *Image of Woman in the Indo-Anglian Novel*, Meena Shirwadkar claims that, following the changes in Indian society, novels have started to progress from depicting women characters solely as epitomes of suffering, womanly virtue to portraying more complex, real characters: "Tradition, transition and modernity are the stages through which the woman in Indo-Anglian novel is passing. The image of traditional woman, the Sita Savitri type, was at once, easy and popular . . . In India, with its strong bent for tradition, woman was expected mainly to live for others than for herself because "others" controlled and moulded the social structure. Even woman in life and literature herself voluntarily surrendered to the ideal of self-sacrifice.

Modern woman, in life, has been trying to throw off the burden of inhibitions she has carried for ages. Yet, a woman on way to liberation, trying to be free from inhibitions, is rarely seen in Indo-Anglian literature. In *Difficult Daughters*, a woman tries to find a place for herself in a world where her life is dictated by familial duty. She becomes embroiled in a forbidden affair while the seismic upheavals of the Partition surround her. In *A Married Woman*, there is the struggle to gain control of the disputed Ayodhya temple site. It is a struggle which still persists today, years after the 1992 destruction of the Babri mosque. This struggle parallels Astha's emotional turmoil. Her third novel *Home* is a multi-generational family saga. It is rather more domestic. There are the sectarian conflicts that dog the sub-continent. These conflicts provide the backdrop to Kapur's other novels. All three novels explore the difficulties of reconciling the devotion to family expected of middle-class Indian women with their aspirations and desire for a life outside. As she has said: "I am interested in the lives of women, whether in the political arena or in domestic spaces. One of the main preoccupations in all my books is how women manage to negotiate both the inner and outer spaces in their lives – what sacrifices do they have to make in order to keep the home fires burning – and at what cost to their personal lives do they find some kind of fulfilment outside the home."

Kapur's writing is far from inaccessible for non-Indian readers. These readers are not familiar with terms such as yatra. She writes with an Indian audience in mind. Things an Indian audience takes for granted will then have to be explained. She wishes to be as clear, lucid and unobtrusive as possible. Indeed this uncluttered clarity and lucidity characterize her writing. *Difficult Daughters* is written by Manju Kapur in 1998. The novel is set on the time period during the last years, which were leading to the socio-political catastrophe, the Partition of 1947. Women were involved in Gandhi's Satyagraha movement during this period. The Satyagraha movement was Mahatma Gandhi's non-violent civil disobedience campaign.

Women were gradually becoming active during the Swadeshi movement a decade earlier. Women were highly involved in the fight for their independent nation this time. Very few women novelists have written about the Partition of 1947. It is mentioned in Nina Sibal's *Yatra*, Shauna Singh Baldwin's *What the Body Remembers* (1999) and Manju Kapur's *Difficult Daughters* (1998). Life in the Punjab in the decades before Partition is the subject of *Difficult Daughters*. The novel has a sophisticated plot, with the third generation daughter, Ida, going on a journey to understand her mother Virmati and her grandmother. The protagonist of the novel is Virmati. She rejects an arranged marriage because she is in love with her professor, a married man. The circumscribed life of women, Virmati's successful efforts to obtain a Master's degree, and the prejudice she had to face even after legally marrying the professor are recreated in a very credible manner in this novel.

As Bumiller remarks, "Pandit Jawaharlal Nehru in his *The Discovery of India* recounts that 'our women came to the front and took charge of the struggle. Women had always been there, of course, but now there was an avalanche of them, which took not only the British government but their own men folk by surprise. Here were these women, women of the upper or middle classes, leading sheltered lives in their own homes-peasant women, working -class women, rich women-pouring out in their tens of thousands in defiance of government order. . . it was not only that display of courage and daring, but what was even more surprising was the organizational power they showed.'" After the Swadeshi movement, women then became a major part of Gandhi's Satyagraha movement.

Women such as Swarnalata and Shakuntala in Manju Kapur's *Difficult Daughters* are part of this movement. Their participation reveals the emancipation of women during the time period between 1930 and 1947. While there are female characters in the novel like Swarnalata participating in the movement, the novel is centered on Virmati. Harish falls for her because she is an educated woman, unlike his wife, Ganga, whom he has to marry according to the tradition of arranged childhood marriage. Virmati struggles to create an identity for herself. She is unable to make a mark of herself within her society. Her desire and passion towards Harish impede her intellectual goals. The goals, which could have led her to emancipation like the women, she

idolized. This novel is set within the historical context exemplifying the struggles which women faced during in the early 20th century.

Manju Kapur's *Difficult Daughters* maps the lives of women, who attempt to create an identity for themselves during the time period when India was politically unstable and undergoing a major historical catastrophe, the Partition of 1947. There are many important notions Kapur investigates in the novel such as education, marriage, and polygamy. It is centered on the life of Virmati, the female protagonist, who struggles to form an independent identity for herself, but fails after falling in love with a married man. The notion of education is an important element discussed in the novel and allows distinction between the two sets of women. Kapur presents the readers with two different categories of women. The traditional women, who adhere to the standards of the society they thrive in and exercise their agency in a limited fashion. They are juxtaposed the modern women, who not only are aggressive and follow their desires, but also control and impose their agency within the society. Ganga and Kasturi represent the former category, while Swarnalata and Shakuntala are emblematic of the latter category. One such traditional text, although not as influential as other historical texts but vital nonetheless, is Manusmriti. It has directly or indirectly defined the role of women in the Indian society.

The novel *Difficult Daughters* showcases the gradual progress of the status of Indian women, which is achieved in *Ladies Coupé*. The *Difficult Daughters*, which observes the decade right after the early 1900s, when the Swadeshi movement was taking place. No longer are women bound to child marriages or are being burned into the pyre. Although their situation is much better than it was in the 19th century, women continue to be in the 20th and 21st century in India is in a paradoxical situation.

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Changes and Challenges of Integration in the Select Works of Jhumpa Lahiri

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Jhumpa Lahiri occupies a significant space among the writers of Indian Diaspora like V. S. Naipaul, Salman Rushdie, Rohinton Mistry, Bharathi Mukherjee, Amitav Ghosh, M. S. Vasanthi, Kiran Desai and others. Lahiri's short story collections *Interpreter of Maladies* won Pulitzer Prize for fiction in 2000. Then her first novel *The Namesake* (2003), her second volume of short stories *Unaccustomed Earth* (2008), her second novel *The Lowland* (2013) and other fiction and non-fiction works including *The Long Way Home* and *Cooking Lessons* form part of Lahiri's literary corpus.

In 1999, Lahiri published her first short story collection entitled *Interpreter of Maladies*. It dealt with the issues of Indians or Indian immigrants, including their generation gaps in understanding and values. The protagonist in *The Third and Final Continent*, the last of the *Interpreter of Maladies*, is based on Jhumpa's father, librarian Amar Lahiri. While American critics praised the short story collection, Indian critics were hot and cold. Some of them felt that the collection represented Indians negatively. *Interpreter of Maladies* was awarded the 2000 Pulitzer Prize for fiction. Lahiri published her first novel, *The Namesake*, originally a novella in *The New Yorker*. It is the story of the Ganguli family, comprised of parents who immigrated to the United States from Calcutta and of their children, Gogol and Sonia, raised in the USA. The story follows the family over the course of thirty years in Calcutta, Boston and New York. She

published another collection; Lahiri broke from her previous literary focus on first-generation Indian immigrants to the United States and their family problems.

The stories in *Unaccustomed Earth* focus instead on the second and third generations of immigrants and their assimilation into the cultures of the United States. Lahiri has published many short stories in *The New Yorker* including *Cooking Lessons: The Long way home* in 2004; *Improvisations: Rice* in 2009, and *Reflections: Notes from a literary Apprenticeship* in 2011. She has won many awards, including the Transatlantic Award from the Hen field Foundation (1993), the O. Henry Award for the short story “*Interpreter of Maladies*” (1999), the PEN/Hemingway Award for the Best Fiction Debut of the year for the *Interpreter of Maladies* collection, and most recently the Frank O’Connor international short story Award (2008) and the Asian American literary Award (2009), both for *Unaccustomed Earth*.

The two short story collections namely *The Interpreter of Maladies* and *Unaccustomed Earth* and the novel *The Namesake* are mainly concerned with the diasporic post-colonial situation of the lives of Indians and Indian-Americans whose hyphenated Indian identity has led them to be caught between the Indian traditions that they have left behind and a totally different western world that they have to face culminating in a struggle to adjust between the two cultures. All the stories of Jhumpa Lahiri have a common motif of exclusion, loneliness and the search for fulfillment.

They depict the experience of the Indian female immigrants belonging to the first and second generations who are afflicted with scars and traumas to their national, ethnic cultural, and gender identities when they intersect with the alien culture setting in the United States. The first generation immigrants who are firmly grounded in the Indian ethos struggle desperately to negotiate their identity and cultural tradition in the context of an alien culture of the host country. The first generation immigrants, who share the same homeland culture, form communities so that they can hold on to their roots by creating the familiar sort of surroundings by way of dress, food, narrating stories etc. They try to extend the same sense of community among the second and third generation immigrants who are raised in alien culture. Some of the immigrants, through continuous process of assimilation, melt in to the main stream culture and gradually disappear as a distinct community. Till such stage is reached the immigrants have to pass through a painful process of adjustment encountering scars and traumas to their identities. Between the two polarities of native identity and alien identity there are hybrid and liminal identities in the Post-colonial social spaces. In the hybrid versions of identity the two opposite cultures are “commingled and inter woven into an indeterminable many-as-one”; it is being both one and the other through invasion of borderlines. There is also the liminal identity which is an in-between space where the self/other polarity is constantly threatened, the frontiers are transgressed. People are made to exist in a liminal space, a suspension between two cultures that creates “Un-

homelines”. To be unhomed is not to feel at home even when you are in your home because you are not at home in yourself. The characters that exist in this space have internalized the ethos of the culture they were raised in, yet they have to deal with the palimpsest of their culture of origin.

A close scrutiny of Jhumpa Lahiri’s works reveal the tenuous journey of the female subjects of the Indian Diaspora who strive to construct their identity, subjectivity and agency through various means like acculturation, resistance, assimilation, silence and other adaptation process. Till they melt into the main stream culture and gradually disappear as a distinct community the immigrants find themselves in various stages of transformation experiencing disjunction and alienation in their soul.

Mrs. Sen, the first generation immigrant (The interpreter of maladies) who is obsessed with her own cultural background and homeland values shows initial resistance to the culture of the host county and creates a sense of community by narrating her life in Calcutta, by cooking Bengal food, and by collecting colourful sarees from her homeland which not only provide escape from the present but also act as blocks in her way of transition and acceptance. But she opens up herself to the culture of the other in order to survive in her new environment -her initiative in learning car driving, her pronunciation of the word Beethoven all pointing to the process of acculturation which marks ‘acceptance and adaptation of basic elements of local cultures’, its language and life style. Mrs. Sen attains a new diasporic identity so that she can embrace her new life.

Sanjeev and Twinkle in ‘This Blessed House’ are husband and wife representing the first and second generation immigrants. They are in the different stages of their transformative identities. As a first generation immigrant like Mrs. Sen, Sanjeev is a manifestation of liminality where in the culture of the other is dreaded whereas Twinkle, a second generation immigrant who was raised in the United states represents a state of hybridity where in the culture of the other is assimilated. So she is able to positively negotiate her identity as an American of Indian descent unlike Sanjeev, a typical Hindu, and showing resentment in keeping the Christian artifacts in his house. She asserts ‘we are good little Hindus’ but also leaves ‘a kiss on top of Christ’s head. Twinkle is far superior to other immigrants in that she does not involve herself in the cycle of escape or in a total otherness. She has passed through the threshold of liminality into the hybrid space which encourages her to be at ease with the culture of the other transcending boundaries of threat and confusion which are the hall marks of cross culture conflict.

There are immigrants who are ambivalent with regard to the native and alien cultures. The character Kaushik in ‘Hema and Kaushik’ from Unaccustomed Earth is marked by two migrations: the first one where he is born in the United states migrates to India with his parents

and the second one where he returns with his parents to the united states leaving Kaushik an external wanderer who is most comfortable in his unhomeliness. But the irony is he is identified as an Indian first everywhere he went. The concept of post-colonial subject becomes suspect. In the story ‘Hell Heaven’ Pranab kaku marries Deborah much against his parent’s consent and he identifies himself with the American culture at the cost of the parents’ culture and the parents. The story of Miranda, a female American protagonist in the story ‘Sexy’ shows that it is not always the immigrant other who is victimized but also the native self can fall prey to the process of othering. She gets involved in an affair with a married Indian named Dev. Instead of confrontation which usually threatens the native self and the immigrants other there is an appeal and mutual attraction in between. Upon meeting Dev, Miranda gets fascinated towards Indian culture she goes to Indian grocery, Indian Restaurant to learn more about Indian culture. This interest makes the native self-open and receptive to the other so that an ideal relationship of self/other is negotiated with no trace of narcissism in the creation of the other. But the response of Dev (the other) is not open as the native self. He sees her as an exotic woman of high sexual appeal and nothing more. So there is no space for the other to exist. The story ‘The Treatment of Bibi Haldar’ shows how Bibi Haldar an Indian woman who is a victim of both destitution and homelessness is doomed to otherness in her own homeland. She is unable to fit into the ethnic cultural codes.

The Indian notion of femininity which requires a female to be beautiful and healthy aspects of which Bibi is deprived of hybrid identity. She has become a mother without being a wife a half state of both this and that. Bibi the boundaries of the self/other and initiates an act of negotiation between both.

This research paper will draw on ideas, theories, and key concepts of two post-colonial theorists, Homi Bhabha and Gayatri Spivak whose concerns with post-colonial identity crisis and the predicament of female subaltern make them most relevant and beneficial to the present study. By allowing the female subaltern to be Voiced Lahiri’s stories create a space through which the subaltern can speak.

Finally this Research article gains significance in that the centrality of focusing on the male as a primary trope is displaced and elided in favour of female diasporic subjects. It offers a more nuanced interpretation and focused study directed at highlighting the identity crisis of those often unvoiced and elided diasporic female subjects as depicted in the stories of Jhumpa Lahiri.

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**The Displacement and the Dimensions of Freedom in
V.S. Naipaul's *In A Free State***

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Abstract

Naipaul's best works of fiction, in a *Free State*, *Guerrillas* and *A Bend in the River*, were written in English during ten years when he lived in Wiltshire, interrupted by travels abroad on assignments as a journalist. While offering portraits and analysis of their main concerns are the nature of freedom, commitment and authenticity in relation to experience and giving purpose to life. Ideas are questioned by actualities. The focus is usually on individuals, their hopes, desires, fears; lives show the real as opposed to abstract theoretical problems of liberty and human nature.

Keywords: V.S. Naipaul, *In A Free State*, Alienation, displacement, freedom, place, identity, dignity

In his earlier novels, Naipaul has followed recognizable patterns of the tradition of the novel, staying close to the novel of sensibility. He has regulated the distance between the protagonist, narrator, author and reader to ensure that the dominant vision of each novel is that of the narrator, leaving the novels open-ended. Through there are dramatic and literary resolutions in the lives of the protagonist and the narrator, respectively, in each novel—the latter arriving at a centre of stillness, however temporary. Naipaul, by depicting the narrator as the controlling agent of the novel, suggests other stories with different narrators and different endings. However, even though it is the narrator's vision and pain which is prominent, it is the protagonist's existential reality that dominates the story, the narrator/author being present by implication or intrusively and the artist's vision being a critical assumption of the reader based on the dramatic/psychological structure of the novel.

In a *Free State* is a composite of first person reporting of events experienced by the narrator and made available to the reader as pages from his journal and three fictive accounts. The first two

are in the stream-of-consciousness mode. The third is a dramatic, third person account with emphasis on chronological detailing of journey by car as Bobby's growth in awareness as the travels with Linda through 'no man's land.' One sees the modern intellectual sensibility unable to be totally involved as experience is accompanied by simultaneous analysis of it. This exterior structure of the book, so evidently composed of disparate items, is loosely held together thematically by the latent relationship between absurdity and freedom, and structurally through the de-liberate use by the narrator of his journalistic non-fictional accounts as parentheses for the fiction.

The surface structure then consists of five episodes. Each episode is in itself a complete story with a narrator, a protagonist, an action, a resolution, a mood and a vision. Each story reflects a total situation in its own context but a partial one in that of the novel. As analogues for the narrator's experience, unhesitatingly depicted in the prologue and the epilogue, they build up a novel of sensibility with emphasis on mood and subjectivity. They reflect a latent single vision whose genesis is in the experience of existential futility of the narrator while defending the dignity of the Arab urchin against the Italian tourist who baits the hungry child with food as a form of amusement in the rest house at Luxor. His personal frustration illuminates a particular truth about his contingent world: neither the oppressor nor the oppressed have a concept of personal and human dignity.

The surface structure directs the attention of the reader to the narrator's subjective world, his dilemmas and his vision as a man and artist. It also presents the narrator's wide and varied experience of the world. Geographically, it covers the important world: Bombay/Washington, Trinidad/London, African Reality (actual and imagined, black and white) and Cairo and its environs. Within this important world of business and power politics, the narrator views a cross-section of contemporary humanity in the grip of contemporary culture in which power and money are the criterion of importance. The panorama ranges from the most deprived and dispossessed, the third world's third world—people like Santosh, Dayo's brother, Arab urchins, Egyptian soldiers returning defeated from Sinai, Greek refugees, the tramp—at one end, to the materially sound and secure people like Bobby and Linda, the Lebanese businessman, the American and European tourists and sons of affluent Egyptians studying abroad.

An ironic touch is added by the inclusion of the comfortably well-off Communist Chinese Circus at Luxor, distributing gifts, hand-shakes, money, medals and picture postcards of Chinese peonies—one empire replacing another. The rich and the poor can never meet though separated only by the distance of a deck on the steamer! Ironically, as the narration proceeds, the important aggressive world recedes and the subjective reality of the unimportant emerges as the signification fact of each story. Washington, London and the African State become less than meaningful when Santosh is faced with the powerful reality of his body and his mortality, Dayo's brother with the insubstantiality of his all-embracing love for Dayo, and Bobby, the colonial administrator, with the insecurity of the compound!

The narrator hence presents contemporary reality, the 'thing in itself' as a vast 'no man's land' in which those who grab or scavenge or indulge themselves possess the original freedom of Alexander or Crusoe who to themselves are the only living realities in the world. This world is

indifferent, if not hostile, to the subjective reality of the sensitive, reflective third world man who in his own orderly and imaginative fashion seeks to possess the world. Simultaneously, the narrator also present an emphatic image of the protagonist of each episode, literally and literarily in a 'free state,' detached from contingency as a result of a destructive encounter with reality.

In placing the 'free' world and the 'free' protagonist side by side, the depth of the latter's disillusionment is presented. The freedom of the upper deck of the steamer and the tourist rest house at Luxor, viewed from a distance, is the one aspired to and is also partially achieved by Santosh, Dayo's brother and Bobby. However, for these 'island innocents,' the distance coalesces security with success. Only as they approach it do realize the antithetical nature having of these two realities. For with success life for these people has come to a standstill. In order to arrive, they moved away from a 'home' but having arrived they do not 'belong' and so are stranded. But paradoxically, like a gift from the gods, their loss becomes the condition for their growth in self-awareness bringing with it the freedom of vision and perspective. Their sense of individuality, of subjective apartness from the world, may be painful but at least it combines the conditions of 'home' with those of freedom.

In Naipaul's fiction, the greatest traps to self-expression are well-defined social systems; the greatest freedoms can be practiced only in situations which represent no man's territory. The maximum aggression and the greatest growth in self-awareness occur when contingent reality, in losing its contours, loosens its grip on man.

In a *Free State* presents a different argument to the rest of Naipaul's fiction. Dialectically this novel stands alone as an effective question mark to the rest of his fiction. So far his novels have developed in detail situations of entrapment: entrapped individuals seeking release from intense immediate pressure which forbids any idea of the future or of freedom. The narrator emphasizes the hardly measurable distance the protagonist has moved in this direction because of the narrowness of his vision—"between attic and basement," "pleasure and its penalty" as Ralph Singh says. Yet he highlights the dignity of the effort as a moment of insight against a lengthy and vividly evoked landscape which is dead or disruptive of creativity. The houses that Biswas moves through are metaphors of entrapment. Contrastingly, hardly much space has been allotted to the house in Sikkim Street which meant release. A major metaphor of entrapment in *The Mimic Men* is the houses and boarding house rooms in which Ralph Singh spends a large part of his life. The hotel room in which he finds a sense of release at the end of the novel received cursory attention. Similarly, Mr. Stone's house, for the larger part of the novel, conveys the impression of a prison. The narrator gives only a paragraph at the end describing it as the setting for a Mr. Stone who enters his house with a feeling of release and love for the black cat.

In *In a Free State*, we see the protagonist arriving at successive stages of being free from anxiety. Each free situation carries its own disillusionments. Each creates its own insecurities and necessitates further movement to the very limits of the literal and the literary in each context. "In a Free State" describes in detail Bobby's sense of security and freedom of action. The incident in the bar at the New Shropshire with the Zulu elaborates the gestures of a man at ease in his environment. The setback he receives when the Zulu boy spits at him does not disturb him unduly:

'Africa was for Bobby the empty spaces, the safe adventures of long fatiguing drives on open roads, the other Africans, boys built like men. You want lift? You big boy, you no go school? ...when I born again I want your color. You no frighten. You want five shillings?'(109)

That evening he had broken all rules; the evening had shown how right his rules were. He felt no bitterness, no hurt.

Naipaul is considered to be a pessimist and is said to have a poor view of man. But this is a sweeping judgment of his fiction. His vision is focused on a particular third world reality—the homeless man in search of an identity which dignifies. That he fails is also a particular truth of his situation today. But the fact that Naipaul's most endurable and lovable characters are travelers and explorers, that he uses the tools of analysis to sift for man's possibilities in an impossible world, that none of his protagonists ever commits suicide, is sufficient evidence of Naipaul's faith in humanity. What everyone's private heaven or hell is, is not his concern for no one can know another's existential anguish. But the fact that they face it distinguishes the individual from a faceless society. His protagonists, like Bunyan's pilgrims, are to be admired on the journey.

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Conflicts Between Nature and Man as Socio-Cultural Being in Amish Tripathi's *Shiva Trilogy*

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Abstract

Shiva trilogy series by Amish Tripathi constitutes a powerful critique of the ethical sordidness and hypocrisy of the Indian society through many themes, impressively in his works. Eco is short of ecology, which is concerned with the relationships between living organisms in their natural environment as well as their relationships with that environment. We could define that when it come to religion it is faith and when it come to science it is empirical evidence. In an essay, "Literature and Ecology: An Experiment in Ecocriticism," William Rueckert defines ecocriticism as "the application of ecology and ecological concepts to the study of literature, because ecology has the greatest relevance to the present and future of the world". In this context the possible relations between literature and nature are examined in terms of ecological concepts.

Most ecological work shares a common motivation, that is, the awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet's basic life support system. This awareness brings in us a desire to contribute to environmental restoration, and it is also a representative of literature. The term 'nature' is to express the standard of human values, the identification of the good with that which is 'natural' or 'according to nature'. The issues of environment pollution are addressed in this paper. The plot is set in 1900 BC but the situations which the author portrays are also the replica of the present state.

Keywords: Amish Tripathi, *Shiva Trilogy*, Ecology, Environmental Criticism, Culture, Science, Destruction of Somras.

The word *nature* comes via Old French from the Latin *natura* '(meaning conditions of birth, quality, character, natural order, and world). In Sanskrit it is called Prakrits from which the physical and mental universe evolved under the influence of Purusha. In the imaginative

literature of the eighteenth century nature meant the presentation and construction of the actual characters of people corresponding to reality. Since pre-Christian or the Vedic times nature has always been accorded the status of the Great Mother. In Christianity there is the implication that nature is created for human beings who are her' children. In the Vedas it is mentioned that there is a harmony between human beings and nature.

Interest in the study of nature writing and in reading literature with a focus on "green" issues grew through the 1980's and by the early 1990's ecocriticism has emerged as a recognizable discipline within the literature departments of the American Universities. Kathleen R. Wallace writes in *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism* (2001) that beyond nature writing the contributors share the belief that ecocriticism offers a critical perspective that can enliven any literary and theoretical field. Environment need not only refer to —natural or —wilderness areas; environment also includes cultivated and built landscapes, and cultural interactions with those natural elements.

The culture of nations is governed by Laws of Nature which structure and administer people and nations. All the elements of the life and their inter-relationships leading to evolution are ruled by Natural Law. Rig Veda has dwelt upon various components of the ecosystem and their importance. "Rivers occasion widespread destruction if their coasts are damaged or destroyed and therefore trees standing on the coasts should not be cut off or uprooted". Vedic culture and Vedic scriptures reveal a clear concept about the earth's ecosystems and the necessity for maintaining their balance.

Atharva Veda has also warned not to dirty and add toxic substances into water bodies as it may lead to spread of diseases "he who dirties or spoils ponds, lakes, rivers, etc"., This is very relevant in the context of pollution of rivers and lakes and the resulting ecological diseases which the modern civilization is experiencing. The modern human civilization armed by the industrial weapon, made arrogant of his scientific knowledge and compelled by the ever increasing greed for material achievement is systematically encroaching into the living rights of all other life forms on earth by using, misusing, exploiting and over-exploiting the finite and scarce natural resources of earth.

This study aims at an analysis of the novel *Shiva Trilogy* so as to highlight Tripathi's portrayal of the environment in Tibet and Meluha which is the land of pure life. Shiva the tribal Leader of Gunas is the great admirer of nature and for him nature is the Almighty. He does not believe the symbolic gods and idol worship. Shiva and his tribal Gunas feel "oneness" with nature and they live at the foot of Mount Kailash, Tibet near Mansarovar Lake. Shiva and his tribal Gunas reach the outskirts of Srinagar in the valley of Kashmir after marching continuously for four weeks from their homeland Tibet. He is completely mesmerized by the snow capped

mountains, green meadows, deep valleys, winding rivers, huge lakes and the magnificent architecture in the Meluhan Empire. He is completely mesmerized to see the natural landscape of Kashmir:

The mighty Jhelum River, a roaring tigress in the mountain, slowed down to the beat of a languorous cow as she entered the valley. She caressed the heavenly land of Kashmir, meandering her way into the immense Dal Lake. Further down, she broke away from the lake, continuing her journey to the sea. The vast valley was covered by a lush green canvas of grass. On it was painted the masterpiece that was Kashmir. Rows upon rows of flowers arrayed all of God's colors, their brilliance broken only by the soaring Chinar trees, offering a majestic, yet warm Kashmir welcome. The melodious singing of the birds calmed the exhausted ears of Shiva's tribe, accustomed only to the rude howling of icy mountain winds. (10)

Shiva keenly observes the Meluhan tradition, culture, heritage, dress code and strict hygienic standard which promote nature. The powerful and stormy Jhelum River is known for its reverberant roar as it strikes down the lower Himalayas, but once it reaches the magnificent flat plains, it starts to flow smoothly. Waterway is one of the main public transport systems for Meluhans. Indus, Jhelum, Chenab, Ravi and Beas are five rivers that flow through the rich plain of Punjab. "Punjab literally means the land of the five rivers" (34). Amish Tripathi's description of the beauty of nature through Shiva and other characters obviously reveals his love for nature and eco consciousness.

The King Daksha who had been as an emperor of the Meluha. Meluhans are Suryavanshis; all it means is that we follow the solar calendar. We are the followers of the "path of the sun" (40). Like the Sun, they give benefits to others and they never expect anything from others. The Sun is an object of nature and it provides life to all the creatures. Nature offers its resources to man without expecting anything from him. The portrayal of Sun's help to the world reveals the eco consciousness of the writer.

Amish Tripathi has shown concern for the environment pollution and its effects. Environment pollution is one of the primary causes of diseases, health issues, etc. The issues of environmental pollution have been raised in the text. Ecocriticism regards nature as an autonomous, active entity of its own and so can be used as an important tool in interpreting literary texts that represent the relationship of human beings to their natural environment. As man moved from science to modern technology nature became the "Other". All that is not man came to be called as nature.

The manufacturing of various goods and health supplements produce lots of waste which is thrown in the water bodies. The contamination of water with harmful products causes serious

diseases like cancer, tuberculosis, plague, etc. Modern man must re-establish his broken link with nature and with life. He must again learn to invoke the energy and to recognize, as did the ancients in India centuries ago, that we can take from the earth and atmosphere only so much as one put back into them. It is true that any society urban or rural, industrial or scientifically advanced disposes of different kinds of waste products in the environment which affect the ecology or ecosystem. These pollutants have adverse effects on flora and fauna. Environment pollution is a continuous process that degrades the ecosystem. Industrial activities are the major source of air, water and soil pollution.

Good and Evil are the ways of life for every living entity. Our creation and destruction is through good and evil through balance and imbalance. The universe is always trying to maintain the balance between good and evil. We must construct certain this that good is not enjoyed greatly. The universe will re-balance itself by creating evil to counteract good. The purpose of evil is to it balance against the Good. Always good leads to Evil. Many times the Good we create, leads to Evil that will destroy us.

Tripathi addresses this as a serious problem in *Shiva Trilogy*. Meluhans take Somras which makes them strong, healthy and young. Somras is the divine drink which leads to immortality. In the beginning Somras was good, because it was consumed a very small quantity. Somras reacts with the oxidants and absorbs them. Then, it expels the oxidants from the body in the form of sweat or urine. Therefore, no oxidants are left in the body because of Somras. But this Sweat and urine released from the body even after a person has drunk the Somras for years remains toxic. So you have to eject it from body and make sure that it does not affect anyone else. Because of this the Meluhan society is very hygiene conscious. The people of Meluha bathe twice a day. They wash clothes every day. There is ‘Great Public Bath’ for everyone. There are no special rooms for the aristocrats in the Public Bath. ‘All the ablutions are done in special rooms and underground drains then safely carry the waste out of the city’ (135). The waste is thrown in the river that flows through Swadeep or the land of Chandravanshis due to which they are inflicted with deadly diseases.

When Shiva asked to Kali about the Somras, he asked whether any Vayuputras approached them and about the evil creation. The Naga King Vasuki had approached them a few centuries ago. They gave a hint about the Somras and how it defeats the human beings life. Kali said to Shiva that, “They suddenly appeared out of nowhere, lugging huge hordes of gold, and offered to pay us an annual compensation. King Vasuki, rightly, refused to accept the compensation without an explanation” (Vayuputras 14).

Brahaspati, who gave a clear explanation about the evil drink to Shiva. He says,

We Meluhans choose to believe that the Saraswathi is dying because of some devious Chandravanshis conspiracy... It is also used to churn the crushed branches of the Sanjeevani tree. I have conducted many experiments to see if water from any other source can be used. (Vayuputras17).

The rivers serve as a dumping place for chemical plants, textile mills, distillers, hospitals and others. The waste which is thrown in the rivers is often toxic and non-biodegradable. This contaminated water when consumed by living beings causes diseases like cholera, hepatitis, dysentery, etc. Amish Tripathi raises this issue in the novel, *Saraswathi River is under threat*. It is slowly depleting as the Meluhans are using a lot of water and throwing toxic remains of Somras into the river. The Somras is a boon but it is also curse; it gives strength and vitality to Meluhans on the one hand but is causing diseases in the Chandravanshis and increasing the Naga population on the other.

If we think logically about the manufacturing and processing of Somras, we can understand how it transforms into something harmful. Somras which is manufactured in a secret location called Mount Mandar. 'The Somras powder is manufactured there and then distributed throughout the Meluhan Empire' (Meluha 107). The solution is also founded by the trained Brahmins who are seen as an administrator for the pollution.

There is advancement in technology, but it is leading to destruction. Development and destruction are the two sides of the same coin. Meluhan society though advanced yet is creating troubles for other societies. One strata of society have to suffer because of the other half. The water of Saraswathi River is an important ingredient for making Somras along with branches of Sanjeevani tree. But the manufacturing of Somras requires a lot of water.

When Somras was being made for just a few thousand, the amount of Saraswathi water used didn't matter. But when we started mass producing Somras for eight million people, the dynamics changed. The waters started getting depleted slowly by the giant manufacturing facility at Mount Mandar... It's a matter of time before the entire river is completely destroyed (Tripathi 17-18).

The Chandravanshis are the people who had the knowledge of Somras but did not take any special action for the production and by getting benefits from it. They were not able to come up in their life to prove themselves as powerful as Suryavanshis. Because they do not have enough Somras drink to consume. Their only source is Saraswathi River, because other river water does not work out for the manufacturing Somras drink. So they wanted to destroy it.

I have come to the conclusion that the Somras is now the greatest Evil of our age. All the Good that could be wrung out of the Somras has been wrung. It is time now to stop its use, before the power of its Evil destroys us all. It has already caused tremendous damage, from the killing of the Saraswathi River to birth deformities to the diseases that plague some of our kingdom. For the sake of our descendants, for the sake of our world, we cannot use the Somras anymore".
(Vayuputras119)

Shiva, who has been a saviour, tries to stop the usage of Somras. That "There would be one possible solution. The destruction of Mount Mandar. Without Mount Mandar, there would be no Somras. And with the Somras gone, all these problems would disappear too" (Vayuputras 24). The events in the narrative parodies people everywhere. The upper class people do not care even if their enjoyment brings destruction in the life of the common people. This attitude leads to anger and so helpless people are bound to protest just like Nagas and Brangas in the novel. The narrative suggests that the commoners could also make a better society including the oppressor as well as the oppressed people in the society.

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**Feminine Sensibility in Shashi Deshpande's
*The Dark Holds No Terrors***

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Abstract

The Dark Holds No Terrors is the story of Sarita, often referred to as Saru in the novel, and her convulsions and conflicts. The novel reveals the life of Sarita who is always neglected and ignored in favour of her brother. She is not given any importance - no parental love is shown upon her even on her birthdays. Her brother's birthdays, however, are celebrated with full enthusiasm including the performance of the religious rituals. When her brother is drowned, she is blamed for it. Feminine sensibility is an adorable quality in literature. Almost all the writers in India express and expose this quality in their writings. The renowned novelist Sashi Deshpande is no exception in portraying this aspect in her norms. This paper explores the aspect in the novel *The Dark Holds No Terrors*.

Introduction

The Dark Holds No Terrors is the story of Sarita, often referred to as Saru in the novel, and her convulsions and conflicts. The novel reveals the life of Sarita who is always neglected and ignored in favour of her brother. She is not given any importance: no parental love is showed upon her even on her birthdays. Her brother's birthdays, however, are celebrated with full enthusiasm including the performance of the religious rituals. When her brother is drowned, she is blamed for it. Her mother, in particular, always scolds her for being responsible for her son's death; you killed him. Why didn't you die? Why are you alive, when he's dead? (P.173.) Due to her Mother's accusation, Saru begins to wonder if in reality, she had killed him. It is much later, after rethinking and pondering over the event, after her mother's death, that she realizes the accidental nature of her brother's death.

Saru grows up and acquires education against her Mother's will. As an educated young lady, her sense of reasoning and questioning develops. She can, no more, tolerate inequality between brother and sister. She remembers how her brother was named.

They had named him Dhurva I can remember, even how vaguely, faintly, a state of joyous excitement that had been his naming day. The smell of flowers, the black grinding stone... (P. 152)

The mother is very attached to her son. Her attitude is a typical one after all, he is made child and therefore one who will propagate the family lineage. In another sense, also, the male child is considered more important than a girl, because he is qualified to give “agni” to the dead parents. The soul of the dead person would otherwise wander in ferment. The first thought, when saru hears the news of her mother’s death, is “who lit the pyre? She had no son to do that for her. Dhurva had been seven when he died.” (P.17.)

When Dhurva was alive, her mother’s discrimination between the two had been very apparent to Sarita. As she grows up, resentment and hatred drive her to leave home and obsessively seek success in medical college. There she falls in love with a college mate and marries him against her parent’s wishes. Her mother, being an old, traditional, orthodox woman, does not want her daughter to get married to a person who is from a lower caste:

What caste is he?

I don’t know

A Brahmin?

Of course, not.

Then, cruelly ... his father keeps a cycle shop. (P.87.)

Saru revolts against her parents and runs away to get married to a person of her own choice. As she always feels insecure in her parent’s home, her marriage to Manu is a means of that love and security which she had always lacked in life. He is the ideal romantic hero who had come to rescue her from the insecure, loveless existence and she is hungry for love.

Marital life is nothing but a queer combination of several forces acting upon two human beings in different capacities to fulfil the marital ambition and play a vital role in the society. The given roles of these two human beings do undergo a change both at the functional and psychological levels. This is precisely what happens to Saru when with her economic independence, reinforced with the fact that she earns more than Manu, she still feels stripped of her independence by virtue of being assigned to the job of a house wife, i.e., bringing up children and subserving the interest of her husband. Tired of both the duties, indoors and outdoors, she wants to leave the latter one: “Manu, I want to stop working I want to give it all up.... My practice, the hospital, everything”. But Manu does not want her to leave her job as they cannot maintain the same standard with only his income: “on my salary? Come on, Saru, don’t be silly, you know how much I earn. You think we can live this way on that? (P.73.)

This burden of double duties is not only a feeling in itself but gradually takes on a force in balancing the marital balance that normally sustains conjugal relations. With this growing feeling of disenchantment and imbalance, separation becomes inevitable.

At this juncture of life, Saru hears the News of her mother's death and goes back to her parent's home, though emotionless. She does not feel at home at her parent's place where once she was born and brought up. Everything looks strange to her in spite of the fact that there is no change in the setting: "Inside here, though, there were no changes. The same seven pairs of large stone slabs leading to the front door on which she played hopscotch as a child. The yard was bare as always." (P.11.)

Though she comes back to totally changed women, everything looks strange to her. Her father sounds strange while talking. The absence of affability in the house sets her pendulum rolling between the two houses: "As she drinks her tea... too sweet and strong... he (father) sat gingerly on the edge of his chair like an unwilling host entertaining an unwelcome guest. And that I suppose, is what I really am. What gave me the idea I could come back?" (P.14.)

She cannot say all that she wants to. All this happens due largely to a guilt consciousness that she has developed: "there can never be any forgiveness. Never any atonement. My brother died because I heedlessly turned my back on him. My mother died alone because I deserted her. My husband is a failure because I destroyed his manhood" (The Dark Holds No Terror P. 198.)

The wheel finally comes full circle. Saru tries to compromise with the situation and the novel ends with a tiny hope of resettlement. The psychology of a woman placed in such a situation is given a physical revelation. She receives a letter from Manu of his arrival. The bitter emotions strengthen further. It is not the scorn for her husband and a sense of vengeance that gathers storm, but her sense of guilt that sweeps her off her feet. She reacts to every situation and becomes sensitive to every sound, all the time conscious of Manu reaching and knocking at the door. She asks her father not to open the door when Manu comes, perhaps believing that after being tired of knocking.

Manu would depart. At the same time, she waits for someone to come and support her: "if only someone would tell her what to do, she would do it at once, without a second thought. It was strange that after all these years of having been in full control of her life, she now had this great desire to let go. To put herself in another's hands." (P.88.)

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Charlotte Perkins Gilman's *The Yellow Wallpaper*: An Assertion of Gender Equality and Liberation

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"Leaving behind nights of terror and fear I rise
Into a daybreak that's wondrously clear I rise"
-Maya Angelou in *Still I Rise*

Charlotte Perkins Gilman (July 3, 1860 – August 17, 1935) was a prominent American feminist, sociologist, novelist, writer of short stories, poetry, and nonfiction, and a lecturer for social reform. She was a utopian feminist during a time when her accomplishments were exceptional for women, and she served as a role model for future generations of feminists because of her unorthodox concepts and lifestyle. In 1898 she published *Women and Economics*, a theoretical treatise which argued, among other things, that women are subjugated by men, that motherhood should not preclude a woman from working outside the home, and that housekeeping, cooking, and child care, would be professionalized. The ideal woman," Gilman wrote, "was not only assigned a social role that locked her into her home, but she was also expected to like it, to be cheerful and gay, smiling and good-humored."

Gilman became a spokesperson on topics such as women's perspectives on work, dress reform, and family. In many of her major works, including "The Home" (1903), *Human Work* (1904), and *The Man-Made World* (1911), Gilman also advocated women working outside of the home. This paper captures through a miniscule eye Charlotte Perkins Gilman's assertion of gender equality and liberation of women in her semi-autobiographical short story "The Yellow Wallpaper".

Literature holds a mirror to the society, reflecting, representing and projecting the conventions, customs and culture of mankind. In a broader sense, it questions the existing patriarchal or andocentric ideologies, erasing the existing genealogies paving way to new phenomenal patterns. "The Yellow Wallpaper" is a notable work of American Feminist literature

published in *The New England Magazine* in January 1892, that asseverates the socially constructed norms and practices oppressing women, subjugating women to an inferior status. "The Yellow Wallpaper" confronts the readers with issues that a woman is rejected, raising doubts on gender parity and postulates a new framework of societal structure.

Charlotte Perkins Gilman renders the short story in first person narration that oscillates between the past and present in stream-of-consciousness technique interweaving the plot into it and loading it with rhetorical questions and attributions by Jane, the protagonist. To Jane, the secure colonial mansion is the "haunted house" and "there is something queer about it." She completely abhors taking tonics and pills or the mental rest ("Rest cure") prescribed to her as a form of treatment for her 'nervous prostration' after the birth of her child by her physician husband. Indeed she prefers congenial work with excitement to relieve her stress and mental exertion. Gilman funnily puts forth how being cared too much and treated like a little child drains away a person's energy thus, "And dear John gathered me up in his arms, and just carried me upstairs and laid me on the bed and sat by me and read to me till it tired my head".

The motherhood in her longs to nurture and nourish the baby. She laments, "Such a dear baby! And I *cannot* be with him." Gilman beautifully presents a woman craving for love, being shut in a room which she does not like. Jane perceives imaginary characters in an Utopian world. Her incommunicable existence with the outer world has negative repercussions ramifying her into non reality. She visualizes "absurd, unblinking eyes", "broken neck", "two bulbous eyes" in the patterns of paper. Her seclusion only worsens her state of mind and she retorts to writing, to engage herself creatively. Virginia Woolf in *A Room of One's Own* declares, "A woman must have money and a room of her own if she is to write fiction; and that, as you will see, leaves the great problem of the true nature of woman and the true nature of fiction unsolved." Jane is forced to hide her writing from her husband and sister who deny her the pleasures of expression.

Gilman uses colour symbolism to denote the degrading mental stability of Jane. Writers have used colour to highlight the connectivity between the text, characters and setting. In literature, yellow is considered as a stimulating colour that denotes honour and loyalty. It is also an unstable colour associated with cowardice and mental illness. In Biblical terms, yellow is associated with fire, which in turn has always been interconnected with the Purification process. Yellow is one of the primary colours which come from then Earth itself. It cannot be formed by mixing any of the other colours. The counter part of the colour is mentioned in God's principle in that: In 1 Peter 1:7, "God talks about trials and purging" (The trail of faith will be more precious than Gold and be tried with fire)

Jane feels that, "The color is hideous enough, and unreliable enough, and infuriating enough, but the pattern is torturing." The pattern seems to be a fungus to her infecting her in multifarious proportions and the florid arabesque, budding and sprouting in endless convulsions.

Gilman demonstrates how patriarchal domination tends to arrest a woman's creativity and debunk preconceived notions prevent her progress and development. Gender Flexibility is also discussed subtly in "The Yellow Wallpaper". Gender Flexibility is a broad term that encompasses a variety of behavioral and mental strategies. The key is that all these strategies transgress rigidly drawn structural and cultural boundaries between women as caretakers and men as breadwinners.

Mealey notes, "Evolutionary psychologists study statistical differences that correlate with gendered behaviors and see male dominance as hormonally induced." John takes away the autonomy of Jane which proves detrimental to her physical, emotional and mental wellbeing. The liberation that Jane strives for could denote the liberation of her spirit from strict authoritative standards and dictatorship. With nothing to stimulate her, she becomes obsessed by the pattern and colour of the wallpaper. "It is the strangest yellow, that wall-paper! It makes me think of all the yellow things I ever saw – not beautiful ones like buttercups, but old foul, bad yellow things. But there is something else about that paper – the smell! ... The only thing I can think of that it is like is the color of the paper! A yellow smell." She imagines a strange woman being held captive behind the dull, horrid patterns of the wallpaper. In the end, she imagines there are women creeping around behind the patterns of the wallpaper and comes to believe she is one of them. She locks herself in the room, now the only place she feels safe, refusing to leave when the summer rental is up. "For outside you have to creep on the ground, and everything is green instead of yellow. But here I can creep smoothly on the floor, and my shoulder just fits in that long smooch around the wall, so I cannot lose my way."

Gilman used her writing to explore the role of women in America at the time. She explored issues such as the lack of a life outside the home and the oppressive forces of the patriarchal society. Through her work, Gilman paved the way for writers such as Alice Walker and Sylvia Plath. The wallpaper is a symbol suggestive of the enticing suppressive elements that lock the women within the four walls of their homes, thereby pushing them into a stifling atmosphere bereft of freedom and cordiality. Jane, the narrator in the story tries to read the yellow wallpaper on the wall and conceive the meaning. She miserably fails, for it is "uncertain" and "lame." To the narrator, her caring yet misunderstanding husband's long notes of continuous preaches and Jennie's inexplicable looks only add to her failing mental coordination. "Life is very much more exciting now than it used to be", she adds to find relief to her tormented soul. Virginia Valian advocates, "We see girls and women as nurturing, communal and expressive. In brief, men act, women feel and express their feelings."

The narrator thinks, "And though I always see her, she *may* be able to creep faster than I can turn! I have watched her sometimes away off in the open country, creeping as fast as a cloud shadow in a high wind." Her husband treats her like a little child, calling her "darling", "blessed little goose" and "little girl." He does not provide her the liberty of decision making. She is forced to stay in a room which she hates- not a comfortable bedroom; instead, it's a room that appears to

have once been a nursery. Its "windows are barred for little children," "a gate on the stairs" and "a nailed-bed" showing again that she is being treated as a child, and also like a prisoner. He even isolates her from the familial bonding that she really needs and tends to instruct her which seem to be the couch of his concern.

Gilman portrays the pitiful state of female gender's incarceration by male patriarchy. According to Treichler's article *Escaping the Sentence: Diagnosis and Discourse in The Yellow Wallpaper*, John's diagnosis and treatment of the narrator serve to control her speech. Treichler says, "Because she does not feel free to speak truthfully 'to a living soul' she confides her thoughts to a journal- 'dead paper'- instead." Instead of speaking freely to her husband John, that she believes her condition is more serious than temporary nervous depression, she confides these personal thoughts to her private journal. "He is very careful and loving," she writes in her journal, "and hardly lets me stir without special direction." The narrator's pleas to end her solitary confinement falls into the deaf ears of two men who take control of her-one presumably her husband and the other, her brother. They nip the bud of the female discourse.

In her vulnerable attempt to free herself from the room, she cries bitterly, which again is misunderstood by her husband who dismisses her representations as "fanciful". She is silenced and directed to be "rational". The creeping woman-troubling, ugly, also peppered with distorted heads with bulging eyes and strangled is indicative of women caught up in the intangible mires of the repressive society. Gilman writes that "nobody could climb through that pattern—it strangles so."

The narrator emerges as an artist victoriously at the end, unfettered and unshackled by the norms of the world, defining her true "self" and "her very being of existence". Her relief of writing opens the door of liberty. Gilman sketches the triumphant moment in a defiant tone, "I've got out at last," said I, "in spite of you and Jane. And I've pulled off most of the paper, so you can't put me back!" The narrator creeping over the fainted body of her husband is symbolic of Gilman's voice for the female gender. Gilman argues that women's obligation to remain in the domestic sphere robbed them of the expression of their full powers of creativity and intelligence, while simultaneously robbing society of women whose abilities suited them for professional and public life. An essential part of her analysis was that the traditional power structure of the family made *no one* happy—not the woman who was made into an unpaid servant, not the husband who was made into a master, and not the children who were subject to both. "The Yellow Wallpaper" is a clarion call by Gilman to voice out for women to fight against the obstacles that prevented them from existing beyond the sphere of their home - effectively hindering any kind of intellectual or creative growth.

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Cultural and Generational Conflicts in Jhumpa Lahiri's *The Namesake*

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Abstract

First generation Indian-Americans are acutely aware of readily apparent cultural differences. The family becomes a battlefield where modernity clashes with tradition, where Indian culture clashes with American culture, and where theory clashes with practice. American culture becomes the basis for interactions outside the home. Inside the home, first-generation Indian-Americans attempt to preserve their cultural and religious heritage and expect to live according to Indian cultural values. For second-generation Indian Americans, "the sensation of being the in-betweens is particularly accentuated." Like their parents, the second-generation Indian American also compartmentalizes his/her life. At home and within the local community component, they are governed by the compromised Indian lifestyle developed by their parents and the broader community. Conflicts typically arise from the cultural clash of American Individualism vs. Indian communitarianism. This paper focuses on this cultural conflict in Lahiri's *Namesake*.

Introduction

This paper focuses on the first-generation and second-generation immigrants' adherence to the old and new lands as can be found in Jhumpa Lahiri's *The Namesake* (2003). In this novel, Lahiri has explored the psychic condition of the first-generation immigrants, Ashima and Ashoke and the second-generation immigrants, Gogol, Sonia and Moushumi. The novel critically demonstrates how the concept of homeland creates an atmosphere to construct home and identity of proximity. In this age of transmigration, 'home' signifies its impermanence, displacement, and dispossession. For many critics, the idea of home is more conveyed as a sense of being between the two places instead of rooted one. In the novel, Ashima's sense of being at home is connected with the original homeland, i.e. India. And the selves of Gogol, Sonia and Moushumi are supposed to be attached with the USA, their birth place. The questions however arise as – is this land for which they seem to negate the Indian ideological values and principles? And how far they are able to create the true home?

In an unknown city of Massachusetts, Ashima's pang for abandoning the home country is emphasized through imagining the picture of the family in Calcutta. And the feeling of nostalgia seems to mitigate the pang and anguish of Ashima. When she is about to give birth a child, her

Indian ethnicity reminds her of the conventional social code and customs of the Indian Bengali culture: "...women go home to their parent to give birth, away from husbands and in-laws ad household cares..." (p.4). again the solitary atmosphere in the hospital makes her recapture the particular moment of the domestic life of the Calcutta. The reference of the 'fractures of memory' can aptly be mentioned in this context. Ashima's anxiety over giving birth and rearing up the child in the alien land is poignantly revealed: "...it was happening so far from home, unmonitored and unobserved by those she loved, has made it more miraculous still" (p.6).

In Lahiri's novel, the first-generation immigrants, both male and female, who share one history and culture, also share the similarity of experience in adjusting to life in a foreign land. They are aware of, what Hall calls, their 'being'. They allow the host culture only partially to intrude at home. The Gangulis maintained their ties with the Indian culture through the perpetuation of traditions and rituals alongside gatherings with their Bengali friends and occasional visits to India. Food constitutes one of the many factors that help to establish the link between Ashoke, Ashima and their desh. Whenever Ashoke and Ashima have to make an important decision, they consult the members of their community: "each step, each acquisition, no matter how small, involves deliberation, consultation with Bengali friends" (64). In an attempt to preserve their identity, they hold on to their group and culture. Like all first-generation settlers, they want their children to learn American English, get good education and pretty jobs; at the same time they insist them to practice the Indian moral and cultural code at home. They go to the Kathakali dance performance or a Sitar recital at memorial hall. When Gogol is in third grade, they send him to Bengali language and culture lessons every other Saturday, held in the home of one of their friends.

The first-generation migrants try a negotiation with their cultural dilemmas and sense of displacement by a juxtaposition of received idea from their home culture and host culture and assume new "hybrid identities." In Lahiri's novel the idea of "hybridity" exhibits a belief in assimilation of cultural components without downplaying the diversity of culture. Ashoke's total self is akin to Sura P. Rath's diasporic identity in a third space. Rath writes:

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I am constantly assured of who I am: a middle class, tax-paying, white-collar worker. Like the other roles I play in my private life as a husband, a father, a neighbour, a friend, a son and son-in-law, a brother and brother-in law, etc., I take these public roles seriously, and obviously my total self emerges from a composite of all these over-lapping roles and images. (para1)

For the second generation the question of identity is a conflicted one. At home Indian culture and value system are adhered to, while in public the American code of conduct is followed.

It is through the eyes of the first generation and sometimes through the unwilling occasional visits to India with parents that the second generation learns about the homeland. They are not attached to their cultural past and find it easier to accept America's culture. The children's "Americanization" is evident from Gogol and Sonia's preference for burgers, tuna sandwiches and Christmas over Indian food and festivals.

Generational differences are thus projected through juxtapositions of the two social spaces. For the first-generation immigrants like Ashoke and Ashima the change of geographical location is the first shock. Ashima, for instance, encounters, after her arrival in the USA the differences in the landscape – "heaps of broken snow" (Lahiri 30), "the frigid New England chill" (ibid.) "leafless trees with ice-covered branches" (ibid) "not a soul on the street" (ibid) but more than that she realizes the intensity of the loss of the family and community support. On the basis of her experience for the eighteen months in the country she knows that it will be difficult for more than one reason. It signals the entry of a member of the second generation who will represent a hybrid generation. He will resent his parents' culture and rue his name Gogol that will sound unfamiliar to others in the public spaces like school and college. Nevertheless it will lead to the family formation—"suddenly a family" (Lahiri 32). It will be a family like that of Alan and Judy and their daughters whose house they rented. Secondly, travails of the birth metaphorically represent the travails she undergoes for process of the birth of a self that can cope with the new American space, absorbing the shocks in her journey for acculturation that will at one a process involving new knowledge formation against the overwhelming backdrop of memory of the recent past, of the old culture and families and community. This knowledge includes the trivial like "Americans eat their chicken in its skin" (5) to the vital like how to raise children in a lonely country without the help of family members. Thirdly, Ashima associates the pregnancy with her own condition of being a 'foreigner'.

Nikhil Gogol is a second-generation immigrant who is fascinated by the language and culture of the Americans. The English language seems to have a fascination for him (while the Bengali language is the mere vernacular) and the American culture allures him so much that he has scant respect for Indian culture. His relationship with Maxine makes him feel at home with American life. The Kenyan novelist Ngugi Wa Thiong observes:

...language carries culture, and culture carries, particularly through culture and literature, the entire body of values by which we come to perceive ourselves and our place in the world. How people perceive themselves affects how they look at their culture, at their politics and at the social production of wealth, at their entire relationship to nature and to other human beings (*Beginning post colonialism*, 18).

Nikhil's problem is precisely this. He begins to perceive his Indian culture from the point of view of American culture which he has imbibed and to a certain extent assimilated also. The conflict within the family is due to the mixed perceptions of Indian and American cultures. Gogol is confused about his name, because his name is neither Indian nor American. "He hates that his name

is both absurd and obscure, that is has nothing to do with who he is, that it is neither Indian nor American but of all things Russian” (*The Namesake*, 76)

Migration can be seen as an act of voluntary or involuntary movement of people from one place to another. Some people voluntarily migrate to another country for endless opportunities that the new country offers. Some people are forced to migrate consequent on the political and economic crisis in their land. Migrants are always seen as aliens and find it difficult to belong to the place of their stay, their ‘new home’. The culture belong to the language of their origin are reviled at and they are also subject to racial discrimination. The most unfortunate thing is that they cannot reclaim the place they have left behind. So they are forced to create new identities and new relations to fill the bewildering vacuity of insecurity and loneliness. Engulfed by ennui, they desperately seek a home. Though they attempt to absorb the culture, history, traditions of the new land, they are plagued by the memories of their own culture and traditions that they have either willingly or unwillingly left behind. They are caught in a limbo, and their indeterminate state of being envisions a home, which is, more often than not, an imaginary land. It remains, to their chagrin, a mythic place of desire often located in the cultural landscape of diasporic imagination. Salman Rushdie, commenting on this cultural phenomenon, says.

...our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely those things they were lost; that we will, in short, create fictions, not actual cities or villages, but invisible one, imaginary homelands, Indians of the mind (*Beginning post colonialism*, 211).

The second-generation diaspora, in its attempts to assimilate, suffers a dual loss. On the one hand, they lose their cultural moorings and become outsiders within their own home and ‘foreign’ to relatives in their homeland, on the other; they remain outsiders to the mainstream into which they try so desperately to merge. Caught between two worlds – one unacceptable, the other an accepting, they ultimately become outsiders to themselves. This is the unique predicament of the second-generation diaspora. It is not brought about by an idea of the superiority of the modern west over the rustic east as is commonly portrayed through the stereotyped ABCDs who are making alarmingly frequent occurrences in popular culture.

It is the second-generation diasporic writer, who, having gone through similar experiences is in a position to articulate these experiences with empathy. This is precisely what Jhumpa Lahiri’s *The Namesake* does. It explores and analyses the problematic of difference and assimilation between the first and second-generation diaspora. The smooth and natural transition from past to present to future which was the norm in rooted societies, as well as its inherited idea of cultural identity does not apply to diaspora., As Derrida says: “The present is no longer a mother form around which are gathered and differentiated the future and the past... The necessity of the idea of a distinct cultural identity conflicts with the symbols and signs that mask the actual day to day life of the diasporic individual. According to Edward Said, it is the centre that wields the power to de-essentialism identity, and this should be resisted. “...twentieth century society has destroyed identity in so powerful a way that it is worth a great deal to keep the specificity alive”.

We find this characteristic in Ashima and Ashok who consciously try to hold on to their Indian-Bengali selves. However, they cannot pass this on to their children Gogol and Sonia. Gogol, in his affairs with Ruth and Maxine, emerges as the Lyotardian amnesic who thinks that by forgetting his distinct cultural identity, he will be able to merge with the mainstream. As a result, he starts living on the surface. Later on, overpowered by his father's death, he attempts to follow the life of his parent, exemplified in his marriage to Moushumi. The failure of this ideal marriage arranged by his mother makes him realize the futility of both styles of life attempted by him the former of total rejection and the latter of total acceptance. Th is only after going through both these experiences that Gogol begins his self-discovery.

Gogol discovers that there is a vast difference between identity his father preserved after coming to the foreign land, and the identities that he attempted to create for him. The unraveling of his dilemma begins with the realization that in spite of his dilemma begins with the realization that in spite of all visible differences, the identity preserved by his father and the ones created by him belong to the same larger reality. Gogol realizes that neither Said's rigid adherence to identity nor Lyotard's 'amnesia' would work for him. Gogol is thus an embodiment of the 'disjunctive temporality described by Homi bhabha. The resolution of Gogol's predicament lies in remembering that he is a fragment of a larger reality. It is only with this remembrance that he will be able to define, forge and justify his identity to himself and to the would thus exemplifying the words of Walter Benjamin: "Fragments of a vessel in order to be articulated together must follow one another in the smallest details although they need not be like one another.

Conclusion

Lahiri's novel, through the suggestive use of two graveyards, creates the implication of belonging of (or lack of) the social space and the familial space. It takes time to enroot oneself in a new soil through generations. Gogol does not have any scope of availability of these spaces in the new land in the sense in which they ate employed. But second-generation Indian Americans, like Gogol and Moushumi, are caught up in a critical cultural juncture at a particular moment in the history of Indian American immigration. By not privileging any particular cultural positions-either of Gogol or of Moushumi-Lahiri, in fact, indicates the many possibilities of Indian American existence in the new (im) migrant space.

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Images of Women as a Slave in Buchi Emecheta's *The Slave Girl*

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Abstract

Florence Onye Buchi Emecheta is Africa's most prolific female writer. Emecheta novels portray the life of women and their struggle to succeed in an exploitative male dominated traditional Nigerian society. Buchi Emecheta's *The Slave Girl* (1977) explores the concept of enslavement. There is a clear message in the novel, which refers to the permanent slave condition of women in Nigeria. This paper focus on the novel deals with how women are treated as slaves and mistreat. How women exploited and oppressed by the male dominated society and their own parents. Through, the portrait of Ogbanje Ojebeta, the heroine of the novel Emecheta portrays slavery. Ojebeta who was sold into slavery by his own brother in need of money to serve his own selfish needs. However, her time as a slave, despite the hard work and sometimes-harsh treatment, is a period of great personal development. As women are not allowed to decide their own future. Ojebeta shaves her head in order to escape the possibility of enforced marriage. She too asserts her freedom in the choice of her marriage partner. Emecheta points out that for women marriage is slavery. Even out of slavery, the fate of Ojebeta remains the same. In Ojebeta lifetime Ojebeta Journeys from one form of slavery into another as she plays in turn the role of daughter, sister and housemaid or rather niece, lover, wife roles which insistently subordinate her to men.

Introduction

The African world is still a very male dominated world, and female authors who dare to speak out about the condition of women in Africa have a tough, uphill road ahead of them. Women in male authored books do not occupy centre stage. They usually play secondary roles. They are just background figures. Women's Writing always questioned male constructs like marriage and family. Women are seen and presented from male point of view and from the view of social morality.

The African novel presents different images of women in the contemporary patriarchal society. African women writers of first generation like Grace Ogot, Flora Nwapa have focused on the marginalized position of women and need to revolt against exploitation and oppression of women in African society.

West African women writers are concerned with the protest against for discrimination and woman's oppression in patriarchal society. Their writings present the realistic picture of the sufferings of women. They sympathize with the plight of women and denounce their meek submission in male-oriented society. They have often challenged some of the fundamental assumptions of cultural norms. By presenting woman as a victim of circumstances created by the society, they seem to have established that woman is not just a commodity to inherit or enjoy but an individual with emotions and desires and ambition and drive in her to advance in life.

The term slave has its origins in the word Slav. Slavery can broadly be described as the ownership, buying and selling of human beings for the purpose of forced and unpaid labour. In Africa many societies recognized slaves merely as property, but others see them as dependents who eventually might be integrated into the families of slave owners. Traditionally African slaves are bought to perform menial or domestic labour, to serve as wives or concubines and in many societies these women stood as symbols of male wealth. Sometimes slaves are sexually abused by their owners. In many African societies even children are sold as slaves.

Buchi Emecheta is Africa's most prolific female writer, who has written novels, children's books, plays and non-fiction. She is best known for novels which include **In the Ditch (1972)**, **Second Class Citizen (1974)**, **The Brideprice (1976)**, **The Slave Girl (1977)**, **The Joys of Motherhood (1979)**, **Destination Birfra (1982)** and **Kehinde (1994)**. Her strong themes of child slavery, motherhood, female independence and freedom through education have won her considerable critical acclaim and honorary awards. In an interview with Julie Homles, Emecheta says: "If I was not to perish here, I realized that I find something I was good at my books are about survival, just like my own life." (The voice).

Emecheta has presented women in different roles in both the traditional and immigrant societies. Like Achebe she too is greatly concerned about the Igbo Culture. To her Igbo is an emotional tongue full of proverbs and saying reflecting ancestral wisdom. She is conscious of black woman's awareness of racial and gender discrimination Buchi Emecheta has been disowned by several African male authors and critics for being too bold in her portrayal of women character in her novels. In this respect she challenges the point of view of her compatriot, Chinua Achebe, in whose novels African history and traditions are celebrated but women's issues are marginalized and the practice of polygamy, bride price and domestic violence are ignored. She has popularized African Women's issues in the west and carved out a space for black women with feminist fiction.

Buchi Emecheta's **The Slave Girl (1977)**, a novel whose manuscript is once burned by her former husband, received a Jack Campbell Award from Newstateman and she is selected as the Best Black British Writer in 1978. The Slave Girl depicts the limited opportunities and property

status of women in Nigerian Society. One of Emecheta's main themes involving slavery is the assertion that in Nigerian society, all women are enslaved to and by men. Ogbanje Ojebeta is the heroine of the novel. Her parents suddenly die of "felenze". At the age of seven Ojebeta becomes an orphan. Ojebeta's brother Okolie decides to sell her because he needs money to purchase scarves, anklets and beads for his coming-of-age dance costume. Okolie sells Ojebeta to a distant relative, a wealthy trader named Ma Palagada who lives far away from Ibuza in Onitsha and gets Eight English pounds. He sacrifices her childhood by selling her into slavery. In an instant, Ojebeta's future is no longer guided by heartfelt promises of love and attention but by insistent demands for labour and service. Ojebeta's childlike attributes contrast highly with the treatment she remains as a woman and a slave.

Ma Palagada is a well-to-do cloth seller in the large market town of Onitsha who already has two grown daughters (Victoria and Elizabeth), a son (Clifford), and two male slaves working her farm, and four other slave girls (Chiago, Amanna, Nwayinuzo, Ijeoma) working in Ma Palagada's market stall. When Okolie sells her into slavery, Ojebeta is still child. But she is given the work of an adult. Ojebeta's facial tattoos and charm visually symbolize her special individuality; yet other women in Eke market laugh at her because she appears strange. Her parents Okwuekwu Oda and Umeadi designated her as a special person. Both Ojebeta's parents' lavish love and attention on their precious daughter. Her father makes a long and Dangerous journey to Idu to purchase charms to protect her from the evil spirits. Her mother has elaborate, beautiful tattoos stenciled on her daughter's face. Ojebeta differs from others.

Ojebeta works as the other slaves do. She forms close bonds with a number of other slave girls and even Ma Palagada seems to a kind of foster mother to her at times. Ma Palagada is generally a figure of strength and power. She allows her slaves to learn to read and write. She gives them education, teaches them various skills. Ma Palagada is a benevolent slave master. She treats the slave girls as her own daughter. Ojebata is one of the most efficient slaves in Ma Palagada's house. Her son Clifford falls in love with her and she stops working hard as the other slaves do. She thinks that this is a way to get back the money spent to buy Ojebeta.

Ojebata helps Ma Palagada from a long-standing serious illness. Her daughter Victoria comes from Asaba along with her two younger children. The household atmosphere changes a lot because of Victoria's attitude and behavior. When Ma Palagada dies, Clifford becomes preoccupied with taking over the business. Her property, including the slaves, is divided up when Victoria urges Ojebeta for the first-time sniffing freedom throws caution to the wind shouts back at her. Ojebeta has vague memories of her past life in Ibuza. She decides to return to her homeland. Her own land welcomes her bride price.

When Ojebeta learns that a relative wishes to sell her for bride price, and resorts to the ancient practice of betrothal through the cutting of a lock of hair she cuts off her hair. She chooses to marry Jacob Okonji, a man from Ibuza. He could read and write. Despite the compensations of her life is she calls her husband her own master. She kneels before Jacob and confesses.

'I could not wish for a better master' (SG 184)

Emecheta has the last word in this novel.

‘Ojebeta, now a woman of thirty-five, was changing masters.’

Even out of slavery, the fate of Ojebeta remains the same. She changes one master for another.

In this novel like there is, another character is Chiago. She is one of the slaves in the Ma Palagada’s house and she is a big girl in the slave group. Chiago always concerned with Ojebeta because she is a parentless child. She is one of the secondary characters tells the heroine two things. The first one is how she witnesses the life burial of a slave girl. Emecheta presents the story of the live burial of a slave girl along with her dead mistress. The second one is men kidnap women to get money by selling them as slaves. There slaves could not escape from their masters. The run-away slaves are treated so badly that Chicago says, ‘ a slave who made an unsuccessful attempt to run away was better off dead’. The live burial of the futilely defiant slave girl symbolically expresses the plight of all Igbo women restricted by customs. The portrait of Ojebeta and live burial of the slave woman highlight the condition of women in the Igbo society as one of victimization and servitude.

Ma Palagada treats Ojebeta and the other slave girls in the Palagada household with kindness. But her husband Pa Palagada and her son Clifford ill-treat the slave children and sometimes even assaults them sexually. Chiago accepts everything because she never allows open her mouth to tell others. When Ma Palagada dies Palagada’s slave girls look forward with apprehension to the future. The oldest slave girl, Chiago marries Pa Palagada becomes head of the households and bears him four sons. In spite of her sufferings Chicago accepts her fate happily.

In the same way Amanna, one of the slave girl has been born a twin among people who rejected twins. Because in Africa twins consider brings the bad luck. And though her mother is managed to nurse her secretly for a while, the time has come when it is impossible to keep her any longer decided to sell. Her mother simply wants to given her a chance in life. Thus, sometimes it seems slavery can be used to save lives and help families to survive. When Ma Palagada dies, Amanna becomes a successful business owner. She has a big shop and a car.

Another character Nwayinuzo means ‘a girl found by the roadside’. Her work is from the back report and then feels it her duty to report what Amanna was telling Ojebeta. These actions watched Ma Palagada and enjoyed. She also is concerned about Ojebeta. At the end of the novel she marries another male slave Jienuka.

But whoever or whatever the enslaving power may be, Emecheta shows that the oppression of women is an invariable constant. The most woman can hope for is to be able to choose the least cruel available master. Buchi Emecheta see parallels between sexual and racial discrimination and parallels between young wives and slaves.

Emecheta through her images of slaves points out the good as well as bad in the system of African slavery. She throws light on the inhuman treatment met out the slaves. At the same time, she shows that there are good slave owners like Ma Palagada.

In the concluding part, Emecheta exposes the injustices and sufferings inflicted upon women by traditional customs and mores. Such customs are actually institutionalized forms of male oppression.

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Food Pornographies in Amy Tan's Fiction

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Abstract

Ethnicity and literary aesthetics come together in a unique manner in the deployment of food semantics, imagery, motifs and food pornography. Asian American literature is rich repository of the foot prints of ethnicity. Amy Tan belongs to this era. Where she contributes Chinese American alimentary images in several permutations. Food preferences connote individual characteristics as well as community as well as collective tastes. Many writers concentrate on food habits and its sociological importance reveal how the Chinese food is also a way of expressing feelings and attitudes. This paper focuses on food pornographies of Amy Tan's work.

Keywords: Food semantics, ethnicity, imagery, motif, Food pronography, Chinese food.

Amy Tan is a second generation Asian immigrant born to early Chinese immigrant. She is considered as an Asian American writer with Chinese, American concept. Her literary techniques are sometimes common to mainstream literature and sometimes individualistic in style. She has reclaimed her legitimacy in the cultural and literary scene.

She has beautifully expressed the food habits and its qualities through her novels *The Joy Luck Club*, *The Hundred Secret Senses* and *The Kitchen God's Wife*. This technique is used to bring out the different versions of the "Self".

Amy Tan's novels employ alimentary motif, food imagery and food semantics as literary devices of ethnic narratives. San-Ling Cynthia Wong in her book *From Necessity to Extravagancy*

identifies two sets of alimentary motifs common in Asian American literature: 'big-eating' to the point of quasi – cannibalistic which is typically associated with the immigrant.

There is a third motif, food pronography where immigrants make a living by exploiting the exotic aspects of one's ethnic food ways. In cultural terms it translates to reifying perceived cultural differences and exaggerating one's otherness in or to gain a foothold in a white dominated social system. Quasi – cannibalistic images abound the fiction of Tan. For instance "blood of the chicken being used to cook chicken broth" (HSS, 239).

The second generation protagonists in Tan's novels, are in Wong's terms, fellow children of necessity. Images of grim eating (JLC 32), unsentimental killing for food, such as Jing Mei's birthday crab dinner (201) and oppressive parental expectations recur in the chapters Rules of the Game and Two Kinds in *Joy Luck Club*. This motive of quasi cannibalistic sacrifice pertaining to the immigrant parents vis-a-vis American born children configuration is seen in the trauma which the child Buncake undergoes each time her foster mother prepares frogs for a meal.

Tan describes this in *The Hundred Secret Senses*:

While Du Yun peeled those frogs one, after another, Buncake kept her fist wedged hard between her teeth, like a sandbag stopping a leak in a river bank. So no scream came out. And when Du Yun saw the anguish on Buncake's face, she would croon in a mother's sweet voice: "Baby-ah, wait a little longer. Ma will feed you soon" (225-226).

Image of grim eating such as Cleo spitting jellyfish offered by her Chinese grandmother because to her it tasted "like rubber bands" (KGW, 32). She exchanges it for fragrant beef which she claimed tasted like McDonald's hamburger. "Winnie's mouth is shut tight. She looks away" (KGW,33). Wong attributes the motif of sacrificial eating as being the outcome of the long history of racism and stereotyping experienced by Chinese American.

Food pornography's is another survival strategy without demand. Frank Chin describes this as a way of exploiting the exotic aspect of one's food ways to gain acceptance in racist America. Food pornographers take pride in their difference from the mainstream. They depict this in their fiction through elaborate, vivid details about culinary expertise and the pleasure derived in eating ethnic food. Amy Tan displays food pornography in her fiction. Numerous examples can be quoted to prove this. One such example is taken from *The Hundred Secret senses*:

Kwan sets the wok on top and Du Lili passes out bowls, chopsticks, and cups of tea. Following her lead, (Olivia, Simon, Kwan) squat around. improvised dinner table... Du Lili plucks a chickens foot from the stew and plops it in ..bowl... (Olivia) ease (her) teeth on the edge of the thigh and take a puppy nip... chew let it roll on to (her) tongue.... The meat is amazingly flavourful, velvety! ... eat more... sip the broth, so clean-tasting yet buttery rich (240).

The concept of food pornography has a basis in Asian American history, especially Chinese American History. Early Chinese immigrants, who were driven from the mines and made scapegoat by white workers, took to working as cooks, laundrymen, houseboys, in short, by serving. In need of food, but barred from formal employment, they could get food only by preparing food for others. Many of them eventually opened restaurants. The primary clientele changed later from fellow Chinese to whites, apparently during the decades of the Exclusion period. Thus the presentation of “ethnic cuisine” preferably in a “exotic” setting provided most Asian immigrant groups with a low cost entry into business ownership.

Today many Chinese immigrants run successful hotels and restaurants. Another reason for the variety of Chinese cuisine is attributed to the country’s socio-economic conditions in the past. It has been said that China’s poverty was responsible for the inventiveness of its cuisine: droughts and famines have compelled the Chinese to make judicious use of every possible kind of edible vegetable and insect. The same “unusual food, can assume multiple meanings both within the Chinese Tradition and in the Chinese American setting.

In *Joy Luck Club* there is an episode in which food pronography is turned in its head to signal its antithesis: resistance to eroticization. We have an instance of this in the following episode. As a child Waverly Jong used to roam the streets of China town, where she had to suffer endless camera – touting tourists. Once after a particularly obnoxious Caucasian man had poses her and her playmates with a roasted duck: “its head dangling from a juice covered rope”. (139).

Waverly took her revenge by recommending an authentic Chinese restaurant. When the intrigued tourist asked what it served, Waverly shouted, “guts and duck’s feet with octopus’ gizzards!” and runs away shrieking with laughter (JLC,91). Waverly’s list though ‘pronographic’ in appearance and also colored by the child’s natural glee at the chance to insult adults, represents in fact an act of ethnic counter aggression. It mixes factual description; “guts”, “duck’s feet”, with deliberate exaggeration to convey the speaker’s spite at the cultural voyeur.

Tan describes particular food eaten for specific occasion by the Chinese. For instance “sun dried oysters were eaten for wealth, a fast- cooked shrimp for laughter and happiness, ‘fasts’ the black hair fungus that soaked up good fortune” (KGW,248). The banquet prepared by the hostess who is hosting the Joy Luck Club meeting prepares special food for the occasion: “long rice noodles for a long life; boiled peanuts for conceiving sons, good luck oranges for a plentiful sweet life. (JLC 23).

Food imagery when used by Tan lends richness and color to the narrative style. As for example: “rice fields cooked hard as porridge crust” (HSS,22), Chicken blood congealed to the “color and consistency of strawberry gelatin” (HSS,239). Thus food pornography gives a new way to focuses as a part of culture and traditional values.

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Apollonian and Dionysian Elements in Patrick Kavanagh and Seamus Heaney

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Abstract

The article discusses one of the most prominent features and aspects of two fascinating Irish poets in the twentieth and twenty first centuries. Both Kavanagh and Heaney possess the dominant qualities of Apollonian and Dionysian traits. Apollonian elements get displayed by the art of versification and stylistics by acquired culture in both Kavanagh and Heaney, while Dionysian features represent their innate poetic endowments. The article stresses that both these phenomena act complimentary in their character and sufficiently infused and woven in their poetry. This perfect blend of both qualities in their poetry makes them unique. Their faithfulness to their motherland despite receiving acclaim from the English literary world coupled with their treatment of nature and Irish nationalism is something very elegant and poetic.

Keywords: Patrick Kavanagh, Seamus Heaney, Apollonian, Dionysian, Dualism, Irish nationalism

Introduction

Of the Modern and the Post-modern period it can be said that a significant amount of literature has been written by Anglophone authors, some of them being the very greatest. Of them there have been Irish authors who wrote in English rather than Gaelic. The remarkable creative period of the Irish authors from the later nineteenth century till now has also given importance to Irish history, legend and folklore nevertheless not ignoring native literary models. 'Irish literature in English' as it should be called has achieved tremendous progress in recent

years. Some of these authors have also been Nobel Laureates. English has now become the main language of Ireland and the language of literary command. In the examples of Patrick Kavanagh and Seamus Heaney their point of views evolved primarily from their response to nature and their Irish nationalism. The apparent dualism in their works are both Apollonian and Dionysian.

Apollonian and Dionysian elements in Art and Culture, loosely based on Apollo and Dionysus in Greek mythology, were used by Friedrich Nietzsche in his work *The Birth of Tragedy* (1872). These terms are contrasting terms in Greek culture; Apollonian are the controlled and reasonable aspects of human nature such as order, serenity, form, classical beauty, moderation and symmetry while Dionysian are elements such as irrationality, uncontrollable, violent and euphoria etc.

Apollonian elements represent the finesse and skill in versification accomplished by culture and the Dionysian elements bespeak of the naturally inherent poetic endowments. In short Apollonian is what we learn or acquire from society through education etc., while Dionysian are our innate natural qualities and abilities. Both Patrick Kavanagh and Seamus Heaney chose the vocation of writing which as a way of life was a complete break with the tradition of both families. Each poet faced the dilemma whether to undertake the profession of writing and to accept his lot as a writer. The diverse complementary aspects of Apollonian and Dionysian give Heaney's and Kavanagh's poetry a veritable uniqueness. The natural Dionysian traits in their creativity were imbibed from their birth and rearing up in the farmlands of Ireland and their progressive association with the intellectual world brought in the disciplined Apollonian traits in their creativity.

Heaney's introduction to Kavanagh came in 1962, thanks to Michael Lavery. Reading Kavanagh for the first time was a revelation to Heaney who marveled that the world of ploughing, churning, blackberry picking, turf-cutting etc., could become the stuff of his poetry. The Apollonian and Dionysian aspects came as a startling revelation to Heaney while he earned a scholarship to go to St. Columba's Oollege and it was there that he expressed linguistic difference which according to him were those people who thought him 'guttural' which is a word associated with the lowest levels of society. Both Kavanagh and Heaney spent their childhood on the farmlands in their native countryside. The section "The Ministry of Fear" from the poem *Singing School* by Heaney has autobiographical fragments of belonging to the minority community of Catholics in Protestant- dominated Northern Ireland. At twenty four, Kavanagh was still learning to plough the "stony grey soil of Monaghan" and wondering if there were "some light of imagination in these wet clods".

The poem *An Advancement of Learning* is a typical Heaney poem in that he takes an everyday scene from his childhood in the countryside but conjures out of it something

illuminating. Heaney once remembered that an English magazine when published a couple of his poems in the mid nineteen-sixties, the headlines read 'Poems from the Back of Beyond'. The headline according to Heaney, clearly meant his rural childhood. Heaney's faithfulness to his background and to his Ulster lingua franca was clearly obvious even from this point in his life and due to this the English society placed him within an antiquated, simple, and obsolete context quite unusual from their own. These are some of his Dionysian elements.

Of Heaney it can be said that despite his education and employment in the English speaking world, Heaney never allowed it to infringe upon his rootedness in Ireland. He was faithful to this identity despite his involvement in the English linguistic world as Kavanagh was of his County Monaghan. In his own time, Kavanagh through perseverance, exile and hardship brought home his own poetic harvest. Heaney's assessment of Kavanagh's poems such as *Auditors In, Epic, Prelude* and the canal bank poems can be equally applied to his own; *Mossbawn Sunlight, Clearances* and *Squarings* etc. In both their cases the art of versification and stylistics are Apollonian whereas their inherent imaginative forays and presumptions are all stridently Dionysian.

A very important Apollonian element frequently traced in Heaney's poetry is his technique and refined craft. His capability to glean, to extract and pinpoint minute details from the vast concrete and abstract situations; traits which make him a poet of rare integrity and excellence. His intelligent and fine selection of matter do not overstate or over-emphasize the sensuous details that he handles with great skill and touch rather with his technique he weaves a magic wand by not over-exposing the meaning of his experiences nevertheless records it without distorting the facts.

In both poets there is a bridge between natural rural ancestry and acquired poetic sensibilities. In one of Heaney's poetry collection *Station Island* there are three separate parts. The poems in the collection generally focusses on the role of the poet and their relationship to history and politics. The first part consists of twenty five lyric poems; the central section has a title sequence dramatizing a number of encounters in dream or in visions (one of them being Kavanagh) and a concluding sequence. Despite its separate parts the book has a formal unity and all three parts show there is order in disorder in Heaney. Heaney's view envisages order and chaos, culture and nature, Apollonian and Dionysian parameters which are complementary components but very integral to the formulation and depiction of his poetic sensitivity.

Another interesting aspect of Heaney is that in several of his poems the source of his inspiration is very much feminine but the poetic creation that takes the final shape out of his hand is predominantly masculine. It is noticeable in certain typical masculine expressions like father, digging, barrel and ramrodding, etc. As such both Heaney and Kavanagh have dual concerns, both Apollonian and Dionysian elements are reflected in their works. In their poetry

there is a queer mix of the preserver and the destroyer of Apollo and Dionysus. Traditionalists at one viewpoint they are also pathbreakers in a certain sense.

Both Apollonian and Dionysian elements are crucial to anyone who wants to study Kavanagh and Heaney in proper perspective as they are embodied in their very character and nature

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Gendering Social Protest: Analysing the Plays of Vijay Tendulkar

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Women studies and feministic ideologies have been studied in relation to literature for some time from the inception of feminism and womanism in the field of literature. Much have been studied and debated since its inception; however, the studies of woman remain an elusive one as it evades any definite conclusion. It is due to the discrimination and subordination that has been seen in studying gender discrimination and disparity. However, the need for emancipation of women from all spheres of life and empowerment of women in all walks of life have been much felt by the creative writers and professional academicians. The very 'she' in women studies is recusant not because of Elaine Showalter or Kate Millet but because of the status attached to her and the way in which she is treated by the male society. The social system established by the menfolk considers women as soubrette.

Present society is governed by industrialization, capitalism, science and technology and changes in socio – cultural aspects. Life of modern man has lost all sense of unity/coherence. It has been fragmented, thwarted and made to remain as islands. Hence, the theme of man – woman relationship becomes and universal one in which the literary texts relate man and woman to social, cultural and economic, moral and political domains. Man's life becomes a complex one in relation to psychological, sociological and patriarchal set – up. In a male – dominated patriarchal society, woman has no voice of her own and has no means to articulate her feelings, emotions, and sentiments.

Simon de Beauvoir in **The Second Sex** writes, "For the man is not of the woman but the woman of the man. Neither was the man created for the woman but the woman for the man (...) for the husband is the head of wife even as Christ is the head of the church. Therefore, as the church is subject up to Christ, so let the wives be to their husband in everything" (110).

So, it can be argued that in the psychological make up of marriage can be taken as a form of slavery to a woman. It is not social or sacred institution supported by tradition, custom or social morality. Marriage also involves pre-marital, marital, post-marital, extra-marital relationships.

Several writers have explored the theme of marriage, love, and sex as a social problem in their writings. This theme of marriage, love and sex is a basic one for human relations between man and woman. Yet, this relationship is often depicted in crisis as there is rarely a smooth and conflictless relationship between man and woman. In marriage, love and sex compatibility is a major problem. Hence, sustaining such a relationship becomes a difficult one. Compatibility demands not only the physical union on the same ground but also the emotional and intellectual union on the same level.

In the plays of Tendulkar, woman's issues have been dealt with deep sensitivity and focused scrutiny. His plays unmask the hypocrite conventional patriarchal middle class. This can be seen in **Silence!**, **Binder**, **Kamala** and **Kanyadan**. G.P. Deshpande in "Remembering Tendulkar" points out that "one finds these plays powerful but rather bleak, some might even say nihilistic. Their power was undeniable. But so was their nihilism. In this phase we see Tendulkar moving towards a position that treated violence and cruelty as primordial. A potential rebel has now turned into a nihilistic metaphysician" (20).

Tendulkar not only exhibits nihilism and metaphysical attitude but also deals with the modernist tendency and belongs to the genre of theatre of cruelty. It can also be taken as a satire on the degradation of Judiciary system, pretentious institutional social service, organizations, and forceful male supremacy.

In all his plays, Tendulkar depicts woman as loyal, docile, hardworking and tenderhearted. While he deals with woman and woman issues, he relates these issues/problems to the very existence of human mind, human being, human psychology and human relationship in various/varied forms. Women are related to the issues of violence, sex, Illicit sexual relations, power, stability in the family and society, and all related social issues.

Silence! Covers the issues of love, betrayal, motherhood, right to economic independence, right to self-esteem and right to a dignified life. Benare is accused of infanticide and labeled as promiscuous. Benare remains in the receiving end without any deliverance. In fact, her desperate attempts to find a father for her unborn child are typical efforts conforming to the patriarchal norms.

In **Silence!**, Tendulkar presents the mock – trial concept to represent the subjugation of women. In it, Benare is attacked for no fault of her own and the play hints to her personal tragedy. In the end, she collapses and faints and becomes a victim of a male chauvinistic society. All the characters in the play like Ponshe, the science student, Sukhatme – the lawyer, Karnik – the theatre actor, Balu Rokde and Mr and Mrs. Kashikar represent the patriarchal forces at work. They attack Benare more severely because she attains a greater level of self – confidence and mental clarity that they wish to have but cannot attain it. In fact, Benare remains a living self-assertive woman, who has been silenced by the patriarchal and societal norms. Her private life is nakedly exposed and she is made to undergo a thorough postmortem throughout the play. Benare is made to voice her self-assertion and individuality.

In the opening scene of **Silence!**, Benare, the self – conscious, vehemently assertive and a n independent woman, is pitted against the utterly selfish, hypocritical and malicious amateur artists, who are going to try her and reverse the natural justice by their false and intended and preconceived verdict. Through Benare, Tendulkar seems to assert that human life is always an unending source of material for literature and literature is after all a mirror that reflects the outer world as well as the inner universe. Tendulkar skillfully moulds the socio – political milieu in **Silence!**. His play comprises a critique on the vices, drawbacks, and limitations of contemporary Indian Society. Likewise, he expresses his dislike for hypocrisy, vulgarity, barbarism, superficiality, narrow – mindedness, corruption, duplicity, and treachery. While depicting the drawbacks and vices of both an individual and society, his humanitarian approach and his commitment to human values are clearly perceptible. They create an uproar in Indian society, posing new challenges and demanding new morality.

The play, **Silence!** is a satire on social as well as legal justice. Miss Benare is held guilty on the basis of witnesses only. So, the play obliquely suggests that the present day justice is just a mockery. Throughout the rehearsal of a mock – trial, Benare’s co – actors try to console her by telling that they are only joking with her. The mental agony she suffers is in no way less severe than the legal punishment. She is punished harshly, even disproportionately, and Prof. Damle, the real culprit, goes scot-free. Contemporary Indian society is still male-dominated, where women are born to suffer. The injustice projected in the play will go on repeating itself in actual life until this “man – centered” world becomes “a human – centred world”. Bandyopadhyoy in Vijay Tendulkar’s Collected Plays in translation says “**Silence! The Court is in Session** is the first Tendulkar play to become part of the New Indian Drama phenomenon of the sixties and the first significant modern Indian play in any language to centre on woman as protagonist and victim” (XIIIV). The play marks a sharp break with the tradition of Marathi plays in respect of subject – matter and mode of presentation. According to Chandrashekhar Barve in “Vijay Tendulkar: The Man who Explores the Depths of Life” says,

This is not a play about the cornering of Benare, nor about the cornered Benare. In fact, the dramatic element in it is derived from the situation in which the being of Benare is engulfed [...]. She tries to express her ego openly and freely; and finally, it is throttled, ‘Life is something like nothingness’ – these crazy words of Benare are good comment on the nothingness of our being. (24)

The character of Benare symbolizes, a modern, educated, but helpless woman in contemporary Indian society. She raises several questions about love, sex, marriage, and established moral values. Her long soliloquy in self-defense reveals that the voice of protest of a simple, innocent woman is always submerged in the male-dominated society.

It is with the presentation of this play that Tendulkar is recognized as a rebel against society. Outwardly, the play moves around the theme of violence in love, marriage, and sex. But the ideas expressed here are anti-romantic and anti-establishment. The play points out particularly, Benare’s long speech, that neither there is any sin nor any goodness in the society around Man should disown

the established norms and values and move towards a new humanitarian order. What is important in life is one's feeling, one's sincerity or integrity if the life lived is authentic. Benare is humiliated by her co-actors for her unmarried motherhood. Still audience's sympathy goes with her for she is by nature, loving and loved. Benare's innocence is punished, very severely punished by her fellow – companions' cruelty and vulgarity.

Silence! is a satire on male-dominated society. It deals with the problem of unmarried motherhood. A rehearsal of a mock-trial play is arranged which is actually a “game” cunningly arranged by Benare's co-actors. In the so called game, Benare's private life is exposed, revealing her illicit relationship with Prof. Damle that results into her pregnancy. Benare is punished without the least compassion, and Prof. Damle goes unnoticed and “unenquired” even though he is the father of a child outside wedlock. The play treats of the problem of unmarried motherhood is conceived as a “game” in more than one sense. Mock-seriousness pervades the whole play. It is a day-time rehearsal of a mock – trial play to be performed at night. Miss Benare, an unmarried grown up woman, is the victim of the game in the midst of the great laughter, banter, and cordiality. What begins, at the outset, as partly a conjecture and partly a hearsay, comes out, in the final analysis, as the gravest and the most unpredictable truth about the woman's private life. Finally, comes the unkindest cut of all, the punishment that the baby in her womb, be killed, i.e., foeticide (which is, ironically enough, a crime in itself), meted out to Miss Benare. Describing Benare's character, Arundhati Banerjee in *Five Plays* remarks:

Leela Benare, the central character of the play is the only exception. Possessing a natural lust for life and a spontaneous *joie de vivre*, she ignores social norms and dictates. Being different from the others, she is easily isolated and made the victim of a cruel game, cunningly planned by her co-actors. (ix)

Benare is cross-examined in the court with full mockery. She is charged with infanticide and having illicit relations with a married man, Professor Damle and in this way her private life is exposed, and she is humiliated and dishonoured. All other characters, who serve as witnesses, like Mr. Sukhatme and judge Mr. Kanishkar and his wife Mrs. Kanishkar behave in a way of mockery. Ram Sharma in “The Trial between the Humanists and the Anti-Humanists in Vijay Tendulkar's **Silence! The Court is in Session**” points out that in this play.

In the court, Benare's crimes of infanticide and illegitimate motherhood are established by the prosecution as crime against society. To Sukhatme, Kashikar says, “This case has great social significance, Sukhatme, No joking! I must put aside the practice of court and give evidence” (FP.92). The public prosecutor Sukhatme clarifies that motherhood is sacred and a mother bears the responsibility of bearing her child unmindful of her own difficulties and Benare has brought shame to the holy motherhood by her conduct. He says:

The character of the morality. Not only that. Her conduct has blackened all social and moral values. The accused is public enemy number one. If such socially destructive tendencies are encouraged to flourish, this country and its culture will be totally destroyed” (FP.115)

Sukhatme further clarifies his point.

Infanticide is a dreadful act, but bringing an illegitimate child is horrifying. If it is encouraged, there will no such thing as the institutions of marriage. Immorality will flourish. Before our eyes, our beautiful dream of a society, governed by tradition will crumble into dust. (115)

Although Benare says that society has no right to interfere with her private life she cannot totally shy away from her responsibility. Tendulkar has developed Benare through the contents of a beautiful poem by Mrs. Shirish Pai. Benare is very frank in giving a fitting reply to the charges leveled against her in the court. She tells the judge that life is very dreadful thing and life must be hanged.

Benare is a challenging woman to those of men called executors of power politics subjecting sexual politics to subjugate a woman, who also aggressively, mostly in absentia, transgress the sexual norms. Similarly, Tendulkar's **Vultures** also presents the theme of sex, violence, and sensationalism with an exhibition of the avarice of Ramakant and Umakant and the good sensuality of their sister, Manik, and their sister-in-law, Rama. **Kamala** treats the theme of subaltern subjectivity and resistance to male – dominated patriarchal society and its futile values and false pretensions and prejudices. The play delineates women as commodities or objects of sexual pleasures, who can be purchased, used, thrown away, bartered, and wasted. **Kanyadan** deals with the theme of social upliftment underlining the chaotic consequences which disturb the existing social distinctions. Commenting on the play, **Silence!** Satish Barbuddhe in "Imposed Silence in **Silence! The Court is in Session**" admits,

Silence! The Court is in Session is a play about a middle class urban group who goes out on a picnic and starts a mock court-martial to while away time. [...] Mr. Kashikar is the chairman of this experimental theatre. Each one of this group is gregarious. Each character has a strange or unusual habit or way of behaving. (120)

Benare is a strictly rebellious and assertive woman, who has a natural thirst for life and spontaneous Vitality. She is conscientious in her work. As an activist, she has become a member of the amateur theatre group, which is a miniscule cross-section of a middle class society. The members of the amateur group are really jealous, angry and frustrated in their attitudes towards their fellow beings. They gather in a place to stage a play entitled, "The Trial of President Lyndon B. Johnson". As they had an ample time, they plan to stage a mock trial and under the guise of staging a mock trial, they exhibit their vague suspicion of Benare's relationship with Professor Damle and its consequences. The play becomes a replica of Webster's **The Duchess of Malfi**. Hence, to check her pregnancy, she is isolated and made a victim of the cruel game cunningly planned by them. They forcibly make her play the part of accused and damage her psyche beyond repair. She is charged with infanticide and unwed motherhood. According to the court, she has tarnished motherhood and tries to destroy the social systems and conventions. Like Hester Prynne of **The Scarlet Letter**, she is tried by them in the court of law. In the end, based on assumptions, scandals and false, imaginative stories,

the court deceases that she shall live by the child in her womb is to be destroyed. When she tries to establish the fact that she has been victimized by the society, the court chooses to punish her as it has to leave Professor Damle from the sin. He has not been punished for his adultery. She understands that what has been started as a harmless game is unleashing venom with a view to belittle her in all walks of life. She tries to express her ego openly but the door is locked and she is forced to remain with those who have ganged up on her and the claustrophobic atmosphere created a psychological crisis in her. The man made society considers Benare as an erotic figure, a symbol of desire, an object of sexual gratification. But within herself, she has immense power and the recognition of power gives her maturity by raising several questions related to love, sex and marriage. In fact, she becomes a challenge to the endocentric world.

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Adaptation of Universalness in Ashapura Devi's Short Stories

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Introduction

Ashapura Devi is one of the significant writers in the world of Indian writing in English. She has written several novels, short story collections, and children's works. A superior among the literary genius of the world. She is given Jananpith award and the Padma Shri by the government of India in the year 1976. She is also honored with 'Deshikottama award' by the Vishwa Bharati university for her phenomenal contribution as a novelist and as a short story writer. She is conferred with Sahitya Akademi fellowship, which is the highest honour she has received from the Sahitya Akademi council. She is simply denied to go to school to study because of the customs and systems in which her grandmother is bonded up so far in the family. But she cultivates the habit of reading from her mother, who has emerged from a well literate family. Her mother is the reason for her achievement as a writer in the world of literature.

Literature of the world is nothing, but which expatiates the issues of the humanity on this planet as a whole. According to David Damrosch "world literature is an elliptical refraction of national literature". Damrosch begins his book with a quote about world literature from the communist manifesto of Marx and Engels: "The intellectual creations of individual nations become common property. Nation one-sidedness and narrow mindedness become more and more impossible, and from the numerous notion and local literature, there arises a world literature.

Adaptation of Universalness

Ashapura Devi's collection of works has its own UNIVERSALNESS. She has made her protagonists as the speaker of the entire universe. She has manipulated verities in her characters, which cannot be withered by ages. Every character of her own enunciate the universal facts like Shakespeare, who is a magician and who has foresighted the entire human nature in his era itself. As the entire universe knows Literature is a mirror of the society.

Ashapura Devi's one such story *Poddolota's Dream* which delineates a society in which the character called Podi survives and gains her experiences through lots of hurdles and thorns in

her path as a daughter of Jodu Lahiri's brahmin cook. There are numerous girl children, who survive all over the world with the same state as the protagonist of this story is drawn by the author. Devi focuses on the characters of this story *Poddolota's Dream* with the base of the seekers of money and status in their life time. It is clearly portrayed in this story.

The story is bonded together with the character called Podi, who is the daughter of a brahmin cook. The narration of this prose begins with the longing desire of Podi, who wishes to go to her native village after a long period of her marriage. Women have their own fondness with their father's home and to enjoy their own moment there for some time throughout the world. But it never happens in the case of Podi's life because her father is no more, and she has no brother. She has only her mother, who works as a cook at Jodu Lahiri's home. Even then she gets her permission from her husband to proceed towards the village and to stay for four days. She is given warm welcome by the village people on seeing her in the good condition. But the very thing has not happened in the lives of young child Podi because the childhood of her own is not a pleasing one unlike other kids.

The young pathetic Podi is transfigured immensely as *poddolota* among the village people. She is invited by so many people to make her presence in their home. Her mind is cluttered with full of doubts and she does not decide where does she go first? And also where does go next? Jodu Lahiri's home is crowded by the people of the surroundings to meet *poddolotta* after such a long time. One of the characters called Shottabala pesters Podi to visit her home in the next day for a feast, but Podi is already invited by the daughter in law of *rai's* home.

Shottabala is her father's sister. Podi tries to make Shottabala to understand her situation, and she confirms her that she has come to this village only to stay for four days. Agitated Shottabala insists Podi that the people who have invited Podi are flattering on her because of the status in which Podi survives with her husband. Podi jumps into her past memories all of a sudden, which is filled with full of hurdles and insults. She walks over the thorns and cruel stones till the age of sixteen. Her mother is her only comfort zone in her life.

Podi's mother is a cook in the home of Joddu Lahiri. She has to wake up very early, and she is assigned with the entire household work by the wife of Jodu Lahiri. Sometimes unbearable Podi involves herself with her mother's work, but Podi's mother expects her daughter should not be burdened by anything and anybody. She is such a prodigious mother to her child. Jodu Lahiri's ailing wife's aggressive criticisms over Podi and her mother makes the young soul Podi feels fish out of water always. Podi and her mother cannot afford even a single good cloth, enough food, instead they are showered with insults and vehement criticisms of the women of the home.

If they had any brains of their own
I wouldn't have to waste my breath...
It's very easy to keep two people in food and Clothes, isn't it!
(Poddolota's Dream, P. 20)

She also remembers Mukundo Rai's home and the function, in which she is pulled up vehemently from the row, where the people have seated for a feast and how she is insulted by the older daughter of Rai's family.

Really, if a brahmin cook's daughter can get the respect due to a brahmin's daughter ... then what stops a cockroach from being awarded the title of bird. (Poddolota's Dream, P. 23)

Then she reminds of the rumor regarding herself with Murari of the shannel house, which is not a true one, and she wishes to meet Murari and his family at once before she leaves the village. she happens to meet murari finally, who is totally cursed by the life. It is very unpleasant to see Murari in this state of utter disaster. She cannot bear the condition of Murari, though Podi is insulted badly by him. She comes to know that the house and the land are mortgaged by Murari to maintain his daily needs. He cannot see Podi in the good state of life and does not feel happy for her, instead he mocks at Podi like,

Look, "Podi", a cockroach turning into a bird is fine- but don't try to turn into the mighty Gorur bird all at once! (Poddolota's Dream, P. 29)

But Podi does not heed the words of Murari and she simply gives five-hundred rupees to Murari's wife to reclaim the house and the lands. Podi does not want to focus her present state of good fortune, and as a well enough lady of the universe, but she yearns to substantiate that even a cook and her daughter too have their own self-respect in this mere world. This is what Podi needs to prove the people, who are tied up with the devil called ignorance concerning with money and the status in the society. The author has drawn a twist at the end of this short story as Podi is once again caught by the monster called fate, which has made Podi's husband as a looser of the expected higher job because of the lost money, which he has kept to surrender to get the job. she is admired as the goddess of her husband's home by her husband, even though Podi's life meets its own ups and downs,

I regret having agreed to let you go at this time-You are the household Lokkhi, if you'd been here, I would not have been reduced to this condition (Poddolota's Dream, P. 31)

The author draws the twist in the mode of a letter, which is penned by Podi's husband with the content of above mentioned sentences. The audience of the universe is

illuminated through the minor and major protagonists of the story as life is nothing, but a short survival of a creature in the world. So everyone should be respected in the society.

The short story “Entering the underworld” lives the piteous character called Aroti, who is focused as the central figure of this story. An young Aroti is well conscious of her self-respect and a regretful person of begging things from others. But she is born to a heartless mother and a father. Her father is a selfish, who does not even have a thought of going for a job and to take care of his family members. His wife respects him and wishes to prepare delicious meal though he is unfit for a worldly life even if there is nothing. But the only hope of herself is her daughter Aroti, to whom she has given birth to beg from her co sister and the neighbors.

She is tormented by the fate in the name of her father, and her mother. Her father visits the home once in the month with the expectation of relishing foods. But her mother never be ashamed of sending her own daughter to beg for money, or some little ghee and potatoes from her neighbors and relatives. Aroti is enraged because of her mother’s attitude towards her, and she thinks that she is given birth by her mother only for their purposes. She stands as a self-pitying character, because there is no one to think of Aroti and feels sorry for her. one day she is sent to her father’s brother’s home to get some little ghee and potatoes, but she is not even given a glance by her father’s brother’s wife. She acts like as she has some other work, and she pretends to be very conscious of her work instead of listening to others. The actual intention of herself is to make the pity girl Aroti to stand and beg her constantly. So she does not even hear Aroti though she hears her request clearly. she notices Aroti face to face finally, when her brother’s son enters into the home with two mrigel fish, and she assures Aroti that she is really fed up of offering things for all the twelve months. She insults Aroti with all sorts of unpleasant words.

Go tell your mother to cut down on the wifely devotion, Aroti. You can’t lean on Someone else’s shoulders all twelve months. I can’t put ghee on everyone’s plate in My own house, should I always go giving to charity? Go tell her –there isn’t any. When you can’t even find the rice for the meal –Why this whim about ghee! (Entering The Underworld. P. 55)

Aroti loses all her patience and rushes to the home with a great enraged face for having insulted by her mother’s co sister. She shouts and assures her mother that she never begs for anybody hereafter, and she does not want anybody in her life. She insists her mother regarding her father it is better to hang by himself instead of sending his own daughter to beg his meal from others. she shouts at Aroti as a cruel mother and make sure of her obedience towards her father, even if her husband is nothing to the family. Aroti bursts out of crying for having such a cruel father and mother. In the meantime Aroti’s mother’s co sister has sent some little ghee and some fishes through her servant. This has made happiness among the husband and wife though

their daughter is in the utmost weariness for having received all sorts of insults on behalf of her father and mother. Aroti's character is made with her own self-respect, so she is ashamed of her parents, who have become happy on seeing the food which has sent with all sorts of insults by her mother's co sister. She realizes that her own father is a curse of her life, who always think of his delicious meal and shows his presence to the family once in the month. The author ends up the story with the meeting of Ronajit and Aroti and makes her own twist by the meeting of these two characters.

Conclusion

The protagonists Podi and her mother are shown as the great daughter and the lovable mother towards each other In the story *Poddolota's Dream*. But Aroti and her mother are focused as not at all bonding together with themselves in another story *Entering the Underworld*. Podi's mother is portrayed as an image of devotion towards her child, but Aroti's mother is portrayed as a burdensome person towards her own daughter. In the case of podi, she is only tormented by the society in which she survives with her widowed mother. This is quiet opposite in the case of Aroti because she is tormented by her own parents and by the cruel society in which she survives. Ashapura Devi focuses her characters with their own sorrows and troubles because of the reaction of the society in which they survive, and also how they overcome from all sorts of misfortunes in their life. These stories reveal the Universalsness of suffering of women and their adaptation to the environment. That is universe.

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Sethe in Toni Morrison's *Beloved*: A Psychoanalytic Study

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Abstract

The age where and when the novel was written, the writer's biography and the portrayal of the characters are fundamentals that one cannot neglect while analyzing a novel. The portrayal of the female characters is not enough to understand their outlook toward what they are living. The novel *Beloved* by Toni Morrison presents the emotional effects of enslavement, but at the same time it demonstrates the effects of slavery on the psyche of the characters, mainly Sethe. Her psyche calls to the reminiscence and she lives in her recollections, each time she reveals her current life to the previous one. Therefore the present paper is a psychological study of the character of Sethe in and the way she was influenced by the heritage of slavery.

Keywords: Struggle, Psychology, Slavery, Relationships, Reminiscences.

Introduction

The age where and when the novel was written, the writer's biography and the portrayal of the characters are fundamentals that one cannot neglect while analyzing a novel. The portrayal of the female characters is not enough to understand their outlook toward what they are living. Therefore the present paper is a psychological study of the character of Sethe in Toni Morrison's *Beloved* and the way she was influenced by the heritage of slavery.

Sethe – a Slave

The novel presents the emotional effects of enslavement, but at the same time it demonstrates the effects of slavery on the psyche of the characters, mainly Sethe. Sethe's life is a full of struggle. In the past she was struggling against slaveholders, and then she struggles against the society. She was considered to be a savage mother and blames her of murder. The struggle that harms her mainly is the one with herself. Her psyche calls to the reminiscence of her deceased baby, although she knows that she murdered her for her own sake. All this provides Sethe instable traits. The outside atmosphere influences her individuality. She lives in her recollections, each time she reveals her current life to the previous one.

Sethe as a Mother

Sethe is exceedingly dedicated to her children. She believes them as a part of herself: Sethe starts to converse, clarify, explain how much she had undergone struggles for her children by waving away flies in grape arbors and crawling on her knees to a lean-to. This former slave woman is an instance of a rebellious mother, who kills one of her four children to avoid her bodily and emotional fear of a life spent under slavery.

Sethe is provided with the task to talk about the past. She speaks about the act she commits when she tried to cut the throats of her daughter. That hurts her but she had no alternative, for her that was the best and the only way to defend her baby. Sethe was certain that if her daughter is taken back to slavery, she will undergo sufferings like her mother. She will demise under the cruel regulations of slavery or she will be murdered by the masters; “if I hadn’t killed her, she would have died and that is something I could not bear happen to her” (*Beloved* 142).

Sethe’s experience of slavery was the reason that made her to murder her daughter. She knows that mercy doesn’t present in the hearts of the masters. She announces that even though she feels sorry for what she did to her daughter, she chosen that rather giving her to slave owners. Her act of murdering can be understood as Sethe’s extreme love for her children. One can say that it is right that Sethe have psychological plights because of her past as a black woman slave, but the most influential power which thrusts her to do so with her daughter is her maternal nature. Her deed can also be justified by her life during slavery, “It ain’t my job to know what’s worse. It’s my job to know what is and to keep them away from what I know is terrible. I did that” (*Beloved* 117). She remembers all what she lived, and she imagines what if her children experienced that.

Sethe by no means practices her mother’s love “My woman? You mean my mother? If she did, I don’t remember. I didn’t see her but few times out in the fields and once when she was working indigo” (*Beloved* 44). This can explain her connection to her children. She tries to do with her children what her mother didn’t do with her. She wants to protect them.

The connection between son and mother is evidently seen in the novel. Sethe is very close to her daughters, mostly Beloved, she wants to get back all the lost time when Beloved was remote from her. Sethe’s feels sorry about her slaughtered daughter pushes her to think that this woman who came to her home is her daughter. So she presents all her life and time to Beloved, just to serve her whenever she wants; “We’ll smell them together, Beloved. Beloved. Because you mine and I have to show you these things and teach you what a mother should” (*Beloved* 143). She killed her daughter, but she is so preoccupied by the arrived ghost. Soon after she convinced that it is her dead daughter who returned and now haunts the house. Sethe’s relationship with Beloved is a deep one. Beloved made Sethe remember always the past and live it in the present.

The essential constituent to form a strong individuality is the family, but Sethe didn’t have a family; she didn’t even saw her mother; “By the time I woke up in the morning, she was in line. If the moon was bright, they worked by its light. Sunday, she slept like a stick. She must of nursed me

two or three weeks—that’s the way the others did” (*Beloved* 44). Sethe’s despairs during her enslavement created her a distressed personality.

A mother is thought to love and take care of her children. The motherly instincts create a very sturdy strength beside Sethe. Sethe’s odd and instable acting up reflects her psychological distress. Her mindful experience in the past controls her present life, she could not forget it. Her reminiscences threaten to haunt her every day. She is so scared of slave holders, because she knows that if they discover her, they will take her back to slavery. She got the suffering because of what she lived in the past, and she doesn’t want to experience that anymore. A child is believed to have a happy childhood, but Sethe spent her childhood in slavery.

It is true that being a slave for Sethe is hurting because she experienced much, but it wasn’t an obstruction for her to make a new start. She became much stronger and she is capable to tackle everything. Her relationship with Denver was so close, because she is the only one who lives with her. She tells her something about her past “You never told me what happened. Just that they whipped you and you run off, pregnant. With me” (*Beloved* 27). Denver had been alone forever: her mother relived her past for herself. Her mother’s resolutions caused her solitude.

Sethe’s Bond with Men

Sethe’s relationship with her husband Halle is powerfull because they loved each other when they were at sweet Home, but then she hates him since he was not present when she wanted him. She feels that if he was by her side, those horrors that Sethe lived wouldn’t occur. She believes her husband is the only accountable person for her deed of killing her daughter and for her two boys running out from home. She was unaccompanied with no security neither from her family nor from her husband. But she was proud of what she did to secure her children “I did it. I got us all without Halle too” (*Beloved* 115).

Opposite to Halle, she loved Paul. D. They practiced slavery together, so they know many things about each other. Almost from the moment of Paul D’s entry, Denver is threatened by his relationship with her mother and by the reminiscences that they share but she does not. Sethe was very happy when Paul. D told her that he desires to have a baby with her; “I want you pregnant, Sethe. Would you do that for me? Now she was laughing and so was he” (*Beloved* 92). One can say that Paul. D emerged at the moment when Sethe required someone to share her pain with.

To Conclude

Comparing to all the slaves in the novel Sethe is the most influenced one by the past; she caused ache to herself and to the ones who encircle her. Through *Beloved* one can assume that slavery gravely harm slaves’ mind-set and emotions. Slaves were measured like beasts or nastiest things that slave owners can buy and sell as they want. This was hurting for the slaves, knowing that they lost their identity.

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**Language and Cultural Hybridization in Nadine Gordimer's Novel
*The Pickup***

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This Paper tends to analyze how the Language and Culture are hybridized in Nadine Gordimer's *The Pickup*. The study seeks to find out how the language of the protagonists in the novel change when they get married across cultures and face new traditions and beliefs. Bakhtin theory, which is developed by Homi Bhabha and other hybridity theorists such as Stuart Hall, Nederveen Pieterse, and Marwan Kraidy, can be a relevant tool for analysis of the characters' identities. Theorist Homi K. Bhabha challenges that those who cross cultures live in an "in-between space" in which they alternate between their native culture and the host culture. However, results show that fictional characters present cases, which have not been explored by hybridity theorists.

In addition, it is stressed that various factors of a cultural, religious, personal, and social nature affect the protagonists in the novels to either develop a hybrid identity or maintain their native way of life. It is also found that cross-cultural marriage and hybridity are correlated. The former can be both a manifestation of hybridity, where the protagonists' cross-cultural marriage is seen as an affirmation of their hybrid experience.

Keywords: Nadine Gordimer, *The Pickup*, Cross-cultural marriage, Hybrid identities, Cultural hybridity, Linguistic hybridity, Homi Bhabha.

The Post-Colonial Movement has had a great impact on the women of varied culture. The determined, independent and strong-willed peace of mind of the women characters portrayed in the Post-Colonial literature. Several important women writers played so big role in the development of the African novel in the nineteen and twenties. The most noticeable writer is Nadine Gordimer.

Nadine Gordimer (1923-), writer of the novel *The Pickup*, who won the Nobel Prize for literature in 1991, is a White South African novelist and short story writer. She was born at Springs, a small mining town near Johannesburg. Her parents were European migrants. Her mother was British, and her father was a Lithuanian Jew. She is, therefore, not strange with the notions of hybridity, migration and diaspora. Gordimer has mainly focused the political situation in her native land; Her main theme of the novels is apartheid. Even in the toughest periods of censorship, Gordimer never stepped down and always continued addressing the issue of African identity. Her writing had been a sort of intervention in the prevailing discourse of apartheid.

Literature is an interpretation of society. A poet or writer in composing his /her literary work is very often inspired and influenced by some of his or her own experiences and social surroundings. The situation in which Nadine Gordimer wrote her 13th novel, *The Pickup* (2001), is hugely different from the time she was writing her pre-Apartheid novels and short stories. Apartheid was officially gone; she was at the age of about seventy seven and was writing at the very beginning of the third millennium; Gordimer's fiction dealt mostly with the African situation, including apartheid. Most of her critics and her readers were concerned about the theme of her future work, for she had lost one of her favorite ones—apartheid. However, she surprised all of them by turning to a more universal issue, that of migration and exile. In fact, Gordimer is a writer who understands her era and its needs amazingly. She knows that migration and exile are becoming the world's destiny and she intensely feels the need to address such global issues. Perhaps, that is the reason she does not name the country her central characters (in *The Pickup*) migrate to—to show the ubiquity and universality of migrant experience.

The Pickup is the story portrays a twenty-nine-year-old South African girl named Julie, daughter of Nigel Ackroyd Summers. He is “an investment banker” (Gordimer, *The Pickup*, 41) — “catching the garage mechanic [Abdu] in the net”(Ibid, 11). Abdu, whose real name is Ibrahim ibn Musa. He is an illegal immigrant who works in a garage in South Africa. Gordimer's grand imagination takes Julie out of a rich family in South Africa to a village in Abdu's native land, a place which is “buried in desert” of an unknown Arab country (Ibid, 122).

The Pickup is “a novel about migration in a contemporary globalized world” (Ibid, 70). Mainly, this research attempts to show the marginal position of both characters, Abdu- Ibrahim and Julie. It will examine the Bhabhaian ideas of negotiated identity and hybridity and will account for the concept of cultural difference.

We live in language and we use language for living. Sometimes, some people have to live in more than one language (the exiles and migrants, for instance). They regularly learn to (and have to) find a way to discuss between their double lives. Thus hybridity emerges. Now, we shall explain more the language hybridization. Pidgin language is one explicit example of the linguistic hybridity. The “English-Arabic pidgin” Julie uses manifests this hybridization. Furthermore, Gordimer's random speech of Abdu's vernacular language (Arabic) in the text of the novel comes to put stress on the hybridity at issue, and more than that, it underscores the concept of cultural difference.

Language has an important role in building and also in hindering successful communication between cross-cultural couples. Abdu's insufficient English sometimes “brings” misunderstanding between him and Julie: “Sometimes the limitations of his use of her language bring misunderstanding although she thinks she lovingly has taught herself to interpret him instinctively” (p. 62).

Abdu's poor English makes him unable to flatter Julie, because he does not know how to express tender things in her language (p. 93). However, he insists on using the language and is determined to master it. When Julie corrects his sentence: “Time my uncle gave a new one my mother can be safe in, anyway” (p. 207) by telling him to use ““*Would be, not can*”

(p. 207), he complains that Julie helps everyone to improve their English except him, to whom it was important. He wants to learn English and become fluent in the language as it is important for him in his quest to enter a Western country: “*We must talk English. I need to speak English with you if I am going to get a decent job anywhere. I can be able to study some more there. Only with English*” (p. 152). In addition, he refuses to communicate with his wife using his own language and insists on using English only (p. 151).

Abdu’s denial to communicate with Julie in his native language and his longing to improve his English reflect his alienation from his native culture and his wish to embrace a Western culture. This asserts Bhabha’s notion of “looking for the join” and Pieterse’s notion of “assimilationist hybridity,” where Abdu tries his best to enter the “center” through mastering English, the language of the “center” or the West. The writer also reveals the “selection of certain words which remain untranslated in the text” (Ibid). These are among the many ways of injecting cultural singularity into the style of writing. Indeed, Gordimer pursues this very goal when she incorporates within the novel a group of words such as “*Idikazana lomlungu, le!*” (Gordimer, *The Pickup*, 3), or “*Aoodhu Billah*” (Ibid, 158), “*Allah yahfazak*” (Ibid, 259), and so on. The reader is not even provided with any sort of translation notes. Now that so much attention has focused upon the concept of hybridity in general, it might seem appropriate to discuss the issue of language hybridization. This concept is actually associated with the name of Bakhtin. The idea behind the Bakhtinian hybridity is to interrupt any claim to cultural purity and totalitarian thinking and help make way for cultural difference.

Migrants such as Abdu-Ibrahim and Julie have to find their way in-between. Their marginal position empowers them to liberate themselves from the binary of ‘here/there’ or ‘inside/outside’. Hybridity will serve as a ‘strategy of survival’, where one can be ‘outside of the inside’, while remaining ‘a part in the whole’. Hence, hybridity steps beyond the dialectic of belonging/not belonging. However, it is suggested “the essence of the global predicament is to be found in ‘the problem of minorities’” (Ibid, xviii). For Bhabha, the minorities (im/migrants, refugees and the like) should place themselves “at the intersections (and in the interstices)” of the dominant (national) narratives in order to stress the “cultural re-visioning” (Ibid, xx). The imagined migrant position (that of Abdu-Ibrahim or Julie) inscribes a sort of agency and resistance over “our myths of belonging”. However we might find Abdu’s desire for a dreamland, his is an articulated agency and a ‘right to narrate’:

You are part of a dialogue that may not, at first, be heard or heralded—you may be ignored—but your personhood cannot be denied. In another’s country that is also your own, your person divides, and in following the forked path you encounter yourself in a double movement . . . once as a stranger, then as friend. (Ibid, xxv)

The above passage is used to describe Julie’s position in migration. One of the stereotypes Gordimer erases the submissive role of women. Her novel shows an example of female agency. Julie, as a migrant, takes an active role in a foreign land by teaching the children. The moment she arrived in Abdu’s country, she felt as an outsider; however, at the end of the novel, she stays there

and does not accompany her husband to the US. Therefore, as Bhabha says, she was once a stranger, then a friend.

The Pickup is the novel divided into two parts. In the first part, we focus Abdu, an illegal migrant in a South African city. Julie who picks him up is a native there. In the second part, the couple fly to Abdu's (now, Ibrahim's) country, and this time Julie feels as a stranger there. The story has a reverse structure. In the first part, Abdu is an outsider and, in the second part, Julie. Abdu craves for Julie's life and vice versa. However, they both try to dispense with their past and look forward to starting over. Generally, this is a stimulus to migrate.

The second point is that to live with such a multiple sense of self is to believe in hybridity. In other words, negotiated identities are hybrid. Gordimer's *The Pickup* is a typical work of art in the age of hybrid identities. It carefully pictures the migrant identity at the very beginning of the third millennium.

In general, hybridity emerges when the location of culture is in-between. It defies the *either/or* belief of the colonial discourse. In this sense, third space, as a liminal place of meaning, becomes a site of negotiation of the foreign and the local, granting sovereignty to neither of them. I believe, this is where Abdu-Ibrahim and Julie (and, in a sense, all the migrants) halt. The following extracts are taken from the novel to illustrate how much both of them desire to enter a liminal zone:

“he steps from his only identity, here, into a disguise, the nobody Abdu” (Gordimer, The Pickup, 31); “they double the disappearance of his identity, they disappear together” (Ibid, 34); “He doesn’t offer an identity” (Ibid, 44); “Disappear. Like I say. Either way. He disappears into another city, another identity” (Ibid, 91); “He is here, and he is not here [...] It is a state of suspension from the pressures of necessity. In its very precariousness the state is pure and free” (Ibid, 37).

The word ‘disappear’ is repeated many times. This is the result of any essentialist perception of identity, which is tied tightly to the matters of race, colour and nation. *The Pickup* is the story, with its reverse structure, depicts two characters who desire to leave their places of origin. Abdu is thrilled at the idea of abandoning his country and going anywhere, they will let him in, anywhere.

Conclusion

This article proposed to explore two aspects of hybridity: the complex representation of Gordimer's protagonists' hybrid cultural identities, and the different forms of linguistic hybridity that are present in the novel. Both aspects of hybridity, the cultural and linguistic, converge and coincide in the novel. First, we have seen that in polyphony, text interference occurs, and two hybrid voices emerge in the same segment of text. Similarly, in cultural hybridity, identity interference occurs, and the protagonists develop two different identities that co-exist and, at other times, struggle together. In addition, multi-language or heteroglossia exists in the novel, where we have seen that the boundary between languages can be crossed. Likewise, the protagonists have proven that cultural boundaries can be crossed.

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Between Two Cultures: Uma Parameswaran's *Sita's Promise*

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Abstract

Diaspora is an emerging word in literature. The word 'diaspora' literally means scattering or dispersion of the people from their homeland. Literature produced by the diasporic writers explores the problems and possibilities engendered by the experience of migrancy and diasporic life. From India, millions of people have migrated to various alien lands under 'forced exiles' or 'self-imposed exiles'. Some of them have made a mark in the field of writing. These immigrant writers reflect, on the one hand, their attachment to the motherland and on the other, their feeling of alienation and rootlessness. The diasporic writings which are also known as 'expatriate writings' or 'immigrant writings' largely give voice to the traumatic experiences of the writers owing to the clash of two cultures or the racial discrimination they undergo. The feeling of nostalgia, a sense of loss and anxiety to reinvent home obsess them which find expression, consciously or unconsciously in their writings. There are many diasporic writers scattered in various countries like Britain, America, Canada, Australia, Malaysia, Mauritius, East Africa, Fiji, Trinidad and Tobago and so on. The writers like V.S.Naipaul, Vikram Seth, Rohinton Mistry, Uma Parameswaran, Salman Rushdie, Lakshmi Gill, Yasmin Gooneratne and many others have left their country and settled abroad. Among the older generation of the Indian Diaspora, A.K.Ramanujam and Uma Parameswaran are the stalwarts. This research paper analyses the nature of the dance drama *Sita's Promise*. The unique technique and style used by Uma Parameswaran to bond the two cultures and her active involvement in bringing the Indian culture and heritage to the Indo-Canadian community at large has been discussed.

Introduction

Diaspora is an emerging word in literature. The word 'diaspora' literally means scattering or dispersion of the people from their homeland. Literature produced by the diasporic writers explores the problems and possibilities engendered by the experience of migrancy and diasporic life. From India, millions of people have migrated to various alien lands under 'forced exiles' or 'self-imposed exiles'. Some of them have made a mark in the field of writing. These immigrant writers reflect, on the one hand, their attachment to the motherland and on the other, their feeling of alienation and rootlessness. The diasporic writings which are also known as 'expatriate

writings' or 'immigrant writings' largely give voice to the traumatic experiences of the writers owing to the clash of two cultures or the racial discrimination they undergo. The feeling of nostalgia, a sense of loss and anxiety to reinvent home obsess them which find expression, consciously or unconsciously in their writings. The diasporic writers who find themselves sandwiched between two cultures: "born under one law, to another bound" (Parameswaran, 15) move from faith to joy through the center of indifference to the mature faith or understanding. There are many diasporic writers scattered in various countries like Britain, America, Canada, Australia, Malaysia, Mauritius, East Africa, Fiji, Trinidad and Tobago and so on. The writers like V.S. Naipaul, Vikram Seth, Rohinton Mistry, Uma Parameswaran, Salman Rushdie, Lakshmi Gill, Yasmin Gooneratne and many others have left their country and settled abroad. Among the older generation of the Indian Diaspora, A.K.Ramanujam and Uma Parameswaran are the stalwarts.

Discussion

Uma Parameswaran, a poet, playwright, short story writer and literary critic, is known for her contributions to the emerging field of South Asian Canadian Literature. She burst on the literary scene with her book of poems, *Cyclic Hope Cyclic Pain*, in 1973. For the past twenty five years she has been actively involved in bringing Indian culture and heritage to the children of Winnipeg. *Sita's Promise* is a play which links epic India with modern Canada through myth and dance. Uma Parameswaran's imagination is really high. The story's only point of coincidence with the original epic is that of Rama's fourteen years of exile. The character of Rama is explanatory and not traditional. It traces Rama's growth from a narrow preoccupation with codes of kingship to awareness of what it is to be human to a point where he rises to realize his divine mission. The drama ends with the readers' recognition of Rama as the incarnation of Lord Vishnu, the Supreme Essence.

Uma has glorified the dynamic role of Indian art tradition and beneficial hold of spirituality over the psyche of Indians who get settled in Canada. According to her, the knowledge of rich Indian culture imparts the feeling of elevation to the expatriates striving to carve their position in action land. Besides the older generation tries to teach their children about the richness of their culture so that they may not feel culturally uprooted. These aspects are revealed by Uma Parameswaran in her plays. *Sita's Promise* elucidates upon the celebration of Indian art traditions and familiarizing its richness to the children born in Canada and other Canadians.

In Canada, the playwright has found that people become submerged with materialistic values and consumerist culture and so want to return to the unspoiled, original glory of the rich culture of their home land. For this they highlight their spiritual beliefs and roots. The story of the Ramayana has always fascinated Indians and the visual presentation of this epic through

drama, a performative art, is really very marvelous. Besides, the playwright has highlighted the everlasting bond existing among Rama, Sita and Lakshmana to stay united and face odds with equanimity. In the course of their conversation, they reveal the details of Indian philosophy. Sita says,

“The mysterious time that makes a day seems a year when you are away, and a year a day when you’re near” (53).

In response to this statement Rama says,

“I only know there are at least two levels of awareness – the human and the divine. It is like us sitting in this groove. We can see only the trees around us but someone who is perched on a cloud can see the whole hill and to someone who is way above the earth, the hills and plains and forest and sea are all laid out flat – the past and present and future all come together as the Eternal present” (53).

In India, the marital bonds are more emotionally and spiritually unbreakable than in the western world. A wife is considered to be an energetic force who provides strength despite her absence in physical form. On being asked about Urmila, Lakshmana says,

“Urmila and I have all that anyone needs. The hand of God is often upon us and we see and feel each other more often than we deserve. In my dreams, she comes to me, Sita, and dreams are often more real and satisfying than actual sight and touch. As Shri is to Narayana, as Shakti is to Siva, is Urmila to me. Without her I am nothing ... If I act like a God, it is because her love makes me one” (59).

Many mythical characters such as Jatayu, the sacred eagle, Adishesha, the snake of primeval existence, Lake Agassiz, the primeval ocean, are introduced to the Indo-Canadian readers. Likewise, many traditional dances of India like Tillai dance of Lord Siva, Kurathi (gypsy) dance, Krishna Leela is also used in the play for the view of the Indo-Canadian readers. The blend of classical music (Carnatic) and classical dance (Bharatanatyam) is enthralling.

In *Sita's Promise*, Sita is portrayed as beautiful, sacred, loving, innocent and courageous and not very serious as in the original epic. In the play, Rama is much worried about the immaturity of his wife. He wonders how the childish Sita can rule the Kingdom of Ayodhya in the near future. He doubts if she can act like a queen. Lakshmana is depicted as wise and dutiful. He always defends his sister Sita when Rama accuses her. He even blames Rama for neglecting the call of love for the sake of duty. Rama is seen as a preacher, philosopher and quite a serious as well as a matured personality when compared to the other two. He preaches about the mysterious Time, Eternity, Spirituality and more. He is obliged to perform his duty more than

love. The portrayal of these characters in a new light shows Uma Parameswaran's 'expatriate sensibility' that has affected 'a dynamic act of re-mythologisation'. (James, 2003).

Sita's Promise is thus a play interspersed with dance and music referring to myths. It stands unique as it reveals both the evolution of the Indo-Canadian community as well as the evolution of the writer. It deals with the demands and experiences of such universal entities as motherhood, bhakti, transplantation and more on one level and defining the growth of theatre on the Indo-Canadian community on the other.

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The Sacrifice of Nelson Mandela in the Liberation of the Blacks From the Clutches of Slavery

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Rolihlahla Mandela was born into the Madiba clan in the village of Mvezo, in the Eastern Cape, on 18 July 1918. His mother was Nonqaphi Nosekeni and his father was Nkosi Mphakanyiswa Gadla Mandela, principal counsellor to the Acting King of the Thembu people, Jongintaba Dalindyebo. In 1930, when he was 12 years old, his father died and the young Rolihlahla became a ward of Jongintaba at the Great Place in Mqhekezweni.

The word sacrifice has been the real hall mark of the great world leaders in sacrificing themselves for the welfare of own country and its people. In the series of the world leaders like Abraham Lincoln, Mahatma Gandhiji, John F. Kennedy, Indira Gandhi, Rajiv Gandhi and Martin Luthur King Junior. Nelson Mandela, though not a martyr, was a real hero and a savant and the Guardian of blacks who sacrifice most part of his life in Jail for the abolition of the slavery and also the liberation of South Africa from the hands of the white people. Here this article aims to explain the sacrifice made by Nelson Mandela the former president of South Africa.

Nelson Mandela was the first member of his family to attend school. He, along with Oliver Tambo, set up South Africa's first law firm run by blacks in 1952. Nelson's Mandela's favourite dish was tripe—the stomach lining of farm animals. He was often referred to as “the Black Pimpernel” for his ability to disguise himself in order to evade arrest. He frequently adopted the disguises of a fieldworker, a chauffeur, or a chef. He was a great communicator and devised a way of passing secret notes to other prisoners while he was incarcerated on the infamous Robben Island. He believed that sports were the great means of bringing the racially divided country together. A prehistoric woodpecker, *Australopicus nelsonmandelai*, is named after him. Mandela was once on the U.S. terror watch list because of his militant fight against apartheid. Nelson Mandela appeared in a cameo as a school teacher in the 1992 movie ‘Malcolm X’. Mandela was the recipient of more than 250 awards, including honorary degrees from more than 50 universities worldwide.

Nelson Rolihlahla Mandela (1918 – 2013) was a South African revolutionary and politician who is most famous for fighting against institutionalized discrimination against blacks in his country, known as Apartheid. Mandela began his political career in the 1940s and soon became a prominent member of the African National Congress (ANC) by leading its youth wing. He spent 27 years of his

life in prison from 1964 till 1990. After his release, he and President F. W. de Klerk negotiated an end to apartheid. In 1994, Nelson Mandela became the first black President of South Africa by leading his party to victory in the first multiracial elections in the country. During his presidency, he worked towards national reconciliation. Mandela received more than 260 honors during his life including the 1993 Nobel Peace Prize. Know more about his contribution to South Africa by studying his 10 major accomplishments.

African National Congress (ANC) was formed in 1912 to bring all Africans together as one people to defend their rights and freedoms in South Africa. Nelson Mandela became increasingly politically active in his early 20s and in 1944, he joined the ANC. In April of the same year, Mandela and other young ANC intellectuals founded the African National Congress Youth League (ANCYL), the youth wing of ANC. The ANCYL changed the course of ANC and moved it towards a more radical and revolutionary path with nonviolent mass movements like civil disobedience and strikes. Mandela started as a member of the executive committee of ANCYL. He rose through the ranks and was elected the national president of ANCYL in 1950.

Apartheid was a system of institutionalized racial segregation and discrimination in South Africa. All over the country legislation that discriminated against black Africans had existed for many years, when the openly racist National Party came to power in 1948, it introduced scores of new discriminatory laws. These included laws which segregated public premises; limited places where blacks were permitted to work; limited land ownership by black people; forbade marriage between white people and people of other races; and so on. In 1952, ANC launched the Defiance Campaign against apartheid, the first “large-scale, multi-racial political mobilization against apartheid laws under a common leadership.” On June 22, Mandela, addressed an assembled crowd of 10,000, initiating the campaign protests. He was arrested for this and spent two nights in jail. Though the South African government was able to suppress the Defiance Campaign, it established Mandela as one of the best known black political figures in the country.

In 1952, Nelson Mandela was elected President of the ANC’s branch in Transvaal. In August 1953, Mandela, along with Oliver Tambo, opened a law firm in Johannesburg named Mandela and Tambo. Tambo, who would later serve as President of ANC from 1967 to 1991, was a close friend of Mandela. Mandela and Tambo was the first black legal partnership in South Africa and, at the time, the only all black African law firm in the country. It was hugely popular with blacks and dealt with many cases, often those of police brutality. It closed in 1960 as anti-apartheid struggle consumed most of the time of its two founders. In 1955, the ANC issued the Freedom Charter, which called for the creation of a democratic, non-racist state in SA. The following year Mandela was arrested along with 156 activists. All 156 were charged with high treason, thus beginning the infamous Treason Trial, which lasted till 1961 when **all were found not guilty**.

Mandela came to the conclusion that **violent action would be necessary** to end apartheid. In 1961, he co-founded Umkhonto we Sizwe (“Spear of the Nation”, MK), the armed wing of the ANC. MK planned to carry out acts of sabotage that would exert maximum pressure on the government with minimum casualties. It was classified as a terrorist organization by the SA government. The police captured Mandela on 5th August 1962. The following year, he and his comrades were charged

with **sabotage and conspiracy to violently overthrow the government** in what is known as the Rivonia Trial. During the trial, Mandela gave his famous three-hour long “I Am Prepared to Die” speech, considered one of the great speeches of the 20th century and a key moment in the anti-apartheid struggle. The Rivonia Trial gained international attention and there were global calls for the release of the accused from the United Nations and World Peace Council. However, the eight defendants, including Mandela, were sentenced to life imprisonment on 12th June 1964.

Mandela spent 28 years of his life in prison from 1962 till 1990. He had to face numerous atrocities including solitary confinement. He continued to be influential even in prison and there were numerous calls for his release. In February 1985, South African president P. W. Botha offered to free Mandela, but Mandela refused saying that the government must first dismantle apartheid. F. W. de Klerk was sworn in as President of South Africa in August 1989. Amid growing domestic and international pressure, President de Klerk released Nelson Mandela on February 11, 1990. After his release, Mandela embarked on an international tour to encourage foreign countries to support sanctions against the SA apartheid government. In a series of negotiations from 1990 to 1993 between Mandela and de Klerk, the apartheid was dismantled and brought to an end.

General elections were held in South Africa on 27th April 1994. This was the first general elections in the country in which citizens of all races were allowed to vote. This multiracial election was therefore also the first in SA with universal adult suffrage. 27th April is now celebrated as the national day of South Africa and is a public holiday. Led by Mandela, the African National Congress (ANC) won a sweeping victory in the 1994 election taking 62 percent of the vote. Nelson Mandela thus became the first black head of state in South Africa and the first to be elected in a fully representative democratic election. He served as President of South Africa from 10th May 1994 to 14 June 1999. Mandela did not seek a second term as South African president and was succeeded by his deputy, Thabo Mbeki, in 1999.

The top priority of Nelson Mandela during his presidency was national reconciliation. He worked to reassure South Africa’s white population that they were represented in the government and would not be discriminated against. Despite having overwhelming majority, Mandela **appointed de Klerk as Deputy President and other National Party officials as ministers in various departments**. He emphasized on personal forgiveness and reconciliation. In one of the most famous events, Mandela **brought the nation together by encouraging the blacks to get behind the previously hated national rugby team, the Springboks**, during the 1995 Rugby World Cup, which was held in SA. South Africa went on to win the event and Mandela presented the cup to the SA captain.

When Nelson Mandela took over as president, out of a population of 40 million, 23 million lacked electricity; 12 million lacked clean water supplies; and 2 million children were not in school. By the end of his term as president in 1999, 2 million people were connected to the electricity grid; water access was extended to 3 million people; 1.5 million children were brought into the education system; and 750,000 houses were constructed, housing nearly 3 million people. Also, in 1994, free healthcare was introduced for children under six and pregnant women. Internationally, Nelson

Mandela served from 1998 to 1999 as Secretary-General of the Non-Aligned Movement, a group of states that are not formally aligned with or against any major power bloc. He also played a **key role as a mediator** in the ethnic conflict between Tutsi and Hutu political groups in the Burundian Civil War; and was a leading figure in calling for sanctions against the Nigerian leader Sani Abacha, whose regime committed severe human rights violations.

In 1995, Mandela found the Nelson Mandela Children’s Fund, a charitable organization which aims to help individuals from birth to age 22, particularly orphans of the AIDS crisis. In 1999, he found the Nelson Mandela Foundation to promote his vision of freedom and equality for all. Post presidency, Mandela raised money to build schools and clinics in South Africa’s rural areas; advocated for peace and equality; and remained committed in his fight against AIDS, a disease that killed one of his sons. In 2007, Mandela brought together a number of elder statesmen, peace activists and human rights advocates to form an organization called The Elders, whose goal is to work on solutions for seemingly insurmountable problems such as climate change, HIV/AIDS and poverty; and to help resolve conflicts which are difficult to handle. Mandela also wrote a number of books including his famous 1994 autobiography Long Walk to Freedom.

Mandela received more than 260 honors in his lifetime including the Soviet Union’s Lenin Peace Prize (1990); António Agostinho Neto Order (1990), the highest honor of the People’s Republic of Angola; Bharat Ratna (1990), India’s highest civilian award; National Order of Mali (Grande Croix, 1996), Mali’s highest decoration; and the Presidential Medal of Freedom (2002), the United States’ highest civilian award. In 1993, Nelson Mandela and Frederik Willem de Klerk were jointly awarded the Nobel Peace Prize “for their work for the peaceful termination of the apartheid regime, and for laying the foundations for a new democratic South Africa”. In 1999, he was included in TIME magazine’s list of 100 most influential people of the 20th century. In 2009, the United Nations General Assembly proclaimed Mandela’s birthday, 18 July, as “Mandela Day”. In South Africa, Nelson Mandela is widely considered both “the father of the nation” and “the founding father of democracy”. Outside SA, he remains a “global icon” and “a modern democratic hero”.

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A Critical Analysis on Effects of Multiculturalism, Globalization and Disparate Characters in Search of Identity Portrayed in Kiran Desai's *Inheritance Of Loss*

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Kiran Desai is an Indian born American writer. Her novel “The Inheritance of Loss” won the one of the most prestigious Man Booker prize. The novel is about the rigid class systems that exist in India and abroad among Indians, and the struggle that the people face within these classes after colonialism. The narrative is set against the backdrop of Kalimpong, near Darjeeling in the north-westernmost part of India. Desai Spent eight years writing her novel. Desai intimated herself has that the novel is about the experience of Immigration and going back to India. “The Inheritance of Loss” can be considered as a Diasporic novel. The various themes are intertwined in the novel. The issues and conflicts mentioned in the novel are portrayed in a subtle and intriguing manner through the central characters. The Inheritance of Loss is much more ambitious than her first novel. It takes on huge subjects such as morality and justice, globalization, racial, social and economic inequality, fundamentalism and alienation.

In this novel Kiran Desai Illuminates the pain of exile and the ambiguities of post colonialism with a tapestry of colourful characters: an embittered odd judge; Sai’ his sixteen year-old orphaned granddaughter; a chatty cook; and the cook’s son Biju, who is hop scotching form one place to another in miserable living conditions in New York. The novel is partly set in India and partly in the USA. Desai tried to speak about the meanings of Immigrant in the book and goes on to say that it also explores, at a deeper level that is if what are consequences happen if western elements are introduced in the particular country which is not part of the western. She also explored that what are the problems arises if the poor countries’ people settled in developed counties.

The book paints the act of immigration and how the post-colonial war creates despair resulting in a sense of isolation inherited by each character in the novel. In a generous vision, the novel explores the joy and sadness respectively. Desai presents the human predicament facing panoply of characters. This majestic novel of a busy, grasping time-every moment holding out the possibility of hope or betrayal illuminates the consequences of colonialism and global conflicts of religion, race, and nationalism.

The novel presents the story of one family as a symbol of the global issues related to colonization and the resulting search for identity. The following characters are in the novel, The retired judge, Jemubhai Patel, whose isolated house, Cho oyu, near the foot of the mountains is home also to his beloved dog Mutt and his cook. The judge and the cook have lived together, and the judge's orphaned granddaughter Sai comes to live with them. Her arrival marks the beginning of conflicts that defines the novel. Also indicating central to the story the author portrayed Gyan, Sai's Nepali tutor and Biju, the cook's son travelled to America in hopes of escaping poverty and making enough money for livelihood.

The central conflict of the novel revolves around the Nepali's fight to gain education, health care, other basic rights in India. Early in the story, a group of young insurgents storm the judge's house and steal his rifles, literally robbing him of the signs of Western education and professional occupation. When the tutor, Gyan, with whom Sai fights herself caught in the middle of a war of class and caste and discovers that she has also become a symbol of wealth that Gyan despises.

While Gyan and the insurgents are rise above their voice for rights and freedom in India, Biju, the cook's son, is defending for his own survival and identity as he adapts to the life in the US. As he hopes form one menial job to the next, Biju discovers that America's opportunities are not as plentiful as he expected, and he has given up a servant's life in one country only to find the same life in a new country, where he faces constant poverty and exploitation. He even notes that poverty in America is substantially less severe than in India.

Desai exposed the similarities between the characters of judge, Gyan, and Biju- as they fight to find their identities and remembering themselves with their histories. The characters in the novel are bewildered and disillusioned by the world, with no initiative to speak of, nor any capacity to learn; quite often they are not even paying attention. All most all the characters have been stunted by their encounters with the west. Arguably the most beautiful portions of the book are nuggets Desai paints of the cook's son who gets by on the barest of bare from one minimum wage job to the other in New York city. As in much immigrant writing, Kiran Desai is an outsider to all the worlds that form a part of landscape. She is merely the observer passing through. But her knowledge of alienation makes the protagonists search for a sense of belonging more real.

The novel, though rich details and presenting a picturesque mosaic of life, at times falls prey to monotony and boredom. The darkness and the inner conflicts sometimes weigh too much upon the mind and soul. But that's what a good writer should be capable of, and Kiran Desai has been successful in touching and describing the depths of human emotion and thought. The picture drawn of India is intricate and fascinating. The characters are complicated, and the writing is impeccable. However, the whole picture painted in the narrative leaves no room for hope, no room for joy, no room for even a tiny bit of beauty.

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**A Critical Analysis of Immigrant Experience in
Divakaruni's *The Mistress Of Spices***

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Chitra Banerjee Divakaruni is an eminent award-winning author and poet. Divakaruni writes and unites people and she does this by destroying myths and stereotypes. As she breaks down these barriers, she dissolves boundaries between people of different backgrounds, communities, aged and even different worlds. Divakaruni's writing often centers around the lives of immigrant women. Her interest in women began after she India, at which point she came to reevaluate the treatment of women there. She writes about the abuse and courage of immigrant women. She shows the experiences and struggles involved in immigrant people trying to find their own identities. Divakaruni's writing deals with the rootless and restless lives of Indians' living abroad. Human relations and inner feelings find no place in foreign land. It is also found that Divakaruni's themes are unmistakably Indian and the problems are essentially Indian. Foreign rule over nearly two hundred years gave rise to some distinct themes like a crisis of identity following a close association of the East and the west, and the difficulties the Indian immigrant face in the country of their domicile. Divakaruni's novel is also an exploration of own identity, a study of their arrival at self-awareness. It is also her daring attempt to fuse the cultural heritage of the people into the socio-political realities centered around the life. "The Mistress of Spices" is unique that it is writing with a blend of prose and poetry. Much of Divakaruni's work is partially autobiographical. She also deals with the immigrant experience, which is an immigrant's voice is rarely heard.

The novel "The Mistress of Spices" follows Tilo, a magical figure who runs a grocery store and uses spices to help the customers overcome difficulties. Tilo provides spices, not only for cooking, but also for homesickness and alienation that the Indian immigrants in her shop. In the process, she herself develops dilemmas when she falls in love with a non-Indian. This creates great conflicts, as she has to choose where to serve her people or to follow the path leading to her own happiness. Tilo has to decide which parts of her heritage. She will keep and which parts she will choose to abandon.

Tilo, has many disguises and names that reveal her multiple identities. Tilo was born in a village and was named 'Nayan Tara'. True to her name, as she has supernatural powers, she began to foretell what would happen. In this early life of Tilo, Divakaruni points the main issue in India that Indian's consider

girl child as an unwanted thing. Tilo loves her family very much who doesn't love her at all. She feels frustrated in life. She wishes for the pirates. In the end, she is carried away by the pirates and with her special powers she becomes the queen of pirates and she is called 'Bagyavati'. For becoming mistress of spices She changed her name into Tilo. She keeps changing throughout the novel, making clear how complex is the problem of identity crisis that Indians try to cope with in a foreign land.

Accordingly, the narrator changes her name many times, she has to change her identities many times in order to arrive at a final definition of her selfhood. The spice shop, where the whole Indian community coverage, is like a microcosm in itself. We see many of the people who came there, their immigrant dreams lie shattered in the dust, but there are also some success stories. Lalita is another pathetic character in the novel. Lalita's story is the same story of the women in India. She did not want to get married. She wanted in India by going to the movies and eating pani-puris. At the same time, she did not want to sit in the house as it would shame her parents. It was only before three days to the wedding she had seen her husband. He was totally different from the photo shown to her. He came from America. She did not like him but the wedding had been arranged and all relatives had come from different places. So she had to marry him. She didn't want to share anything with him on the bed; but one night, using force, he had sex with her. It was a terrible shock to her. She had to be silent with tears as she could not explain her desires to her parents. In America too, she was watched by her husband. She wanted to kill herself.

'The Mistress of Spices' is cloaked in fantasy and the prologue, with its strong poetic overtone convinces us that this is literature of fantasy. However, a strong undercurrent of realism runs at the very beginning of the novel and becomes manifest later on. Then there is Jagjit, the shy frightened boy transformed to Jag by the endless hostility and abuse he has to bear for his accent and turban. He hits the road with a yearning for the power of the steel blade and gun. But the boy who dreamed of the grandmother's kheti has the desire to start a new life over as he promises Tilo. Not all of the characters are underdogs though. The three generations of the Banerjee family are in a war over their values, only to realize that their love and understanding for each other can overcome every barrier.

In the section, dealing with Reven and Tilo that knits together the many themes they run as separate strands throughout the book. It also vividly illustrates of the complex conflicts that multi-ethnic group experience in this country. Raven's mother had concealed from him his background, his ancestry that made him ashamed of her. He also underwent a crisis when he took to drinks and drugs; but finally, like the raven, a counterpart of the mythical bird shampati, the resurrected himself from the ashes of his old identity. It is at this moment that Tilo helps him and is in turn helped by him. Tilo has fallen in love with Raven and decided to leave the arthritic body of an old woman to be young with desire. She had to choose between the life of the super natural powers and immortality and the ordinary one of love and compassion or worldly and bodily pleasures. Tilo accepted her lot by choosing to stand by Raven. She was renewed Maya, meaning illusion, spell, enchantment and so on.

The story ends on a positive note- the familiar immigrant tale of dreams, desire, pain and struggle that ends with hope. Divakaruni develops a little into the backgrounds of the characters, so they come out as realistic and understandable. Divakaruni's portrayal of Native American is rather like the way

some non-south-Asian authors write about Indian women. The minor characters are all Indian immigrants to the Bay area, varying from wealthy to struggling. Divakaruni's sympathizes are clearly with the struggling group, and their problems are detailed with warmth. Quiet apart from the blend of fantasy and realism, Divakaruni succeeds in presenting to us a balanced picture of the world of immigrants in America. Not all of them are winners, but not all of them are losers either.

Chitra Banerjee also explains that immigrant life "is interesting to see how people lose touch or continue to keep in touch or continue with their own cultures." Her story proves that she is one immigrant who came to the land of opportunities under the combination of auspicious stars. It spells a message of hope for many people in the future.

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Multimedia in English Language Teaching

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Abstract

This paper aims to analyze the uses of the Multimedia in English Language Teaching. Multimedia technology and language teaching have gone hand to hand for a long time and contributed as teaching tools in the language classrooms. However, multimedia technology is still a source of fears and insecurity for many teachers everywhere around the world despite the latest developments applicable to language teaching such as websites, blogs, online journals, teaching methodology and so on. Nowadays it has become fashionable to talk of all these aids as the most important aids in teaching English. And, understandably, this has developed in the teachers of our country a cynical attitude towards all teaching aids. Technology is no longer simply contributing machinery or making authentic material or more resources authentic material or more resources available that teachers can use; it also provides learners with greater access to the target language. As a result, it has the potential to change where and when learning takes place. Furthermore, it can even shape how we view the nature of what it is that we teach. No effective teaching is possible without appropriate aids. This is perhaps more true of teaching as second-language than of teaching one's own mother tongue or a subject. This paper also aims to make non-native speakers of English as language teachers aware of the strategies to use it in an effective manner.

Keywords: English language teaching, multimedia technology, communicative competence, interaction

Introduction

There are two main ways to think about technology for language learning: technology as providing teaching resources and technology as providing enhanced learning experiences. On the one hand, if we think of technology as providing resources, then it is clear that technology has long been associated with language teaching. For years, the technology may have only been chalk and a blackboard. Later, film strips, audio, and video recording and playback equipment were additions to the technological tools available to many teachers. These days, of course, there are digital technological resources that teachers can draw on. The Internet, which connects millions of computers around the world, makes it possible to communicate from one computer to

another. As a result, the World Wide Web (www or the web), a way of accessing information over the Internet, has enabled teachers to find authentic written, audio and visual texts on most any topic imaginable. There is a breadth and depth of material available for those who know how to surf the web, i.e. use online research tools known as 'search engines' to find it.

Uses of Multimedia in Teaching English

It is possible to make good use of excellent speakers of English and efficient teachers of language to give programmes and they may be broadcast in any multimedia. They will benefit the students. Without the teachers and the class, it is possible, with the help of any multimedia, to disseminate knowledge at any place. They may fulfill the dearth of the teachers. A good number of students can be collected at a place and can be asked to listen to a particular programme. Multimedia is a good aid for teaching pronunciation. Students may listen to the experts in the field. Every now and then people with good oratorical skills are giving lectures on the multimedia.

There are three stages in a Multimedia lesson. They are: 1) Preparation 2) Listening 3) Follow up. The teacher should tell the pupils what they have to listen. He may give an appropriate introduction. Students must listen to the programme carefully. Afterwards, the teacher puts questions to find out how far they have comprehended the programme. Valuable Media programmes may be recorded and played back when desired. Senior students may be encouraged to listen to news broadcasts and other such programmes in English. This will enrich their knowledge of language and current affairs.

Sophisticated Aids

Multimedia Aids are audio-visual aids. Radio, Television, Video, Computer, Language Laboratory are visual aids. They have become very popular and also better advantages. They appeal to the eyes as well as ears. If they are put to best use they can be very good tools of instruction. Computers also provide the means to access online dictionaries, grammar and style checkers, and concordances. On the other hand, if we think of technology as providing enhanced learning experiences, then the implications are even greater; Technology is no longer simply contributing machinery or making authentic material or more resources available that teachers can use; it also provides learners with greater access to the target language. As a result, it has the potential to change where and when learning takes place. Furthermore, it can even shape how we view the nature of what it is that we teach.

Poetry can be taught with the help of a tape recorder with ease and delight. The record of a poem can be played and replayed; hearing the poem again and again, especially when it is a professional version, is to get at its beauties and meaning gradually. The students will learn to read a poem well only if they hear it well read or said. The professional rendering of a poem

played by the tape recorder will enable the students to appreciate the important of sound, inflection, stress, pause, intonation, etc, in poetry. The technique of teaching poetry with the help of multimedia has many possible variations. There is no one correct and definitive interpretation of a poem. It is the best therefore to make a clear and obvious decision as to what is important and try to stick to it. The rhythm must be clearly defined, pauses and stresses carefully marked. The teacher first of all reads the poem to the class, trying to give his very best performance.

A language laboratory is a room in which the students are isolated from each other by soundproof walls. Each room has the necessary equipment for practice by the students. The advantages of the set-up are that each student can practice speaking without disturbing others and without being disturbed by others and that whole class of students can simultaneously practice the oral-aural language skills. Language laboratories range from those with quite simple equipment to those with complicated equipment. There should be a number of soundproof booths, each fitted with a set of headphones connected to a microphone in front of the teacher. This arrangement enables the students to listen to the teacher and carry out his instructions, take down his dictation or answer his questions. Also, the teacher can speak direct to all students together and can play the recorded material for the benefit of all.

Many Multimedia come in handy as audio-visual aids. These can be used for playing records of fables, stories, plays, poems, etc., to the class. A portion of the recorded text may be played and necessary explanations given by the teacher. The text in full may be played again; simultaneously a detailed analysis of the text followed by questions put by the teacher to individual students may be attempted.

Advertisements

We generally think of advertisements as having only one purpose of helping the manufacturers to sell their products. But some advertisements can be excellent aids in teaching English. A good advertisement has two sterling qualities: 1) it attracts attention to itself, and 2) its slogan is short and striking enough to be remembered easily. Both these can help in learning the language. By displaying carefully-selected advertisements in English and encouraging the pupils to collect such advertisements the teacher can help them to learn many useful patterns embodied in the slogans. Sometimes an advertising slogan deliberately violates a grammatical rule or coins a new word, just to attract attention. Since such deviations and neologisms usually highlight an important syntactic or morphological rule of the language, these slogans can also be profitably exploited to fix the rule in the minds of the pupils.

However, whenever possible the teacher and the pupils should listen to the radio broadcasts and other recorded material and see English films and television programmes. Indeed,

for developing listening comprehension and improving pronunciation this multimedia seem almost indispensable.

How the Teacher Uses Multimedia

The teacher directs the learners to different booths to do practice in pronunciation, stress, intonation etc. The master will activate the master-tape and the learners will listen to the taped voice. After listening to the tape, the learner will imitate the native speaker's voice. There is a provision for the learner to record his pronunciations and compare it with the original and also make suitable corrections. The master is able to monitor the student and help him correct his pronunciation. There are variations in the tasks and also several improvements have been made in the system. Students can practice aloud simultaneously but individually they may be able to evaluate their own performance.

Conclusion

The high incidence of poorly qualified teachers only increases the waste of student time and public resources. Good teachers, good textbooks, record, tapes, tape recorders, language laboratories, television sets, cassettes, computers and other audio-visual aids are an indispensable condition for successful implementations of any scheme of teaching English as a second language in India. The main purpose of using multimedia technology in language teaching is to promote students' motivation and learning interest in the English language. In the non-native English speaking context, this can be a practical way to get them involved in the language learning.

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Portrayal of Women in Taslima Nasreen's *Lajja*

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Abstract

Women have been playing multiple roles, in all societies, as mothers, wives and sisters, governed by patriarchal society. In Indian society, the father or eldest male is head of the family. This head is reckoned through the male line and as such become vibrant with domestic issues especially in joint families. The objective of this paper is to explore the portrayal of women in the novel *Lajja* by Taslima Nasreen. The entire novel portrays the sufferings of female characters either because of religious fanaticism or by domestic supremacy of the males.

Introduction

A socio-cultural setup with the conventional perception on gender roles cast men as rational, strong, protective, and decisive beings thereby casting women as emotional (irrational), weak, nurturing, and submissive (Nayar 83-85). Therefore, women are in a way pushed to fit themselves in this frame, where in every sense they are inferior to men and lose their personal characteristics. Thus, women remain as mere object or property to men. Taslima Nasrin, because of her personal experience of childhood sexual abuse and the deteriorating status of women in Bangladesh, contributes significantly to the feminist deliberation. In all her writings, Nasrin gives evidences to feminist leanings as she delineates situations pertaining to subjugation and marginalization of women by men who have patriarchal attitude.

The female characters in the novel *Lajja*: Kironmoyee, Maya, and Shammima Begum are all constrained to conduct themselves as per the patriarchal norms, wherein Nasrin aims at highlighting the situation of women belonging to minority community of Hindus in Bangladesh, who had gone through a traumatic phase during the destruction of Babri Masjid in India. The double marginalization of women on religious grounds on the one hand and their gender identity on the other is an additional crucial aspect of this novel.

Taslima Nasrin exemplifies the woman who breaches the patriarchal code and is thus maltreated. To exemplify, “In 1993, a fundamentalist organization called Soldiers of Islam issued fatwa against her. Rather than supporting her, the government sided with the fundamentalists and confiscated her passport, asked her to cease writing and banned her book *Lajja* (*Shame*) in which she depicted atrocities committed by Muslim fundamentalists against Hindus” (Nasrin, “Dissident” 42). *Lajja* deals with more than a few feminist issues. In fact, Nasrin delineated the ways how patriarchal mindset challenges individuality and self-respect of women. In one of her interviews, she states, “everything she has written is for the oppressed women of Bangladesh.” She further stated, “She has wrung her heart out into her words” (Quigley, 24). One of the most important feminist issues that have been dealt in the novel is the treatment of women at the hands of various patriarchal institutions like family, society and state, headed by a patriarch who either looks down upon women or marginalizes them.

Kironmoyee as a mother is expected to be gentle, polite and considerate. Issues like her husband’s infertility, physical ordeals, and extreme hunger, are supposed to be accepted by her in order to keep the family intact: “Kironmoyee did not eat herself but kept Maya’s share of food for her” (*Lajja*, 100). A woman’s desires carry no significance when it comes to her family; she is expected to sacrifice to keep the pot boiling. Likewise, in case of Kironmoyee too “[h]er latest sacrifice involved selling a pair of her gold bangles to Dr. Haripada’s wife. After all, gold was not so valuable that it could not be sold if the need arose” (*Lajja* 113). Her desire to move to India to her relatives at the perilous hour (because of the aftermath of Babri Masjid demolition) remained unattended. All that she could do was secretly shed tears and behave submissively, which is referential of the patriarchal setup, where the family leader is a male, who is all-powerful and centralized. Such that, the female member, however, is tyrannized and is expected to behave according to an established patriarchal norm.

The assumption is that a woman has no identity of her own. She is dependent on the men of her family, be it her father, brother, husband or son, has been adequately exemplified in the novel. Sudhamoye, for instance, praises his wife Kironmoyee and daughter Maya by telling Maya: “You feed me, your mother massages my body, presses my temples... Will I get so much of love and care once I am well?” (*Lajja*, 146)

The patriarchal norms do not let women fulfil their aspirations, as for Kironmoyee she had to repress her deep inner cravings, which would eventually turn into virtual “deprivation” and thus become way of life. To quote from the text:

“When Sudhamoy’s friends came to visit, and they sat around talking, their shadows would sometimes fall on Kironmoyee’s lap, and almost involuntarily she would wish that those shadows were real. . . Kironmoyee’s physical cravings did not last very long. Her body soon became used to the deprivation” (*Lajja* 114).

Mostly, it is at the cost of the family that a woman is conditioned to subdue her desires and fit into the socio-cultural framework. Kironmoyee, therefore, spends her life as a “patriarchal woman,” “who has internalized the norms and values of patriarchy, which can be defined, in short,

as any culture that privileges men by promoting traditional gender roles” (Tyson 85). Thus, Nasrin portrays Kironmoyee as a polite, selfless and self-sacrificing wife and mother. As also she is submissive to the demands of her husband, son, for her main concern is only the well-being of her family, and her personal choices do not carry any significance. She takes her celibacy because of her husband’s genital mutilation as an existential given and never mentions this handicap as a major issue. She also submits to the demands made upon her by the collective atmosphere in Bangladesh as she quietly accepts a new identity with an assumed Muslim name San. Now, it is important to note that both, family and society conspire to marginalize women. Kironmoyee invests all her resources, monetary and mental, in keeping her family connected with no disputes. She gives a tough fight to her daughter’s abductors. Against her wish, she cooks beef to make her husband pleased and is even willing to accept her son’s Muslim girlfriend Parveen as her daughter-in-law. Her second act of contention manifests in her refusal to accept the financial help offered by her son after her husband has a paralytic attack, which apparently depicts her as a victim of patriarchy.

Furthermore, in *Lajja*, Nasrin shows how women are doubly jeopardized—based on sex and based on nationality, which is identical with religion. In Bangladesh, only Islam is synonymous with humaneness as only Muslims are considered as human beings. They are free to pray in the mosque, do what they want for their religion, wear Burkha, have a beard, wear a skullcap on their head, and to observe the rituals of their religion. Hindus are like their slaves and have to hide their identity more often than not. They cannot observe any religious rituals of their own and cannot practice anything signifying their religion. As an instance, Sudhamoy asked his wife to hide their identity as Hindu because they are scared of Muslims. To quote from the text: “Kiranmoyee had stopped using *sindur* in the parting in her hair and *loha* and *sankha* on her wrist as was expected of every married Hindu woman” (*Lajja* 97). At every step, Kironmoyee had to sacrifice and behave according to the imposed authority of the ruling class in Bangladesh. It highlights male version of the female world that is based on marginalization of women. It is ironical that the so-called People’s Republic of Bangladesh, which accords nationality to its people, eventually deprives the same fellow citizens of the basic fundamental rights due to orthodox religious considerations. The demolition of Babri Masjid in India led to the brutality and torture of Hindu families in Bangladesh, and particularly the women who were not only demeaned but also inhumanly brutalized, tortured and raped. Even the cruel treatment of Hindu men folks ultimately affected the lives of Hindu women more adversely as they were left to fend for themselves in the face of vindictive Muslim fanatics.

Any feminist writer would denounce treatment of women as objects of lust, physical and psychological violence. Nasrin does the same with tremendous vehemence as she depicts in *Lajja* how women are sexually harassed, abducted and subjected to many kinds of torture that may even end with their death. The novelist demonstrates how the abduction of Hindu girls has been common in Bangladesh and how the thugs do not have any kind of fear. Whenever they wished, they would abduct a woman and rape her brutally. That was the reason that most of the Hindus sent their daughters to India for their education and security. To quote an instance from the novel:

“Manju Rani Seal, a student in the ninth standard...was abducted at 8 p.m., on the evening of 4 December 1988 by Abdur Rahim and his goons. Her distraught family registered a case the next day at the Laksam police station. There is no trace of Manju Rani. Her abductors threatened Premanand Seal and his family, but the police took no action when informed. Hindu families in the area are now terrified of sending their daughters to school. . . In Parkumira village of Tala sub district in Satkhira, Rabindranath Ghosh’s young daughter, Chhanda, a third standard student. . . her School teacher abducted her with the help of some young hooligans. They took the terrified little girl to garden nearby and raped her... a case was filed...no one was arrested.” (*Lajja*,48-49).

Thus, the females as portrayed in the novel are nothing more than objects to be used by the male predators to satiate their lust. In an attempt to retaliate the Babri Masjid demolition in India, women’s bodies are defiled and desecrated, as they become extensions of the political entity called India for religious fundamentalists in Bangladesh. *Lajja*, depicts certain men ravishing young Hindu girls for their pleasure and insulting concerned Hindu families. The abduction of Maya as a child of six illustrates the same.

This incident terribly traumatizes the girl and has such a negative effect on the psyche of the girl child that she is not able to behave normally for two months. She would sleep fitfully and would wake up abruptly in the middle of the night. The family is never safe thereafter as they keep receiving threatening through unidentified extortion letters that aimed at kidnapping Maya again. However, when Maya grew up as a young girl of 19, the ominous day of 11th December 1992 came. A group of seven hooligans entered the house of Sudhamoy who had recently suffered paralysis and began to break the goods of the house. They were all about twenty-one years old. Two of them wore caps, *pajamas* and *Kurtas*.

Sudhamoy and Kiranmoye tried their level best but they could do nothing against seven hooligans who very quickly took Maya away. Maya was crying for help, but nobody came forward to help her because she was a Hindu girl and the abductors were Muslims. She only screamed to her mother for help saying: “Ma . . . please help me, Ma . . .” She fought with her captors as she was dragged away, looking back in pain and terror, hoping against hope that her mother would be able to save her” (*Lajja*, 148). This inhuman incident shattered all the hopes and dreams of Sudhamoy’s family. Being communists, the family did not believe in any religion whether Hindu or Muslim and humanity was the only religion for them. Because of it, they decide to leave for India.

Thus, one may observe how revengefulness virtually annihilates humaneness, which affects women most adversely. Suranjan reduces the Muslim girl to mere object of sexual desire with a view to avenge his sister’s rape by the Muslims.

When societal institutions like religion, state, family and society that should provide conducive and safe environment for people in general and women in particular irrespective of their religious backgrounds turn against them, the situation becomes extremely bad. The conduct of Suranjan is as much condemnable from a feminist perspective as Maya’s abduction as in both the cases, it is the woman who is demeaned, abused physically and psychologically. Whether it is the

persecution of the Hindus by Muslims, abduction of Maya or Suranjan's sexual violence with the Muslim girl, all of them fall in the category of inhumanness and violence. Viewing woman as good or bad is another instance of patriarchal mindset.

In the novel *Lajja* too, this characteristic becomes known, as there are women framed as good or bad by the patriarchal setup. One who happily accepts patriarchal norms and adapts in accordance with its demands is branded as 'good' as in case of Kironmoyee. At every stage in the novel, she is portrayed as an ideal wife who serves the family and makes all possible sacrifices to keep the family going.

Through the abovementioned discussion, an attempt has been made to analyze marginalization of women along with that of the religious minority as depicted in *Lajja*. Evidently, a protest novel, Nasrin situates it in the context of religious fanaticism that reared its ugly head in Bangladesh in the wake of the demolition of Babri Masjid in India in 1992. The representation of the female characters, their treatment at the hands of Muslim male fundamentalists as well as Hindu males at the level of family, society or religion/ nation, and the fate they eventually meet are some points of discussion, which make the text worth feminist analyses.

Thus, the anti-fundamentalism stance of the novel also encircles anti-patriarchal resistance wherein gender identity is privileged over religion particularly when Nasrin delineates the atrocities against women in the same way as religion (Islam) supersedes nationalism when it comes to the abuse of the religious minority (Hindus). Thus, the gender extremism and religious fundamentalism go hand in hand throughout the text subjecting the female characters like Maya to inhuman torture until she dies.

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Emerging Techniques in English Language Teaching

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Introduction

English occupies an important place in India today. In every sphere of life whether social, political, academic, cultural, economic, it holds significant value. It is the most widely spoken language in the world. There are millions of people using English as a second language. It is the second largest language of the world next to the Chinese language. It is the first language of many of the western countries and second language of most of all the Asian and African countries. Even today English is playing the most important role as the national link language for the purpose of inter-state correspondence and as the languages of trade and commerce between different parts of the country. English has greatly contributed to the growth of knowledge in India, particularly in the field of science and technology. Day by day English finds its place more imminent.

Aims of teaching English as a second language

Aims are very important in the teaching learning process. For teaching any subject to the learners, aims are to be fixed. It is important for an English teacher to know what he wants to achieve by teaching English. The knowledge of aims of teaching English will enable him to decide his methods and techniques.

Characteristics of teaching –learning process

Learning languages through the use of technology brings learners into contact with authentic language use. Student generated language is what is focused upon. Since it is understood that language learning is a non-linear process, there is no particular pre-set order to the language items that are learned, Language is emergent, dynamic and continuously evolving. It is influenced both by the topical focus and by the personal relationships that are developing. Cultivating students' language awareness is important. Much online work involves reading and writing: therefore, a good proportion of class time involves speaking and listening in the target language. A language is learned by using it.

Teacher-made Aids

In teaching, instructional aids play a vital role. They increase the individuals experience beyond what acquired through reading alone. They stimulate the imagination and develop pupils' power of observation. The instructional aids are classified into Teacher made aids and Mechanical aids according to their nature and usage. Teacher made aids are simple to use in the classroom without the assistance of electricity or any mechanical device.

Mechanical Aids

Mechanical aids are more effective than teacher-made aids. They make great impact in the minds of the listeners. It requires ample space and electricity. Some of the most important mechanical aids that can be utilized well in the classroom are over head projector, tape recorder, linguaphone records, radio, television, Internet etc.,

The blackboard is the tradition technique of the classroom. But today, of course this is the modern digital world so the technologies play a major role in teaching English. Let us see the uses of latest technologies one by one.

Overhead Projector

Over head projector is one of the important visual aid in the modern classroom. For a class containing a huge crowd, overhead projector is of great use. It needs transparent OHP sheets to project the things on a big screen.

In language teaching, it is a useful and more convenient way in place of using chalkboard. In case of chalkboard work, the teacher stands in front of it while writing and thus his writing on the board is obstructed from the view of the students. This drawback can be overcome in the case of overhead projector.

Tape Recorder

Tape recorder is a very useful type of audio aid. It can serve many useful purposes in the teaching of English. There are tapes available for good pronunciation, prose reading, poem recitation, stress, intonation etc. Tapes can be prepared with the personal interests and efforts of the teachers. The students may be asked to use those tapes. They can do so at home and also in the institution. It will improve their pronunciation. It can also help in listening to the native speakers of the language.

It can be also used for learning spelling of the words. In the class room, listening to certain spelling tapes will help the students to learn spelling of difficult words; especially the ear-minded children get help, in this connection. It is a very useful for self-examination, self criticism and self education. A learner can speak and record his problems with language. Thus tape recorder functions as an important audio aid.

Liguaphone Records

This is a very useful audio in teaching English. Generally it is an expensive aid but it is of greater advantage in the classroom situations. There are records available on well known speeches. Listening to this type of records can imbibe speech abilities among the students.

It is a kind of gramophone designed especially for pronunciation practice, correcting speech disorders and teaching sounds and sound combinations. Even the teachers can benefit considerably from linguaphone records because they can listen to the sounds of the native speakers of English. The students can take the help of linguaphone record and improve their own pronunciation.

Radio

In these days, Radio is an important audio aid. The speaker is not visible but we can be heard. It can be used for listen to English news and other programme which are broadcasted on the radio. The speaker in Radio explains the topic with proper accent, pronunciation, punctuation and modulation of voice to make narration effective. With the help of radio, listening ability and speaking ability of English can be improved.

Television

Television is an important aid in the teaching of English. It has been described as “The queen of audio visual aids”. Unlike radio; in addition to the sense of hearing it appeals to the sense of sight. There are two kinds of Educational television. They are:

1. **Open Circuit Television:** It is the usual type of telecast by commercial or non-commercial stations.
2. **Closed Circuit Television:** It is the selective telecasts which can be tuned in only by specially equipped receivers.

Advantages

1. A large number of students can be given information at a time.
2. Listening, speaking and understanding abilities of the learners can be improved.
3. It is expensive to use different types of A.V. aids by the teacher in the class room. The use of many aids may be telecasted on the television.
4. It is time saving. More of syllabus may be covered in less time.
5. The students who are not able to attend the class can watch and listen from their homes itself.

Power Point Presentation

Power Point Presentation is an emerging recent trend in the classroom teaching. As everything is computerized, teaching is not an exception. Power point presentation helps the teacher to attract the attention of the learners better than the traditional methods. In language teaching also Power point presentation effects well.

While preparing sliders for Power point presentation, the teacher has to select appropriate effective backgrounds, text colors, and designs etc which should not in any way distract or divert the attention but attract the learners. The main points and titles should be written hierarchically in the slides in sequence. The teacher has to present hem with the help of over head projector and explain orally. There may be pictures related to the subjects.

Computer Assisted Language Learning (CAI)

Computer Assisted Language Learning is an advanced technology in the teaching learning process of any subject including English. Computer Assisted instruction is an improved version of programmed learning. Now a days, computers are integral and inseparable part of education process. In Computer Assisted instruction, the computer provides instruction directly to the student and allows him to interact with it through the lessons programmed in the system. The computer puts questions and expects the students to respond. The computer provides instant feedback to the student on the basis of his response. Computer, therefore, acts as a teacher to the student in this respect.

There are many kinds of exercises and practices provide by computer in teaching various aspects-grammar, sentence pattern, spelling, vocabulary etc. The student has to proceed by answering the questions that are put by computers.

Internet

Internet is the easily available universal library for everyone. It has to be utilized well by the students in order to gain a lot from it. The teachers should help them in this regard. They have to train them how to use internet and identify right websites.

There are various websites offer valuable materials regarding English Language Learning. There are foreign commercial websites, and academic websites provided by many universities for easy to access to everyone on free of cost. There are various types of networks such as Yahoo, Google etc. These websites provide not only text materials but also sound tracks. One can listen to these sound tracks using earphones to develop their English accent, stress, intonation, stylish, pronunciation as like that of the native speakers. The website of BBC, CNN etc and eminent universities provide English speeches that one can download and listen.

Blogs

One rich source of language texts are blogs, which can be thought of as online diaries or journals. The word comes from the combination of 'web'+ 'log'. Blogs can be private and controlled with passwords, or public, depending on the desire of the author. Most blogs allow for visitors to post comments. Since blogs are written by people remarking on their travels, daily life, current events, etc. they are a rich source of authentic material for reading, discussion and study. Blogs are available in many languages and are often created as an open source, which makes them searchable via any browser and search engine. Some blogs are specifically devoted to the author's language learning process or his or her experience in teaching a language. Searching on the web for 'language learning blogs' will yield some interesting sites. Students can also be encouraged to create and write their own blogs as a regular assignment or ongoing reflective activity. In this way, they are not always writing only for the teacher. Since blog entries are chronologically ordered, students and teacher can create a progressive archive of student work.

You Tube

You tube is a website where one can watch and share videos. Most You Tube Videos are available to anyone who has a high-speed connection to the Internet. The range of topics is vast, including actual videos from classrooms, lectures, and small vignettes from everyday life.

Wikis

A wiki is a quick way of being able to create and edit web-documents. Wikis are very useful in collaborative writing tasks, and they are very good for highlighting and observing the process of writing. A good wiki-tool will keep track of authorship of the different versions/parts of the document that the students are creating. In this way the teacher can have a record of the students' writing as a process. The other concept associated with wikis is wabi-sabi. It refers to things always being changeable-never finished, never perfect. Wikipedia is a shared online encyclopedia. What makes it unique is that anyone can contribute information on a topic, so the information is always being updated.

Electronic Chatting

Electronic Chatting is a synchronous activity. At least two people must be online simultaneously in order to chat. While the great majority of chats are in writing, there is also a fast-growing number that also offer voice or video communication. Skype is perhaps the best known example. It allows for real spoken communication across countries and continents. It could be also be used locally, of course. For example the teacher might have students conduct an interview of a local celebrity, using the target language.

Conclusion

The teacher seeks to provide students with access to authentic language. The language should be used in interaction with others and in relation to knowledge creation. Learning to use

technology to support one's language learning is also important because it makes students more autonomous learners.

Technology is always evolving, and new forms of connection are constantly being developed. Nonetheless there is no doubt that technology will have an increasing presence in education.

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Contemporary Issues in Diaspora Literature

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Abstract

Today diaspora has been made easier due to scientific advancement. The theme of isolation and cultural difference have become the matter of past. As people settle in foreign land, there happens cultural interaction among themselves and it results in multicultural societies. This paper deals with these issues. The authors conclude that the modern diaspora which is differed from old diaspora, is the diaspora of globalization.

Keywords: Diaspora, Multiculturalism, Immigration

Diaspora literature plays a vital role in modern English fiction. In the technological era, multiculturalism in diaspora literature is a significant one. The term 'Multiculturalism' can be defined as 'Global Phenomenon' because it has exceeded a large number of nations and countries. In the present era, Multiculturalism is helpful to describe 'world culture'. What is world culture?

According to ULF Hannerz, now there is a world culture. He gives a flexible meaning to culture:

"There is now a world culture, but we had better make sure we understand what this means: not a replication of uniformity but an organization of diversity, an increasing interconnectedness of varied local cultures, as well as a development of cultures without a clear anchorage in any one territory. And to this interconnected diversity people can relate in different ways". (Hannerz 106)

The term 'Multicultural' comprises diasporas; cultural minorities and first – nation people. In the past, the immigrants those who settled in the host land were torn between two cultures. They were torn not only between two geographical boundaries but also different cultures in the new land. Earlier the central theme of diasporic literature was alienation and adjustment of the individual in the host land. Now the scenario has totally changed. Today diaspora has been made easier due to scientific advancement. The theme of isolation and cultural difference have become the matter of past. Now – a – days, the migrants find the way between two or more cultural environments in the new land.

The term 'multiculturalism' describes the existence, acceptance of the alien land and new culture or promotion of various cultural traditions within a single rule. Usually, it is considered in terms of the culture mingled with an ethnic group. This will happen when two or more different cultures mingled together. For example French Canada and English Canada. When people immigrate to the alien land, they have to face different cultural environments and traditions.

In the twenty first century, diaspora is made by people not by compulsion but willingly due to economic prosperity and academic purpose around the world. For example, Australia. The United States, United Kingdom and many other countries. Immigrants those who settle in these countries have to face. various cultures and traditions and these result in multiculturalism.

As people settle in foreign land, there happens cultural interaction among themselves and it results in multicultural societies.

The modern diasporic writers reflect multicultural ethos and transformation in their writings successfully and beautifully. Moreover, they have shown a deep understanding of socio cultural and economic realities into their works. What the most important thing is the diasporic writers make effort to create a new form of cultural identity. Now – a – days, most of the people immigrate to foreign countries and settle down there. So they have to face multiculturalism in the host land. In the new land, people have different cultures speak various languages, and follow different religions. The immigrants have to face all these things in the alien land.

Unlike old diaspora, in modern diaspora, people accept multiculturalism and follow these things willingly. Multicultural writing is pragmatic today.

The twenty first century is considered as the transcultural networks. In modern times, people who immigrate to alien land is no longer considered as exile. As cultures and traditions get transformed, immigrants feel detached from the sweet memories of native land and past times.

Stuart Hall most effectively sums up this point as follows:

“Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference. It is because this New World is constituted for us as place, a narrative of displacement that gives rise so profoundly to a certain imaginary plenitude, recreating the endless desire to return to the lost origins. And yet, this ‘return to the beginning’ is like the imaginary in Lacan – it can neither be fulfilled nor required, and hence it is the beginning of the symbolic, of representation, in the infinitely renewable source of desire, memory, myth, search, discovery ...” (Hall 235 - 6).

However, immigration is not happy journey to most of the diasporic writers. They are torn between two cultures. In their writing, one can see the diasporic features like identity crisis, yearning for homeland, The sense of ‘otherness’, racial discrimination and nostalgia and these things are described in diaspora literature in detailed manner.

Salman Rushdie feels a sense of nostalgia for native land. He is far away from India and he feels India as an imaginary home land. In one of his essays entitled Imaginary Homeland, Salman Rushdie writes

“It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back even at the risk of being mutated into pillars of salt. But if we do look back, we must also do so in the knowledge – which gives rise to profound uncertainties – that our physical alienation means we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, India’s of the mind” (Rushdie 76).

Cultural globalization which is noteworthy in the present era, is the processes of hybridization and it is the center of our attention. Culture is the only area that needs no differentiations. Cultural boundaries can be defined along like race, ethnicity, religion, nationality and gender which are unstable.

“Cultural differences are so entrenched in our system that everywhere we find indrawn territorial lines based on culture or its differences, so that true national frontiers are not determined by mountains and rivers, but rather by language, the customs, the memories, all that distinguishes one nation from another”. (Hobsbawm 98).

The notion of cultural identity refers to sentiments associated to home, community and belonging. Cultural identity involves acceptance of similarity and difference from oneself to others. The study of cultural identities analyzes issues like the interpretation of fact and fiction expressed through the narrator’s live experiences in writings. According to the shifting locations and multiple existences diaspora writers represent self-interpretations of cultural identities. These identities are associated with misbehavior and rejection of national, religious, racial and gender identification. This prejudice is a process of literary self – creation.

Cultural conflicts have dominated all literatures. Diasporic culture is divided and shows difference. These gaps can be filled only through the socio – cultural assimilation. Therefore Edward Said states that cultures in exile treat plurality of vision and this is good for diasporic cultures too. Such a plurality of vision

“gives rise to an awareness of simultaneous dimensions actually acquiring together contrapuntally.”(Said 172)

He mentions that in the absence of any particular culture, the presence of many cultures within the diasporic culture are noticed. This kind of multiculturalism within the diaspora treats the issue of identity as an illusion.

Generally, migration leads a man to multiculturalism. As people settle in foreign land, they have chance to see different people and their cultures. A migrant has to accept these things in the new land. The twenty first century is the age of globalization. In the context of globalization, diaspora is changed fully. In the present era, the geographical boundaries which exist between counties have almost disappeared. So in diaspora various cultures amalgamate into multiculturalism.

In the present era, the term multiculturalism is regarded as golden opportunity rather than a problem. It is seen as the only anchor for stable social and political formation. The world has shrunk due to technological advancement. Today travelling to other counties has been made easier and distances has become shorter. The new diaspora has emerged in recent times.

The modern diaspora which is differed from old diaspora, is the diaspora of globalization. Its members live happily both in the adopted land and the host land simultaneously. They accept both cultures. According to them, there is no difference between homeland and adopted land. It is a kind of multiculturalism taking nourishment from both the native as well as the adopted land.

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Post-Colonial Concerns in Bapsi Sidhwa's *Ice Candy Man*

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The phenomenon of colonialism has had a major influence in shaping the lives of three-quarters of the people living in the world. The influence extends not just to the political and economic sphere but to the cultural as well. The impact is perhaps best expressed by the art and literature produced in the erstwhile colonies. Bill Ashcroft et al in *The Empire Writers Rack* (1989) uses the term postcolonial to “cover all the culture affected by the imperial process from the moment of colonization to the present day” (p.2). Consequently, according to this definition, the literature written in the colonized countries from the moment of colonization till the present day can be termed as postcolonial literature. The literature of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries and Sri Lanka are all postcolonial literatures. Technically the literature of U.S.A. should also be placed in this category, but because of its current position of power, and the neo-colonizing role it has played its postcolonial nature has not been generally recognized. Bill Ashcroft et al observe that what makes each of these literatures distinctly postcolonial is that “they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre.”

However an important point to be remembered is that the term post-colonial is also used for denoting a perspective or a theory—meaning a post-colonial perspective or a postcolonial reading of a text which is not necessarily produced or written in the erstwhile colonies.

The colonizer devalues the culture, literature, history etc. of the colonized. A postcolonial writer can counter this process by giving an alternate version of history. Chinua Achebe in *Things Fall Apart* counters the European notions of African history by writing an alternate history highlighting the African culture. Bapsi Sidhwa in the *Ice-Candy-Man* rewrites history to undercut not only the British but also the Indian version of the history of the vast South sub-continent.

Bapsi Sidhwa writes an alternate history to counter the British and Indian view of the history of

the Indian subcontinent.

Sidhwa's re-writing of history is far more complex than it appears to be, since she is re-writing history not just from the Pakistan point of view but also from the Parsi point of view. In order to highlight the Parsi dilemma at the time of the Partition she goes back thirteen hundred years to the significant moment in Parsi history, when they "were kicked out of Persia by the Arabs" and "sailed to India" (37). After waiting for four days on the Indian coast they were visited by the Grand *Vazir*, with a glass of milk filled to the brim, symbolizing that his land was full and prosperous and in no need of "outsiders with a different religion and alien ways to disturb the harmony" (38). However the Parsi forefathers, intelligently, "stirred a teaspoon of sugar into the milk and sent it back" (39), symbolizing that the Parsis "would get absorbed into his country like sugar in the milk... And with their decency and industry sweeten the lives of his subjects" (39). In her fictional account however Bapsi Sidhwa highlights the dilemma the Parsis have faced over the centuries i.e. the dilemma of assimilating themselves into an alien culture and risking the loss of their identity.

The impending Partition of the country, as depicted in the novel, might prove that all the efforts the Parsis have made over the centuries to assimilate themselves into Indian culture are futile since the community all of a sudden faces the threat of extinction in the wake of the Partition. Thirteen hundred years ago the Parsis had tried to accept Indian culture with all its diversities, but now at the moment of Partition they might be forced to take sides with one of the dominant religious communities in India-Hindus, Muslims or Sikhs. Thus Sidhwa undercuts the received historical view that the Parsis were totally indifferent to the partition of the country. Instead of indifference the Parsis had a complex attitude towards Partition, as brought out in the main-hall meeting in the Fire Temple. Colonel Bharucha, the president of the community in Lahore, argues that the Parsis should shun the anti-colonial movement and stick to their long standing stance of loyalty to the British Empire. He warns the Parsis that once they get *Swaraj*. "Hindus, Muslims and even the Sikhs are going to jockey for power and if you jokers jump into the middle you'll be mingled into chutney!" (*Ice-Candy-Man* p.36).

However Dr. Moody points out that it is not so simple. The Parsis cannot remain uninvolved and will have to take a stance otherwise, "our neighbours will think that we are betraying them and siding with the English" (p.37). Thus, however leads to a further complication, as voiced by a fellow Parsi, when he asks. "Which of your neighbors are you going to betray? Hindu? Muslim? Sikhs?" (p.37). This remark brings to the foreground the bitter fact that even after thirteen hundred years the Parsis feel alienated in the subcontinent. Their alienation from all the major communities in India ultimately forces them to support "whoever rules Lahore" (p.34). Col. Bharucha suggests, "Let whoever wishes to rule! Hindu, Muslim, Sikh, Christian. We will abide by the rule of the land" (p.39). Thus Sidhwa by giving voice to the marginalized Parsis demonstrates that their choice of remaining neutral in the context of the Partition was not out of indifference but forced upon them by a complex historical process. Sidhwa, rewrites history not only from the Parsi point of view but also from the Pakistani point of view. In an interview with David Montenegro, she clearly states this agenda.

The main motivation grew out of my reading of a good deal of literature on the Partition of India and Pakistan... what has been written has been written by the British and Indians. Naturally they reflect their bias. And they have I felt after I'd researched the book, been unfair to the Pakistanis. As a writer as a human being, one just does not tolerate injustice. I felt whatever little I could do to correct an injustice I would like to do. I have just let facts speak for themselves, and through my research I found out what the facts were.

(*Points of Departure* p.36)

The counter the British and Indian versions of the Partition, Sidhwa in the *Ice-Candy-Man* not only tries to resurrect the image of Jinnah but also demystifies the image of Gandhi and Nehru. Jinnah in the novel is highlighted as an “ambassador of Hindu, Muslim unity” (p.160). “Today forty years later, in films of Gandhi’s and Mountbatten’s times, in bookd by British and Indian scholars, Jinnah who for a decade was known as an ‘ambassador of Hindu-Muslim unity’, is caricatured and portrayed as a monster” (p.160). To substantiate this image of Jinnah, Sidhwa quotes the Indian poetess Sarojini Naidu.

The sublime image of Gandhi constructed by British and Indian historians is totally undercut when he is seen through the eyes of the seven years old narrator, Lenny. “He I Gandhi] is small, dark, shriveled, old. He looks just like Hari, our gardener, except he has a disgruntled, disgusted and irritable look, and no one’d dare pull off his dhoti! He wears only the loin cloth and his black and thin torso is naked” (*Ice-Candy- Man* p.86). Unlike most of the Indian historians who credit Gandhi for single handedly ousting the British from India, in the *Ice-Candy-Man* Sidhwa reduces him to the role of an eccentric dietician, who advises every woman to “flush” (p.87) their systems with enemas. According to the masseur Gandhi “is a politician” and “it’s his business to suit his tongue to the moment” (p.91). Similarly Nehru is a shrewd politician who in spite of all the efforts of Jinnah “will walk off with the lion’s share” (p.131). Nehru according to the *Ice-Candy-Man* is “a sly one... He’s got Mountbatten eating out of his one hand and the English’s wife out of his other what not... . He’s the one to watch!” (p.131).

Even though Sidhwa tries to depict the atrocities committed by Hindu, Muslim, and Sikhs without partiality, being a Pakistani writer she makes it obvious that her sympathies are with the Muslim victims. Not only is the Sikhs’ attack on Muslim villages in Punjab described vividly, but also it is seen through the eyes of the Muslim child Ranna, which shifts the reader’s sympathy towards the Muslims. In an interview Sidhwa observes, “the Sikhs perpetrated the much greater brutality—they wanted Punjab to be divided. A peasant is rooted in his soil. The only way to uproot him was to kill him or scare him out of his wits” (Montenegro 50-1)

Thus we see that Sidhwa not only shifts the blame of the Partition on to the Indian leaders, but, also makes the reader sympathise with the Muslim victims of the Partition by accentuating the violence inflicted upon the Muslims by the Sikhs.

Sidhwa quotes various Urdu poets in her narrative to highlight Muslim culture. In fact the

novel opens with Iqbal's poem "Complaint to God" (1). At the beginning of chapter 13 the quote from Iqbal's poetry is a good example of the poet's anti-colonial subjectivity.

The times have changed, the world has changed its mind
The European's mystery is erased.
The secret of his conjuring tricks is known:
The Frankish wizard stands and looks amazed
(*Ice-Candy-Man* p. III)

Iqbal demystifies the notion of the Whites as a superior race by exposing the secret of its "conjuring tricks." At the same time Sidhwa undercuts the British notion of civilizing the Asians when they are blamed for introducing polio and syphilis in India. Colonel Bharucha while investigating the polio ridden Lenny says: "If anyone's to blame, blame the British! There was no polio in India till they brought it here!" (Ibid, 16), and later Lenny's father points out that "there was no syphilis in India until the British came" (Ibid, 61).

So Bapsi Sidhwa through the *Ice-Candy-Man* has not only been successful in questioning the British and Indian versions of the subcontinent's history but has also provided an alternate version of history based on the prevalent dominant sociocultural milieu.

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Women Identity as Portrayed by Vijay Tendulkar's *Kamala*

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Abstract

Vijay Tendulkar is a well-known playwright in contemporary Indian theatre. He reminds us other playwrights such as Girish Karnad, Badal Sircar and Mohan Rakesh. His *Kamala* is a gyno-centric play focusing on a stereotypical confined life of an Indian woman. The play shows the radical changes in the life of a modern woman who always dreams to retain her status in Indian society. She seeks to rebel against all the oddities that she faces in her life. Undoubtedly *Kamala* is a gyno-centric play. He has a tremendous exposure to Marathi theatre from his childhood. He points out the contemporary socio-political issues through his plays. He seeks to portray the intricacies of human character, individual stress and tensions, and a web of the natural relationship between a husband and a wife. The focus of his writing is on the plight and predicament of women in the urban middle-class society.

Keywords: *Kamala*, Gyno-centric, Indian society Feminism, exploitation, subjugation.

Vijay Tendulkar is a versatile dramatist. In each of his plays he has touched different storm raising issues and has portrayed realistically the multifaceted problems of our Indian society. Though he has never acknowledged himself as a feminist writer his works are feministic in approach and all his female characters are treated with good understanding and compassion. Tendulkar's *Kamala* clearly pictures the status of Indian women revealing how marriage as a sacred institution enslaves women. The play is based on a real-life incident. Jaisingh Jadav is a representative of a staunch male chauvinistic society. He is a well-known journalist working as an Associate Editor.

Jaisingh Jadav buys *Kamala* in this auction not to help her or stop the flesh trading but rather he is keen in creating sizzling news to gain all fame and success in his career. He uses *Kamala* as an object for his publicity. He takes *Kamala* to the press conference where she is humiliated very badly. She is unable to answer any questions. It was a direct hit to her womanhood and chastity. His wife

Sarita is just a puppet in his hands. She does politely whatever her husband asks her to do without questioning. It is Kamala who opens her eyes to understand her real self. Virginia Woolf correctly mirrors the position of women in society. Imaginatively she is of the highest importance; practically she is completely insignificant. She pervades poetry from cover to cover; she is all but absent from history. She dominates lives of kings and conquerors in fiction; in fact she was the slave of any boy whose parents forced a ring upon her finger and in real life she could hardly read, could scarcely spell, and was the property of her husband.

Sarita is a representative of educated Indian women who are caught in the shackles of marriage and suppressed and oppressed in this holy institution. She is responsible for her own pathetic condition as she was very much keen in satisfying the matrimonial responsibility assigned to her. “How much did he buy you for?” This innocent question of Kamala compelled her to think of her own self. She says:

“I was asleep, I was unconscious even when I was awake.
Kamala woke me up..... Kamala showed me everything.
I saw the man I thought my partner was the master of a slave.
I have no rights at all in this house.....slaves don't have rights,
do Kakasaheb?... Dance to their master's whim.
Laugh, when he says laugh. Cry, when he says, cry....
when he says lie on the bed –they...” (46).

Sarita finds herself as a slave who was used as an object for his domestic, sexual and social comforts. What a bourgeois woman gain from marriage in the words of Simone De Beauvoir is “a gilded mediocrity lacking ambition and passion, aimless days indefinitely repeated, life that slips – away gently towards death without questioning its purpose.” Women pay for their happiness at the cost of their freedom and Simone de Beauvoir emphasized that such a sacrifice on their part of a woman is too high for any one because the kind of self-contentment, serenity and security that marriage offers woman drains her soul of its capacity for greatness: She shuts behind her the doors of her new home.

When she was a girl, the whole countryside was her homeland; the forest was hers. Now she is confined to a restricted space. Generally, a woman's identity is defined by others in terms of her relationship with men that is as a daughter, as a wife, as a mother etc. The question “what a woman does” is never asked, but “who she belongs to” is always considered important as though she is a commodity which is for a sale. She does not have an identity of her own and she is always expected to dance to the tune of a man, whether her father, brother or husband. There are a set of rules and regulations for woman, how she has to behave as a wife but not for man as a husband.

Even Yajur Veda says that a wife, obedient to her husband, renowned, light-footed, eloquent in speech, sympathetic to the patients, attains to happiness when she lives peacefully with her husband, and nicely cooks the food highly efficacious, and grown through rain, conducive to our

physical growth, brought daily in use, and relished by our ancestors. Woman is always bound by restrictions imposed by the society. Jaisingh for instance doesn't care for his wife's existence.

Jaisingh is a rude heartless man who never cared women's feelings. It is very clear from the way he treated Sarita and used kamala for his need. He didn't feel bad the way Kamala was prosecuted in the press conference how she was made a laughing stock.

Everything was funny and part of the game for him and Kamala was a pawn which could be used and thrown out after the game is over. But Sarita was not prepared to send Kamala away she had taken her and her words seriously:

“Memsahab. If you won't misunderstand, I'll tell you.
The master bought you: he bought me, too...
so, memsahab; both of us must stay here like sisters.
We'll keep the master happy.....
the master will have children.
I'll bring them up. You keep the accounts and run the house...
Fifteen days of the month, you sleep with the master;
the other fifteen, I'll sleep with him”. (35)

Though it's very shocking that Sarita had given her consent to Kamala. It's very clear that Jaisingh's inhuman actions have made Sarita to equate her with Kamala and he is the master. When Sarita opposes him for sending Kamala to an orphanage he shouts that, it is I who take decisions in this house and no one else. Sarita after an introspection of her life wants to assert her will for the very first time. She denies accompanying her husband to a party. She tells her uncle that she would like to hold a press conference and reveal the true nature of the great journalist Jaisingh says that this man's a great advocate of freedom. And he brings home a slave and exploits her.

He doesn't consider a slave a human being just a useful object. Listen to the story of how he bought the slave Kamala and made use of her. The other slave he got free -not just free - the slave's father shelled out the money - a big sum. Sarita's uncle Kakasaheb tries to comfort her by telling that all men are like Jaisingh and even he had treated his wife badly so its wrong to think that her husband is a bad man. Aman is always too proud of his achievements. Sudhir Kakar views that superego, the moral agency is weakly differentiated and insufficiently idealized in Indians. Whereas in the West, an individual's behavior is constantly regulated by the proscriptions of the Super ego, in a Hindu it is regulated by what he calls Communal conscience. He explains that Communal conscience which comprises family and jati norms is a social rather than an individual formation, it is not 'inside' the psyche.

In other words, instead of having one internal sentinel an Indian relies on many external 'Watchmen' to patrol his activities and especially his relationships in all social hierarchies. As Clare says if I fail, no one will say, “She doesn't have what it takes.” They will say, “Women don't have what it takes.” Her uncle suggests her to follow her husband if she has to save her marriage. Writing in the 1950's Simone de Beauvoir writes that, “Marriage incites man to a capricious imperialism”.

Man wants to dominate woman its universal and our traditional marriage provides ample opportunities for this. Husband wants his wife to be patient, all suffering, ever faithful, and ever-pure wife. If she fails in any of these, then as a husband he forces violence on her to tame like an animal. In the mouth of Sarita, Tendulkar wishes a change:

“Those who do manly things should be equal to men.
Those who don’t are women. And there will be some
among them who have beards and moustaches too...” (47)

Mira Kumary states that the source of inconsistency lay with society itself and not with the individual woman analyzed in her study. According to her, the remedy for the solution is not in individual therapy but rather in social reconstruction. “The fault is with the actively cruel social environment, not with her. Sarita takes a journey what Elaine Showalter calls the “Female phase” which is of self-discovery, a turning inward freed from the dependence of opposition, a search for identity. Now she declares in a masterly determination that a day will come, when I will stop being a slave. I’ll no longer be an object to be used and thrown away. I will do what I wish, and no one will rule over me. Sarita is ready to face the reality with her changed attitude. She is optimistic in her perspective.

It can be noted by the words of Virginia Woolf: There is no gate, no lock, no bolt that you can set upon the freedom of mind. Kamala is not only a tale of slavery but also about the quest of selfhood and gender equality. It even tries to redefine the concept of manhood. Real story of a journalist who purchased the woman from the rural sex industry which shows the involvement of police and politics in this trade. Sarita’s sacrifice in a domestic world finally leads her to become an able modern woman, strong willed, optimistic and free. The play is a dramatic exposition of the latent violence, treachery, sexuality, and immorality that characterize contemporary gender politics of Indian society.

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**Portraits of the South: Zora Neale Hurston's
*Politics Of Place***

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Abstract

Fiction, as Eudora Welty reminds us in her celebrated work *Place in Fiction*, requires the creation of a sense of place that renders a drama real enough to gain the reader's complicity. Welty's observation could be applied to the works of Zora Neale Hurston and her critics, both contemporary and present-day, were it not for one major complication-the role that politics played in the production, circulation, and consumption of African American fiction during the Harlem Renaissance and the role it plays today. Hurston's Janie is as subject to circumstances as much in motion as they, but bears with her a brooding power of inevitable development. The more she is threatened, the more resourceful she becomes. The more she is deprived, the more self-sufficient she becomes. When we look at the politics of Hurston's writing we see the problem in Welty's graceful argument.

Keywords: Zora Neale Hurston, *Politics Of Place*, Racism, Materialism, Self-realization, , Civilize, Psychology, Monolithic.

At first sight, the politics with which Hurston and her critics had to contend seems simple enough. For many black writers in Hurston's time, the prevailing sense of the South was framed by the horrors of racism and the flight from those horrors. For them, representing the South outside that frame seemed at best beside the point and at worst possibly harmful to the struggle against racism. For other black writers, and especially for Hurston, that framing of the South and its people impoverished the depiction of both. It meant portraying black southerners without life, culture, or opportunity, and therefore without complexity. Hurston's sense of place is so vivid and so full of human complication that, paradoxically, it has prevented many readers from entering into her work, precisely because so much rides on how the South is depicted.

Among Hurston's readers, Richard Wright is perhaps the most influential. In his now well-known essay "*Between Laughter and Tears*," Wright accused Hurston of having no interest in serious fiction. He claimed that *Their Eyes Were Watching God* had no "basic idea or theme that lends itself to significant interpretation," and that its prose. For Wright, Hurston may have managed to capture "psychological movements of the Negro folk-mind in their pure simplicity, but that's as far as it goes."

A first approximation of Wright's and Hurston's contrasting portraits of the South can be seen in the epigraphs. Wright's observations are haunted by a sense of despair, a sense that black life has somehow been stripped of emotional depth, Hurston's observations are brightly colored. If black people's emotions were naked and nakedly arrived at, this was part of the frontier spirit in which those people found themselves at that time. Hurston thus historicizes black feeling. Wright's black southerner, by contrast, lacks the feelings perhaps, Wright suggests, even the capacity for feelings that fundamentally define humanity itself. This, in Wright's view, was one of the tragic legacies of the racist oppression and apartheid that characterized the American South.

Both systems of oppression were violent, economically discriminatory, and segregated. Both regions challenged blacks to find safe spaces in which to live, where the impact of racism might be softened. But people believed then and believe today that the North allowed black people breathing room in a way that the South did not. The myth that the South provided few or no educational opportunities for black people, that police and courts oppressed them more harshly than in the North, that economic success was rarely if ever possible, that segregation was more rigid, persists in the minds of many Americans, white and black, even today. Although other writers Jean Toomer and Sterling Brown, for example painted a more complex picture of the South, one in which black people could forge a personal and cultural identity even against terrible odds, the myth of a monolithic South remains. Black migrants to the North soon learned that they would not find there the promised land of their dreams, but they made allowances for their new home while harbouring conflicting visions of the South, a place that was both home and dangerous.

Hurston and Wright both knew that racial discrimination was just as debilitating in the North as in the South. But Hurston rejected the notion that black people were defined by the conditions of their existence in either place, while Wright saw the South as a place where violence defined every aspect of black life.

Wright, like many intellectuals of the 1920s and '30s, viewed black southerners with ambivalence. Even if black culture creatively, one sees in the work of black intellectuals like Wright doubts the equality of the "Negro farthest down" with the educated and cosmopolitan elite. Many black writers and intellectuals privately harboured the belief that "the Negroes farthest down" brought violence on themselves by being immoral and uncivilized. The moral and well-behaved poor were candidates for moral and social uplift, for educational opportunities and protection from economic exploitation. The immoral and uncivilized poor were to be condemned or ignored; they were a source of shame to be hidden from view, if possible. Even as they fought bitterly against

white racism, black artist and intellectuals blamed the black masses for not doing more to “civilize” themselves.

This deep sense of doubt and shame about blackness could not be completely eradicated by tributes to the greatness of the African past or the creativity of black folk. Toomer wrote a lyrical masterpiece based on he saw and heard in the cane fields of Georgia, where he taught school for three months, but as an adult he fled so far from folk spiritually that he became a follower of a Russian holy man. Marcus Garvey’s celebration of dark skin and of Africa did not prevent his newspapers from advertising skin-lighteners.

The ambivalence of black intellectuals is understandable if we acknowledge the impact of racism on oppressed people, an acknowledgment that most black scholars and intellectuals have been unwilling to make. Hurston and her fellow African American writers worked in an intellectual and political climate in which people of African heritage were still regarded as naturally inferior. Hurston’s Janie is as subject to circumstances as much in motion as they but bears with her a brooding power of inevitable development. The more she is threatened, the more resourceful she becomes. The more she is deprived, the more self-sufficient she becomes. That inner stability and outer indomitability mark her off from anything that has gone before; these traits will not appear again before Alice Walker’s *Meridian* in the 1970s. The confinement of this phenomenon to women’s hands is perhaps telling itself, showing the capacity to bear not just children, or the continuance of life, but to bear life itself. It is a rare phenomenon, even among women.

The story of Janie Crawford in *Their Eyes Were Watching God* (1937) is the record of black development from materialism and passivity (her grandmother’s belief that money and/or white patronage are the essence of a good life) to self-respect, self-reliance, and (qualified) self-realization. The difficulty of getting a bead on that self is severe enough. Hurston renders the stock scene of racial discovery with rare delicacy, complexity, and resonance. Not social prejudice or personal meanness but affection leads to Janie’s discovery that she is black. Without distinction, along with the white children of the family her grandmother works for, she has lived and played and been naughty and gotten; and in that spirit she is included in a photograph of the group. She looks for herself in the picture and where she is supposed to be sees only “a real dark little girl with long hair,” whom she does not recognize. “Where is me?,” “Ah don’t see me,” she complains. She has taken the image, perhaps the imprint, of her white companions. Stories must be full of human interest, short and simple words.

Even so, Hurston’s South remained personal. It was about family and friends, acceptable and unacceptable characters, love and hate, values and norms, social rewards and social punishments, spiritual strength and material practicality. Finally, it was about making sense of a world dominated by Jim Crow while trying to live a normal life. Conversely, Richard Wright depicted South and North abstractly; they were grounded in the general fact of racist discrimination rather than in the relationships that anchor human society.

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An Oikopoetic Reading in Wole Soyinka's *The Lion and The Jewel*

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Oikopoetics is poetics of the Oikos which to the Greek meant habitant comprising the spirits, humans and culture peculiar to it. The 'Oikos' in a work of literature is namely, a poem, play or novel that revolves around the chief character or the protagonist of the work. A typical oikos is a sequence in which the humans, natural and cultural phenomena stand in an integrated relation. Speaking historically, three types of oikoses have been shaped in all poetry: Integrative, Hierarchic and Anarchic.

Integrative Oikos

This type integrates the nature, culture, sacred and the humans in complex kinship as a family of kith and kin. This kin-like oikos of primal societies allows freedom with responsibility. The duties, obligations and rights tie up the people, spirits and nature together quite complicated. The relationship power of the familial oikos is both horizontal and vertical; both the love and authority are normative. Black Elk, the chieftain of an American Indian Tribe summed up this complicated bond as, "The two-legged and four-legged lived like kith and kin".

This integrative oikos affirms its kin relation in ritual. In fact, there was hardly any distinction between ritual and art. If so it goes without saying that poetry was also ritual or part of ritual. Being ritual, poetry shared such features of ritual as society, repetition, identification and transformation.

Hierarchic Oikos

If a kin relationship disassociates both horizontally and vertically, political relationship is configured only vertically in hierarchical manner. In this political or hierarchical oikos the members stand by hierarchic relation, with sacred at the top, humans at the middle and nature at the bottom. By attributing supremacy to the sacred, distance between the humans and the sacred was adopted, confining the later to a special space deemed by holy.

Similarly, the human world is also imagined as hierarchically ordered one with the superior is the ruler and the inferior is ruled. The distance between these two is very clearly determined that when the ruler was confined to a special space, namely, the court or palace and the ruled one is at the space outside of it.

Anarchic Oikos

The anarchic oikos begins while the hierarchic oikos began to break up when the supremacy of the sacred became doubtful with an increased emphasis on rational systems and materialistic ideologies instead of religious doctrines. Rational scrutiny was necessary to determine the utilitarian value of the members of the oikos. In theistic society, the sacred was considered useful for certain purposes and invoked in ceremonies and customary practices. Nature on the other hand, was more easily usable. Humans were also looked upon as resources and assets.

In short, the new oikos was anarchic in spirit but economic in practice. It was rather a market with a shift from the political hierarchy to an economic negotiation. It was the reason that controlled the negotiation of the market. It helped to gather more knowledge about the sacred, nature and man and also in making out of strategies to exploit these to human advantage.

There is no single oikos in a work. Various oikoses can be drawn around the protagonist. The chief character is a man, for example, the hero of the story under study, and then the first oikos that would merit consideration could be hero himself, his family, his dwellings, the deity he worships and the spirits of his ancestors. If the hero is considered as a representative of his family, then he is the unit of that oikos which includes their family, streets, lands and their ancestors.

In *The Lion and The Jewel*, Soyinka presents us like satirically and examines the impact of modernism. The story was set in the village of Ilujinle. In this, the central character is Baroka, is the Bale or Chief of Yoruba. He is called as the lion and fox of the village, it is said by Sidi:

“I am more esteemed / Than Bale Baroka, / The Lion of Ilujinle.”

Baroka is considered as the only person who prevents to protect the culture Yoruba.

Because while Lakunle is trying to take Sidi with him by marrying her, Baroka says that, through this there will be stopped of continuation of their culture. A generation will be spoiled of not following Yoruba, as she follows the English system. She will follow the dress the customs of western culture. Baroka is mentioned as fox by Lakunle: “Is it for nothing he is called Fox?”

Lakunle, the English man and he is the teacher in the school and also who has the hobby of photography who took Sidi, the beauty of the village. The photo was published in the magazine. While Baroka saw the photo, he made a severe enquiry about the girl. As he heard about her and her relationship with the Englishman, he plans to stop their marriage. Baroka planned of preventing Sidi by marrying her. Though he is already married many his first wife Sadiku helped more in marrying her. Sidi was refused to marry, but she was made comfort by Sadiku. Then she accepted the proposal of Sadiku and married Baroka. Though he is sixty-two, he wanted Sidi because to prevent the culture. He is mentioned as womanizer in the village. But he didn't take care of it, because the culture he lives has polygamy and it's the identity and showing the power of a man in the culture.

In this the oikos of integrative is examined, as Baroka stood against the western implementation through Lakunle. Though he is old he didn't give his courage to leave Sidi to an

English man. As in the first oikos, he is the hero of the play who stood strong to protect his culture.

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The Voiceless Gender in *Tara*

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Abstract

While other discriminations like economic or social discriminations are present outside the home, gender discrimination is present outside and inside households. Patriarchal setup forces women to fuse their 'self' with that of a male member - be it the father, the husband, the brother or the son. Thus, the family becomes the cradle of gender discrimination. In India, the society begins gendering as soon as a child is born. The birth of a daughter is unwelcome but that of a son is celebrated. The boys are brought up bold and outgoing while the girls are expected to be at home and do chores. The father is the decision maker. The mother generally performs the 'home making'. She does not have the freedom to plan or decide anything. She either remains voiceless or is made voiceless throughout her life. This paper aims to analyse this disparity in *Tara*.

Tara depicts the natality inequality that is predominant in our society. Natality inequality can be seen not only India, but also in countries all over the world. Natality inequality refers to the occurrence of parents wanting their new born to be a boy rather than a girl. Prior to technological development, this yearning was only a wish. However, with the advancement of techniques to establish the gender of the foetus, sex-selective abortion has become widespread now (Sen). Though natality inequality refers to parents' 'wish' for a boy, the case of *Tara* too can be considered under this category. Here we see the case of snatching the rights of one child in favour of another simply because the former is a girl.

Tara's life is devastated by the decision made by her mother and grandfather. After birth the twins look like "two babies hugging each other" (CP 377). Though Dr. Thakkar warns the parents of the odds against survival, it has been decided to perform the surgery. Since there were three legs, they decided to take the risk of giving it to the boy. The surgery is done. However, nature itself could not tolerate the injustice. The third leg did not suit Chandan. It lasted on his body only for two days and it had to be amputated. Even though *Tara*'s mother knows what hardships a disabled girl would undergo in a society, she favours her son, Chandan. It shows the inherent yearning of having a baby boy rather than a girl. She says to Chandan about the limp:

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! (CP 349)

But still, she was ready to sacrifice the life of Tara in order to give the leg to Chandan. Soon she realized that it was “a grave mistake” (CP 378). They could have simply killed the girl child instead of robbing her off her legs.

The discrimination against Tara is multifaceted. First, Tara’s grandfather, the politician decides to give the leg to Chandan. A politician is the paramount symbol of patriarchy who always wants things to be done in his way. Tara’s grandfather might have thought of bringing up his grandchild into politics as his successor and hence could not imagine him limp. Alternatively, he might have wanted his male descendant to be perfect rather than female. Hence, he went to the extent of using his influence to get Dr. Thakkar three acres of prime land for his clinic.

Tara’s mother has her share in this. She could have saved Tara but, due to patriarchal societal set up, in spite of being a woman, she consents to rob Tara of her leg. After the surgery, she is so affectionate to Tara. She begs Roopa to be her best friend. She goes on to say if Roopa promised to be Tara’s best friend, Bharati would be grateful to Roopa and do whatever she wants in return. She in fact compels Roopa to promise her to be her best friend. However, one cannot resist the tendency to suspect her affection that ‘how would have she treated Tara if the surgery had worked well and the leg fitted Chandan? Would she have behaved the same in that situation?’ Whenever we see her affectionate talking, we are reminded of her share in the discrimination. As Jyothi Sharma reiterates this point, “what is actually a public display of attention on the part of the mother is actually a screen to shield her guilt”.

The third facet is Dr. Thakkar. He could have averted the surgery and saved Tara. But, he did not. After all, he is also part of patriarchy. Here a question arises naturally that whether he would perform the surgery if the situation were reverse. In Dr. Thakkar, we see a corrupt patriarch who deliberates himself to be godlike.

Patel, Tara’s father comes in the next dimension. After the meeting with Dr. Thakkar, Bharati informs him about the decision made by them about the surgery. He was not asked for any opinion and he did not dare to voice his protest strongly. He could not do anything. He neither protests nor comments boldly. Patel was afraid of the wealth of Bharati’s father, which actually means that he was afraid that he would lose inheritance (CP 344).

After his death, Bharati's father leaves his property to Chandan. He does not give anything to Tara, though both of them have equal rights to claim his wealth. As Jyothi sharma observes, "Male is the archetypal successor or prototype of cultural progeny".

The other sex is voiceless throughout this play. Tara often raises some issues but, amidst of the domineering patriarchal voices, she becomes voiceless. Tara *is killed* by social system, which controls the minds and actions of the people (Fareed). *Tara* is the story of every girl child born in our society (Manikrao).

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William Faulkner and His Narrative in Short Stories

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Abstract

William Faulkner was born near Oxford, Mississippi, in 1897. Faulkner's grandfather had been one of the wild characters of the south. Most readers and critics associate Faulkner with the South as automatically as they associate Thomas Hardy with Wessex, Robert Frost with New England, and W. B. Yeats with Ireland. Such an association can carry a pejorative weight in the sense that it might brand one a narrow regional writer. This accusation might have arisen in the case of Faulkner as he has dealt with the South in many of his fictional works. His short stories have an underlying unique pattern, which gives us better understanding and knowledge about them. This pattern is threefold with varying types. This paper proposes to analyse some of the stories of William Faulkner in which the point of encounter and the point of termination are present in narratively significant manner. Encounter in these stories logically and narratively leads to termination. But, whereas in the narrative pattern discussed so far termination leads on to initiation but initiation in these stories does not occur. And even if there is an appearance of initiation, it seems to be dubious or ambiguous. There seems to be enough potential in the protagonist to become an initiate after the encounter and termination. But, ultimately, it is doubtful whether the protagonist moves on to a new world or a new way of life.

Introduction

In "*Fox Hunt*" Faulkner has given a successful treatment of initiatory pattern. This story also is concerned with sexual triangle.

Harrison Blair is a wealthy man fond of hunting fox. He does not care about his wife in anyway. He is monomaniacal in his pursuit of the fox. Harrison Blair does not love his wife and is even contemptuous of her because she cannot ride well.

Mrs. Blair eventually turns to other men simply because her indifferent husband denies her attention. She first turns toward Allen, a wealthy Yale student. Likewise, Steve Gawtreys whom she loathes pursues her. The narrator indirectly states that Mrs. Blair is a fox. While Harrison is pursuing a fox to kill Gawtreys is pursuing Mrs. Blair (a fox) to seduce her.

The conventional line of encounter takes place at the very end where Mrs. Blair lets Gawtreys seduce her. When she comes to know that Allen has married a show girl, she, lets Gawtreys cuckold Harrison Blair:

... Projecting, trying to project himself, after the way of the young, toward that remote and inaccessible trying to encompass the rain and inarticulate instant of division and despair which, being young, was very like rage: rage at the lost woman, despair of the man in whose shape there walked the tragic and inescapable earth her ruin. 'She was trying', he said, and then he began to curse, savagely... (Collected Stories: 607).

Mrs. Blair's encounter with Gawtreys takes her to the termination of filial and familial norm. By her act of allowing Gawtreys to seduce her she is paving the way for estrangement with her husband. Mrs. Blair's act does away with faithfulness which is the bond between husband and wife.

Mrs. Blair gets "initiated" into disloyal sexual act by Gawtreys at the same time that Harrison Blair succeeds in killing the fox he has been pursuing. The fulfilment of his chase is also the moment of his being cuckolded. Desertion of care and faith and violation of the codes of married life can never be considered initiation or the consequence of initiation.

Faulkner presents in "*Victory*", as Nordenberg points out (1983:26) the nature of military establishment that may contribute to the fate of the lost generation.

The protagonist of the story, the Scotsman Alec Gray, is a Youngman in the battalion. One day during the parade the Sergeant-major scolded him for a bad turn out and put him in the penal battalion as punishment. This encounter seems initially to snap the military career of Gray because he could have been thrown out of army by the Sergeant-major. But he was only sent to the penal battalion. After the period of punishment, he returns to the battalion and proves his mettle as a soldier in the war. During the battle he kills his own Sergeant-major who was tossing bombs, and Gray was behind him while others were forwarding at a distance. Gray kills the Sergeant-major using his bayonet that pierced into the throat of the Sergeant-major. In the midst of heavy bomb-blowing Gray's act was unnoticed. After this he intrudes into the enemy's frontline as a lonely man and extirpates the camp of enemy with the support of his battalion which arrived a little later. Gray's encounter with the Sergeant-major can be considered the ladder for his success. At the end of the war he is given citation.

After the citation Gray comes out of the army. First, his military career is at an end. Another important point of termination in his life is his determination not to resume the ancestral trade. Thus, Gray's connection with his ancestral business of shipbuilding is once and for all terminated. He goes to London for a higher position:

HIS POSITION WAS WAITING. It was in an office. He had already had cards made: Captain Alec Gray. M.C., D.S.M., and on his return to London he joined the officers' Association, donating to the support of the widows and orphans (Collected Storie: 455).

Alec Gray seems to experience initiation like other protagonists but in a different form. Initiation may here be his exposure to war and the opportunity to prove his mettle as a soldier. He is promoted to the rank of Captain. But Gray's act of killing the Sergeant-major is not a normal act. It may be the spirit of vengeance. And vengeance is not a mark of initiation. After the war, when he is out of the army and comes to London, he finds things changed. His position is gone, and he cannot get one that will keep him up economically and socially. But he chooses to eke out a life of poverty but in arrogance.

Though he could have returned to his family in Scotland and continued the family trade, he does not go and instead sells marches for livelihood in London. Even at this stage he does not give up his arrogance and pride. Nordenberg aptly puts the reasons for his fall:

The pride in him which is a prominent trait of the Grays in Alec's case turnout to have disastrous effect when it clashes with the demands of the military systems. This corruption of one of the basic values in his family tradition leads Alec onto a road that will eventually lead to tragedy (Faulkner: War Stories.1985:27).

Alec Gray's choice of a life of poverty is not a mark of humility or the result enlightened initiation. It is the working of pride and hence initiation seems out of the sphere of Gray.

The story "*The Tall Men*" which is not much appreciated as other stories of Faulkner deals with the McCallum Family in conflict with the draft, or, more exactly, with an investigator the State Draft Head Quarters has sent to Jefferson to find out what's the matter with the local draft board that the McCallums haven't registered. (Ward Miner cited in Hashiguchi.1963:8).

The McCallums are seven in all---Jackson, Stuart, Raphael, Lee, Buddy and Buddy's twin sons, Anse and Lucius. Mr. Pearson is the draft board investigator who brings the warrants for the McCallum boys. Gombault, the marshal assists Pearson in his job.

The encounter occurs between Buddy's twin sons, Anse and Lucius, and Pearson when the later brings warrants to them for having not registered in the draft:

'That's not the question, Mr. McCallum, the investigator said. 'All required of them was to register. Their numbers might not even be drawn this time, under the law of averages, they probably would not be. But they had refused and failed anyway- to register' (Collected Stories: 47-8).

'I intend to take to Jackson', he said', 'My reservation is already made. Serve the warrant and we will ----'(Collected Stories: 48).

This encounter took place because the McCallums did not register their names in the draft. The immediate consequence of this encounter is termination of a few things. First of all when Mr. Pearson announced the purpose of his visit, there was no alarmed of hateful reaction on the faces

of McCallums. The investigator could discern no change whatever. (Collected Stories: 47). Seeing the genteel acts of McCallums, Pearson's preconceived idea about them is completely repudiated. Buddy's sons Anse and Lucius leave for Memphis to enlist themselves, and, thus, their old way of life is terminated.

Both Anse and Lucius are at the threshold of a new way of life. So far they have been living the peaceful farmers' life. Now they are forced to enter into military life, if not immediately, later on. Like the other protagonists, Anse and Lucius also seem to reach the point where initiation occurs. Initiation to them is being enlisted in the army. But initiation in their case is not self-chosen as it is in the case of Sarty in "*Barn Burning*", of Hawkshaw of "*Hair*". Instead, it is something imposed on them by Buddy. Consideration of legal consequences for having not registered and fear of punishment lead to their enlistment. So, their entry into a new existence is not a self-motivated phenomenon, but something forced from outside. Therefore this cannot be considered proper initiation.

This paper has analysed two shortstories of William Faulkner in the light of how the protagonist of each story experiences a vital encounter and termination and how this seems to launch the protagonist into the initiatory process. But initiation in these stories is not full-fledged and not significant narratively. In many cases, initiation is conspicuous by its absence.

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A Character Sketch of Monica Gall's Evolution from Ignorance to Revelation in Robertson Davies' *A Mixture of Frailties*

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The Great classical Greek Philosopher Socrates in his musings about 'Self' said, "Know Thyself and you will know the world" (Severn 7). This wisdom has been echoed by all the great philosophers down the ages. But what does 'Self' consist of and how can one reach it – this remains a difficult and obscure problem, until modern psychology was born and begun to solve the puzzle. 'Self' is an automatic part of every human being which enables people to relate to others. The self is the subject of one's own experience of phenomena: perceptions, emotions and thoughts. The 'self' has been studied extensively by philosophers and psychologists and is center of all discussions to many world religions. Severn defines it as "the living, governing, principle in man, the soul or mind, which animates and gives meaning to all that he is and does" (ibid). The self is not only the soul, but also the mind, the seat of intelligence and the instrument by which we perceive our own identity and create a relationship with the objective world.

William Robertson Davies has also treated the self with much respect and belief. He has been praised as a gifted storyteller, who complex plots and shifting points of view, a man who was a humanist with a strong moral sense. Davies was among the first Canadian novelists to gain, international reputation. As a writer he developed remarkably in range and depth. Part of his legacy comes from the theatre is a delight in entertaining, the joy of displaying skills and the creation of something out of nothing. Davies as a novelist had succeeded in tapping an imaginative spring in the human psyche or in other words explores the psychological moorings of his characters minds in detail and perception.

Davies was primarily a story teller concerned with moral conflicts. Beneath its imaginative enigmatic themes, his works have been translated into seventeen languages. Davies emphasizes on self-knowledge, creative maturity and wisdom. This research paper traces the process of the psychological growth of Monica Gall, the heroin from *A Mixture of Frailties* (1958) which is the most powerful book of the Salterton Trilogy. She transforms herself into the

spiritual realms of wisdom and awareness of her existence in this world. Monica's development from a rustic small-town girl to a sophisticated woman reflects Davies's belief that education and experience are important elements for a complete life. The special interest of the novel, is the relationship between the artist and her life, how she gradually substitutes the universal values of art for the specific and limited values of her Salterton background. The novel portrays Davies's concern with how the past can influence the future.

The plot structure of *A Mixture of Frailties* is triggered off by the death of Mrs. Bridgetower and her ensuing will, which requires her trustees to select a young woman from Salterton and provide her with the means to pursue a career in arts. The aim is for the young woman to "bring back to Canada some of the intangible treasures of European tradition" (494). In the novel Mrs. Bridgetower's believed that Canada had not given importance towards reliving the cultural treasures and reenacting the artistic tradition during the first half of the twentieth century in other words during her life time .

As story unfolds, the trustee's select Monica Gall, who was an ordinary girl with no special training or education in fine arts. She was to be trained as a singer in England and was to returns to Canada as an educated and full-fledged singer .There are further requirements in the will, for instance that Mrs. Bridgetower's son must acquire a male heir before he can receive his share of his mother's legacy. As the novel unfolds the malicious dead hand of fate descends quickly on Solomon and Veronica Bridgetower in the opening scene of the novel. The death of Solomon's mother might reasonably be expected to signal his release from his dependency but as fate could have it a great practical joke opened its mouth wide on him. Mrs Bridgetower's will continued to bind the young couple to her malicious spirit until they produce a male heir. Forced to remain in his mother's home and inadequately supported by his small income, Solomon is tormented in this situation not knowing how to escape or survive the odds.

Critics have noted that the narrative of the Bridgetower's struggles, feels strained and heavy when compared to the story of Monica's metamorphosis from a simple town girl to a fully-fledged artist. The hardships faced by Solomon and Veronica act as a balance to the apparent freedom of Monica's sojourn in Europe. Solomon complete belief that people should never care about anything in life. Solomon eventually forgives his mother and prays for her soul in the third novel *Leaven of Malice* to leave them in peace after Veronica gives birth to a son. They have won their freedom from Mrs. Bridgetower's clutches, but only on the terms defined by her.

Monica's life initially seems opposing to Solomon's. Fortune smiles on her, she is given the opportunity and the appropriate guide lines to remake her identity. Raised in the kind of puritan, fundamentalist, working-class community that Davies likes to satirize, Monica is

capable of abandoning her past life and re-fashioning herself into a goddess. After her arrival in England, Monica first goes to Sir Benedict Domdaniel for advice, with whom she holds two brief consultations. Sir Benedict then writes to her sponsors, the Bridgetower trustees, giving his first impression of Monica as a nice, ordinary girl who has no hint of what fine arts is. He doesn't blame Monica for her lack of cultivation. The implication is that the fault lies in Monica's unsophisticated background. Sir Benedict does not use the word provincial, but what he identifies in Monica as underdeveloped artistic potential, starved of cultural nourishment, is a classic symptom of provincialism familiar to readers of Davies's first two novels of the Salterton Trilogy *Tempest Tost* and *Leaven of Malice*.

Monica's artistic potential lacks nourishment because of repressive, narrow-minded, petty and puritanical influences such those of a church known as the Thirteenth Apostle Tabernacle in her home town. At any rate, now that she is away from Salterton, and exposed presumably to more liberating influences of an atmosphere in which thoughts and emotions can be freely expressed, it should only be a matter of time before her potential is fulfilled and she is able to satisfy her sponsors by taking intangible European treasures back to Canada. That, at any rate, is the predicted shape of events that will form the plot of *A Mixture of Frailties*.

Following his initial consultations, Sir Benedict sends Monica to the young composer Giles Revelstoke for formal instruction, Monica is shocked when she first visits Giles and encounters him stark naked in his flat. Not only that, she notices another young female visitor Persis Kinwellmarshe whose clothes are all in a bundle behind Giles' piano. Such shameless, flagrantly immoral behavior has a shattering effect on the fragile sensibilities of a respectable, young lady freshly arrived from Salterton. Monica's sense of outrage is at its limits. She thinks so, until her first music lesson with Giles, when she realizes that the song she must practice contains the word 'impotence' which is completely out of bounds to someone like her from Salterton – she simply cannot cope with it. She tries her best to manage with the new and different experiences she encounters in England. To Giles exasperation, Monica's shriveled, puritan, provincial instincts blind her to “the crushing sense of spiritual inadequacy” (618), which she must recognize if she is to express it in her singing.

In any case, Monica gets to work on the less deadly provincial malaise of what her mother called “the morality of sexual prohibition” (723). Taking advantage of some manipulation from Sir Benedict, Monica makes rapid progress by sleeping with Giles and not feeling any of the guilt and trauma that might be expected from a Salterton virgin. Though she feels denied, she has an inner feeling of triumph. Far from feeling ruined she felt never happier or looked better. This sea of change gave her energy to surge forward on the wave of good fortune. As Davies puts it, Monica is caught in a new situation of concern that proves she has overcome the narrow minded prudery of her home town.

In other respects as well, Monica appears to make substantial progress in shedding her restrictive, Saltertonian inheritance and adopting a more adventurous and open approach in pursuit of her career and intangible European treasures to which she will be introduced. She seems more confident, purposeful and willing to take risks. For example her practical Saltertonian skills are put to more imaginative use when she is enlisted to manage the finances to the Lantern, the music magazine run by Giles and his cronies. All this is very encouraging and Monica harbours more ambitious thoughts of giving Giles further help and exercising a constructive influence on his creative abilities, rather like Persis, who seems to give herself completely to Giles without being bothered by the morality of her relationship to him. Under the influence of such worldly wise models, Monica's self-confidence blooms and she soon acquires the courage to lash out at Sir Benedict himself for treating her like an exotic robot. In total frustration she loudly expresses herself by saying:

Murtagh Molloy (another music teacher) tells me I have no emotion; Giles Revelstoke treats me like the village idiot because I haven't read everything that's ever been written, and you tell me to fall in love because it would extend my range of feeling! To hell with you all! If I haven't got your easy, splattering feelings I'm proud of it. I'll throw this all up and go home. I won't stay here and be treated like a parrot and learn to say "Polly wants a cracker" in just the right accent and with the right shade of feeling! (694)

Her resentment is spontaneous, if rash, for by this time, although she rightly resents the patronizing attitudes of her English mentors, she has acquired a sneaking admiration for what she has acquired and developed as a person. She learns to live life and practiced worldliness, enjoying each enriching second. This is why she can sleep with Giles a second time and feels confident that he will grow to love her, although he doesn't yet do so.

At this stage of her career, Monica appears well on her way to achieving the broader, more cultivated, sophisticated outlook and emotional maturity that was denied to her in Salterton. For example, when she receives unwanted advances from Murtagh Molloy, she takes them calmly in her stride and quickly sends him packing. Meanwhile, she becomes emotionally tangled with Giles and is shocked when it causes him to become overwrought and turn against her, charging that it was only her Bridgetower money, not her talent that got her a role in his Opera *The Golden Asse*. Shocked, hurt and somewhat dazed, Monica does her best to swallow her pride and regard Giles's attack a stroke of anger. Upon reflection, however, she realizes that her pride is too deeply wounded and changes her mind, writing to Giles and tells him that she can't stay with him and be a doormat, but rather leave and learn to live on her own.

Later, she changes her mind once more, when she is in Venice, where the Opera runs successfully there. She realizes that she and Giles may be engaged in no more than a routine lovers' quarrel. She now becomes more conciliatory and forgiving and suspects that her letter rejecting Giles may have been the result of ingrained Saltertonian feelings of guilt that are driving her to act out of simple revenge.

Longing to be reconciled with Giles, she resolves to visit him immediately upon her return to London. This visit provokes the climactic scene of the novel and one of the most revealing scenes in Canadian Literature. Monica arrives at Giles's flat at about 11.30 am at night and finds his door locked; she has a key and goes inside. She gets choked by the smell of gas, but controls herself and re-enters the room. Monica sees Giles lying on the floor, with the gas turned on, the windows of the room were closed. She quickly acts on her natural instinct and opens the windows and turns off the gas. She was afraid to touch him thinking that he was dead. Then she notices that he was holding her letter tightly in his hand. In a sense of fear she realizes that if her letter was found, she could be blamed for driving Giles to suicide. So, she retrieves the letter, closes the windows, turns the gas back on, and leaves the flat, locking the door just as she had found it. Monica was totally confused.

Monica's natural instinct which, at first, made her show concern for Giles's safety, is suppressed in saving her own skin. Not only does self-preservation take precedence over her feelings of care and compassion for Giles, what is worse is his predicament. Later on when she hears the coroner's ruling that Giles died by choking on his own vomit, rather than from inhaling the gas which had run out shortly after she left the flat and he estimates the time of his death as around two a.m. that is, about two or three hours after she left, it is clear that Giles was alive when Monica visited his flat and that she could have saved his life. Monica is overcome by guilt once she realizes her mistake in falling back on her inherited Saltertonian values of inhibition, fear, pettiness, puritanical respectability and blind self-preservation.

If this scene has not attracted the attention it deserves from critics, it may be because Davies's ironic and unfailingly serious narrative is seen to be equally aimed at Monica's English hosts as well as at herself. Her natural instinct encourages her to save Giles, whereas more persuasive Saltertonian values thought her to save her skin. Technically, Monica's role in Giles's death is somewhat confusing. Confusion is later increased by several of Giles's friends, including Sir Benedict, who claim that their neglect or ill-treatment of the young composer pushed him to take his life. However, none of this relieves Monica's guilt or her sense of "slow, torturing diminution" (785) once she realizes the full horror of her actions in Giles's flat on the night of his death.

No doubt, 'selfishness and littleness of spirit' exists in all societies everywhere. Yet the main point is to link Monica's fear which does not save Giles's life. This fear and selfishness thrives more in the fluid social and cultural conditions of provincial societies than in older societies with long established cultures and traditions. It is to drive home this point that Monica is made to suffer such pangs of guilt for breaking Giles's heart and deserting him when he was dying.

Finally, seeking consolation, Monica confesses everything to Sir Benedict, who counsels her, that she did do something wrong by turning the gas on but to make her understand that she was not a partner in the crime scene, he burns the letter she wrote to Giles to ease her guilt. He then makes a proposal of marriage which she is likely to accept. This brings the plot to a neat conclusion. The new heroine is still not capable of self-actualization in its true sense. Her character embodies the basic prerequisites for growth but not the ability to liberate and utilize the dormant forces without constant external guidance. Its main characters are all mentors of varying degrees who guide Monica through the tribulations of experience, provide her with wisdom and means of fulfillment and are responsible for all her major progressions. Monica's self-realization necessarily remains at an intellectual and emotional level without reaching the spiritual stages characteristic of total self-actualization.

Sir Benedict Domdaniel is the chief guide who takes Monica through the labyrinth of experience, source of self-knowledge, shaper of an artistic career, liberator and future husband. By managing the interactions between his pupil and his assistants with diligence and purposeful determination, he is indirectly responsible for her physical liberation through Murtagh Molloy, her initiation into the mysteries of passion and joy through Giles Revelstoke, the refinement of her interpersonal relationships through Amy Neilson, and her intellectual enlightenment through John Scott Ripon and Bun Eccles. Monica's story ends with the integration of the levels of experience into a balanced whole.

Definitely Monica journeyed towards understanding herself and self-realization of her past actions in becoming a better human being. The moral aspect of Monica's failure on that fateful night is what distinguishes the novel *A Mixture of Frailties* from many other Canadian works of fiction which consider the social and cultural aspects of provincialism like snobbery, bigotry, self-importance and ignorance. The special achievement of Davies in this novel is that he offers similar insights into the darker, moral aspects of the self, because Monica finally decides to deal with her own moral obligation of understanding herself worth and character to polishing herself in the fine arts. So her experiences in life strengths the self-inside her as one finds in the character of Hester Prynne in *The Scarlet Letter* by Nathaniel Hawthorne and Santiago in *The old Man and The Sea* by Ernest Hemmingway.

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**Girija's Flight from the Maze of Chaos to the World of Freedom in
Rajam Krishnan's *Lamps in the Whirlpool***

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Abstract

The traditional Indian wife is the best antidote to modern ills related to family and culture. In all sections of the society whether in lower class or upper or middle class, Indian wife is all what men can dream of. But she has lived in a society totally ruled by tradition and appropriateness in which she is no more than a second-class citizen. However, during the second part of the twentieth century, one can witness a dramatic improvement in the lives of Indian women.

Unfortunately, some women in search of their identity alienate themselves from the realities of human life. They fail to establish harmonious human relationship with people around. The reasons for such failures have been delineated convincingly in the writings of Rajam Krishnan.

Rajam Krishnan's women question and sometimes rebel against their maternal role; but are not able to reject it outright. At some point in their lives deny motherhood and attempt finding escape routes, but eventually understand total separation is not possible since they feel children are vulnerable and re-enter their maternal roles but of course with modifications. Wives now seek to shirk their role, leave home as a token of their protest temporarily or forever which though certainly may shock the patriarchs yet offers them a scope to rectify and make amendments and remedies for the harm they have done to women.

This Paper focuses on the life of Girija, the protagonist of *Lamps in the Whirlpool* by Rajam Krishnan. It traces Girija's plight in her marital life and the struggle she undergoes and finally her attempt to free from the clutches of the traditional society.

Women in this large social and cosmic infrastructure of the universe were displaced at

some point of time. Her role and contribution in the functioning of this superstructure is either ignored or sided away as marginal or peripheral. Marriage is the sole justification for a woman's existence in India. The focus on a relentless stamping out of female identity gives a grim picture of Indian womanhood. There is physical, emotional and economic exploitation. Marriage is not just an individual choice but also an economic transaction of two families. Marriage does not provide the conditions necessary for individual growth. In spite of that, marriage remains the predominant institution for most young women in Hindu culture. Through special rituals maidens aspire to gain a husband so that they can procure a respected and accepted place in the society.

A woman before marriage is petted and pampered. Though she is always reminded of her departure all the time she is not taxed too much physically and emotionally. Yet she is not given an opportunity to realize what she wants from life or whom she wishes to marry. Parents make all decisions and she ceases to be a person in her own right.

After marriage, women fret and rebel against male domination and other things attached to a woman as a wife, housekeeper and ideal mother. Only procreation and fertility give a woman the much-coveted status. The psyche of a married woman is agonized on three levels – physical, mental and spiritual. They are torn between the memories of the past and the realities of the present. With the boom of an unpleasant and an unacceptable situation, nostalgic feelings get stirred up.

A married woman is transplanted from her native parental bondage to a new set of relationships. Until she gets re rooted to establish a strong man - woman relationship whole heartedly, there exerts fear, conflicts and frustration which in an extreme case leads to conflict and separation of the family. The conflict arises as a result of an imbalance between dreams or private fantasies and the bare realities. Such recurrent patterns of action, symbols, character types, dreams, myths or themes are held to be the result of elemental and universal forms of the patterns in human psyche.

The incompatibility between the husband and wife gives the woman a sense of alienation. The inability to belong to both her father's and husband's family makes her desperate, as all her expectation go unsatiated. On the contrary she has to meet the expectations of others. The housewife is supposed to have more aspirations outside the family. Her desire ought to be to take care of the house and that is the perfect prelude to the making of a mother. She is looked forward to managing the household, breed, and take care of the kids and also man's needs.

What a woman wants the most is understanding, sharing, participation and above all

recognition the recognition as an individual that is denied to her. She is always a shadow of her husband. The longing to be a person in her own right and not as a possession of man, ends in dissatisfaction. The wife wants equality, involvement and continuity within marriage, but these desires are not given due importance as man is egoistic. The wife is exploited to the maximum and she looks on herself as a victim and is helpless to maneuver the situation to her advantage.

Rajam Krishnan occupies a prominent place in the list of contemporary novelists. Her works are noted for the social consciousness that they impart. The novels are both creative as well as informative. Her creative world is simple and loving. It cares for the fellow human beings. It also records the trials and tribulations of day-to-day life and how human beings react to it. The works also condemn the long-rooted customs and practices that are practiced by the society. Her works mirror how the middle and underprivileged class people stand apart from their upper-class counter parts.

Almost all her female characters are feministic in their approach. Rajam Krishnan speaks for the cause of women through all her female protagonists. She opines that women should free themselves from the clutches of culture and tradition and be individualistic.

Be it at home or in the society, Rajam Krishnan's protagonists stand apart from the rest. They are individuals with unique characteristics. These characters do not confine themselves to the false superstitious practices of the family and compromise with the hopeless marriage. They liberate themselves from the claws of these family problems and lead a free life

Rajam Krishnan's protagonists do not fly in the sky like tailless kites. They base their foot firmly on the ground and think before they act. Most of her characters are educated and they protest against all the social evils. They also fight for the cause of women

Rajam Krishnan believes that the novel is an instrument to bring in great changes in the society. She also believes that the novel can inspire and make the readers to act accordingly. Most of the female protagonist of Rajam Krishnan are victims of the joint family set up where they are denied their personal rights. This in turn leads to their alienation. In most of her novels one finds the female protagonist following one principle, that is, they believe in getting rid of the obstacle and walking out to find a better environment. Rajam Krishnan does not stress only on walking out but she firmly instructs to set their own final destination. The situation of the woman caught in such traumatic situation is similar to that of standing in the middle of cross roads. One will be surely confused to select the right path to reach the correct destination. Rajam Krishnan's female characters also face the similar situation, but they are wise and capable enough to choose the right direction even at cross roads.

Girija of *Lamps in the Whirlpool* is an educated woman who had sacrificed her professional life for the sake of her family. But her mother-in-law and husband Samu treat her as a domestic animal whose primary duty is to serve them and the children. Her individuality is curbed and she has no say in the matters of the family. She is immune to her own surrounding to such an extent that she notices the beautiful painting in the hall of her house only when Ratna and her friend show it to her. The cruel practices of “madi” and “acharam” suppress her belongingness. Her husband who is supposed to be her life partner treats her as a just another member of the family. He does not appreciate her for all the effort she takes. Girija’s patience and tolerance attain a breaking point when Samu flung the plate of food. She opens up and boldly speaks out her mind. That is when she decides to leave home and seek solace in Haridwar. The three days stay there, prove to be enriching. Her encounter with an old woman teaches her what life is. On her return she finds that she is branded as impure. She takes a brave decision of leaving home for good.

Woman seeks companionship as a wife and the man is after self gratification. The togetherness and warmth that she expects is denied to her. The husband who is oblivious of the wife’s physical and sensual needs is responsible for her anomic behaviour. The indifferent behaviour of the husband, leading too emotional and sexual desperation makes her neurotic. The husband is most narrow mind, ruthless and careless. The wife experiences an acute sense of loneliness, emptiness and boredom due to her sensitiveness. There is lack of communication and the wife goes back into her shell like an oyster.

Especially a married woman, the transplantation takes place on three levels: physical, mental and spiritual. They are torn between the memories of the past and the realities of the present. With the boom of an unpleasant and an unacceptable situation, nostalgic feelings get stirred up.

In spite of all the material comforts awarded to a woman there is an emotional void. The woman is always disillusioned whenever she searches for communication. A good sensitive intelligent wife wants to have conversation about books, events, ideas and people or anything else, which can be shared by both. This never happens and the woman suffers from loneliness. The loneliness, suffering and frustration leads to disintegration. Marriage makes her lose her poise and respectability, especially when the wife knows that her man desires others company. She feels lonely and sometimes she even hates her husband. Marriage makes her mere lonely, insecure and unhappy. She is fed up and bored. Her life is full of false pretensions, empty and meaningless. There is emotional isolation and the woman is unnaturally subdued. The sense of desolation makes her desperate and she devotes her attention to things other than marriage and

husband. Her spirit is destroyed completely.

The wife has to bear many types of burdens. There is an element of tiredness and disgust. To play the role of ideal Hindu wife she has to discard her selfhood and identity. The bitterness that is accumulated creates disgust for the role of a wife. She receives lots of hurts and injuries. The bottled-up emotions burst up after a long stifling tension that she feels emotionally weakens her equipoise. Marriage alters a woman completely. She does not remain what she was before her marriage. The enterprising and intelligent woman hates to get stuck at home. The life she lives is a life of boredom and tedium. She feels engaged and enslaved. She reacts to the sufferings caused by incompatibility though she does not articulate it.

In *Lamps in the Whirlpool*, Girija leaves, hoping to get some relief from the oppressive atmosphere of the house by spending some time on the banks of the Ganga. She decides not to tell everything to her mother-in-law or anyone else. Girija is happy as she used to be, when she starts her journey to Haridwar.

An uncontrollable urge, an inexplicable desire had impelled Girija to leave home. She had torn herself away from her family with implicit faith that she would find peace on the banks of the Ganga. Even as she was savouring her freedom, the question of what the future held for her tortured her. (LW 45)

She needs a model to follow, so she gets the advice of the old woman from Rishikesh. The lady explains the meaning of freedom to her, where she could take decision clearly.

She meets an elderly pilgrim couple and stays with them while in Haridwar. She finds that the old woman Gowri Ammal has been treated abominably by her arrogant husband, a munsiff. But in old age the woman talks of her past without any bitterness and ironically, now her husband is totally dependent on her. She meets a spiritual widow in Haridwar who has dared to defy society after her husband's death. Girija explains her situation to the woman. She advises Girija to take life in her hands and act with clarity.

Take care...Believe me, nothing is impossible. You can shape your own destiny.
At last, Girija was very clear in her mind.

Your problems are yours to solve. Confront your Mamiyar, who is, after all, also a woman, and share with her your feelings about being trapped in the cage of madi. Convince her that these rules are devoid of human feelings. You are equal in status to your Mamiyar in that house. So why can't you bring about change? You also have a

responsibility and a duty towards the emotional development of your children. (56)

She returns home with a sense of enlightenment, after four days. By developing communal bonds with an old lady Girija gets solace and a sense of determination. “She felt strangely calm” (59) after her trip.

When she reached home it dawned on her that according to her husband Samu. “She had broken the rules and she would have to pay the price” (61). This boldness in Girija infuriates Samu to the extent of labelling her as an unchaste woman. Girija’s husband and mother-in-law charge her with infidelity and order her to leave the house. Girija is extremely shocked by the treatment by her husband.

What a heartless, savage attack! It was as if a jet of gas which she had forgotten to turn off was now ready to explode in her face. Life within these four walls was so fraught with danger that an unwary move could trigger of an electric shock. Why did her husband and his mother ignore her feelings? Why didn’t they ask her what had motivated her to act as she did? Was she solely responsible for keeping the fragile bubble of family honour interest? (62)

Girija is unwanted in her home when she comes back from the trip; she becomes an unwanted person at her home since she has crossed the restrictions of the family as a wife. Her chastity is questioned by her husband and even the children are not allowed to talk to her. In extreme fury she speaks out her mind to Samu:

You dismissed all my years of servitude in an instant when you flung away your plate of food and walked out. Neither your mother nor mami ever cred to take my side. I am not a mere wax doll. Over the years, you annihilated my self-esteem and the life force within me. You made me work as a house hold drudge. The cruelty inflicted on me was worse than any physical abuse. Did you not ignore my role as the lynchpin of this household for eighteen years? I could not continue to function like a machine any longer. My power of endurance snapped. I went to the Ganga for solace. (64)

Horrified by her present situation Girija doesn’t know what to do and where to go. She is then reminded of Ratna who is engaged in feminist research in Delhi University. Ratna and her friends give her refuge and take care of her as if she were a wounded bird. Girija seeks employment with a nun who runs a home for refugee children. Her concern now is to see that her daughters are not destroyed by the family regiment. Girija is torn between her worry for her daughters and her awareness that she must seek out a new life for herself. She fears that her

daughters would be indoctrinated and regimented into the complex procedure of ritual piety. Now they are typical of the younger generation living in Delhi, with scant respect for any form of orthodoxy. But the son would be cherished with fondness because sons matter most in Indian families. The old woman goes over to the hostel accompanied by the servant Maya to hand over Girija's certificates and clothes but not her jewellery. What provokes Girija is a cheque for Rs.10,000/- which Samu sends through his mother. Girija flings it back. Later she learns that her husband had also come up to the building but had preferred to stay in the car. She is now certain that there is no love lost between them. She pledges her gold chain in the bank (it was made out of her savings while working as a teacher before marriage).

Girija's later part of her life is somewhat better as she gets an employment with a nun. However, her concern is to see that her daughters are not destroyed by the family regiment. Girija is emotional and confused about her daughter's situation. Thus, she seeks a solution. When Ratna tells a movie story, she is curious to know the climax because she is confused with her responsibility and freedom. When a girl commits suicide, she remembers her daughter and worries that they may also commit suicide. She becomes strong when Samu refuses to meet her and the money given by Samu does not matter her. So she throws away the cheque of ten thousand rupees at Samu's face. Thus, Girija learns how to be independent and face the world and becomes aggressive towards her husband and in-law.

The most pathetic aspect of her situation is that she almost loses her sense of self. Girija's personality simply does not exist anymore after her marriage. Education has not given her any rationale of her life. There is no time for self-enquiry. She loses hold of the fact that she is an entity and has a responsibility to herself and the society.

Girija is an educated woman who is caught in the mire of ritual piety and austerity imposed upon her by her mother-in-law. Girija was an ambitious woman and after her marriage, she was asked by her husband to take care of the family and be a housewife till she dies. Thus, before marriage itself she has to kill her rational thinking, which is one of the aspects of violating her rationality. She is very much aware of degradation which has been done to her through her brother, who did not allow her to go and work. She thus learnt to live like other housewives, who adjust a lot and sacrifice for the welfare of the family. Before her marriage, Girija utilized her teaching skills and she made one of her weak students to pass tenth standard exams.

I was full of enthusiasm and always ready to try out innovative methods of teaching at every level. Most of the children in my school betrayed to poor families. I achieved excellent results. Let me give you an example. There was a girl whose mother was a thief and father a drunkard. The mother forced the child to steal. The school uniform provided

a respectable façade. When she was caught by the police the headmaster was determined to expel her because she had brought disgrace to the school. I coached the child myself for two years. She finished her tenth standard and life. (24-25)

Thus, her ambition and successfulness are relegated to the past and in the present scenario she becomes feminine. The observance of ritual piety characterized as “madi,” alienates her physically and emotionally from her children. Her education and skills are devalued at her marital home. Even her husband, Swaminathan, is unable to understand her and treats her like a domestic servant. Girija though aware of her conditional life does not try to come away and she needs someone to provoke her. Her relative Ratna provokes Girija by questioning her and by reminding her of the old days when Girija had some feminist aspects. Girija knows that her freedom is suppressed by her-in-laws and thinks over her treatment in that house. Thus, her feminine emotional nature hinders her attempts to question the ‘madi’ rules in her in law which really dominates her.

Patience is one of those aspects of femininity which Girija has been following. She starts losing them when Samu irritates her. “The walls of patience, which she had built up so carefully around herself, were now in flames” (30). She is in two minds, whether to fear for mother-in-law or to take her rights in her hands, when Ratna wants to stay at home. Girija does know what satisfies her most but it is the question of how to initiate her move against the violation of her rights. However, at the end, these emotional things are overthrown, she comes out. It shows women need initiatives/support to walk out of the restriction they are bound with. Ratna stirs up the thinking of Girija, when Girija is confused about overcoming femininity/ the “madi” rules of her mother-in-law. When she is really provoked by Ratna’s speech, her mother-in-law’s sentimental touches make her to take a strong decision to cross out of her femininity. She regrets for her present condition – “I seem to have forgotten what I once was. I am not even able to help my own children with their studies. Kavita scored only forty per cent in English and has to be tutored. I am very upset” (25). She could not even notice the paintings on the wall in their living room. When the visitors find out the meaning of the pictures, she feels ashamed of her situation, though she learnt painting once. Girija feels that women have right to work and it adds to their intellectual power and it is not the mere reason of earning money. When Abu asks her about the things which she had lost after her marriage life, though she knows it is freedom of living, she could not convey first. Girija is mentally stuck up with family households and restrictions of the family, whereas after leaving the family she feels liberated to do whatever she wants to. Girija’s dormant sense of self gets awakened when all her years of devotion and commitment are obliterated and negated by her husband and mother-in-law. She rebels against the undignified treatment meted out to her by walking out of this oppressive relationship and tries to carve out an independent space for herself. Her courage lies in the assertion of her individuality and self-

respect.

Rajam Krishnan, through the character of Girija opines that a sophisticated life with well furnished house and commodities alone will never allow a woman to voice out her opinion. Such a situation had compelled Girija to protest and leave her home After being subjected to such suppression and ill-treatment, Girija feels that the view that a wife's primary duty is to cook and to meet out her husband's needs has been formulated by the male dominated society. There is an urge in her to break the fetters and breathe the air of freedom. "She emerges as an embodiment of courage boldly coming out of the caged life and ready to face life with confidence and purposeful action" (Merlin 393).

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Voice of the Voiceless: Rejuvenating Dispositions in Kamala Markandaya's *Two Virgins*

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Abstract

In the past history, woman's position was considered to be granted as a very subordinate being. She was meant only to procreate and rear children and do the household tasks. It did not just stop with that. She naturally being the weaker sex of the two (male and female), needed protection and this added to her helpless condition. But, as time passed on, women realized the pathetic condition they were placed in and showed signs of resentment. Kamala Markandaya has dealt with this theme in her novel, *Two Virgins* and can be approached from a feminist prospect. This novel says about two sisters who are shown to have contrasting modes of thought and character.

Keywords: Kamala Markandaya's *Two Virgins*, Suppression, feminism, poignancy, Conservatism

Against the verifiable foundation of woman's rights, one can approach a portion of crafted by Kamala Markandaya. The novel, however a straightforward one rotating around two young women in their puberty, has an ethical note in it that each young woman must remember. The very title *Two Virgins* is suggestive of the women's feminist methodology inferred in it. Notwithstanding springing from a similar family and a similar foundation, they contrast in their psychological standpoint, approach towards life and occasions; because of the different cases playing their impact on them, which result in their response concerning the conditions at that point. Kamala Markandaya has managed the part of women's liberation in all respects clearly. Indeed, every novel of hers presents the confident female job of her characters and this specific novel *Two Virgins* is particularly a model.

H.M. Williams appropriately opines that Kamala Markandaya "has a particular interest in analyzing women characters and suggesting the unusual poignancy of their fate". Women's liberation infers that it is to do with woman and her rights. It is to state women and their correspondence with men. Being persistent for the most part commonly, they are fit for taking care of any assignment proficiently and cleverly. Our old history reveals to us that India was a land wealthy in Vedic culture. Women in our nation were given high regard. It is trusted that woman is a proportionate to Goddess Sakthi. She is mother in bodily form. It is stated, God couldn't present

himself to all thus, he made the mother figure! Cherishing and conciliatory commonly, she is contrasted with Mother Earth by artists. She can manage with any hardship and endure any test with a grin. Such is the intensity of the woman who is an imitation of the 'Adisakthi'. She can be effortless and kind, yet firm and strident, as per the conditions. In any case, organically being the more fragile of the two genders, she has been shielded and ensured since old occasions. It was maybe with this thought she jumped into the consuming fire of her dead husband in the prior long periods of convention and custom, But this demonstration called Sati' has been abrogated since the time Sri Raja Ram Mohan Roy strived for its annulment. However, a portion of the old traditions win and just time must bring change. Characterizing the word women's liberation, Sharon Spencer writes, "The adjective 'feminine' when applied to literature now-a-days customarily indicates the author's preoccupation with intimate human relationships, concern with the emotional aspects of life and with the dynamics of the psychic realm of experience."(12)

Kamala Markandaya's works adequately vouch for her worry towards female issues. Being a woman and having lived for an amazing majority in India, she knows the living conditions and the status given to women, principally in India. Writing of the feministic frame of mind of Kamala Markandaya, P. Geetha writes,

This concern about the contemporary women's lives, women's concerns, is worth noting and that is what makes us apply the term 'feminism' in its broadest sense to her works. She is not a radical feminist and her novels are not an outright condemnation of a repressive dominated society calling for radical reconstructing of male-female roles. Kamala Markandaya's attitude to feminism is established as personal, analytic and exploratory rather than public, political or She does not create a woman's world; but she presents the real world; sometimes raising serious questions about contemporary attitude to men, women and marriage. (13)

Kamala Markandaya in her novel *Two Virgins* passes on her considerations relating to the female world with a feministic point of view. She has indicated how socially and in a roundabout way, the women's feminist development has played its impact on the young woman Lalitha, in her teenagers. The young woman with false ideas, gets deceived and ruins her life. But, one must know about the upsides and downsides and admirably handle the circumstance. One must be present day in thought and increase by innovation. The development of science and innovation and industrialisation has presented man. His walk must be towards advancement and headway, endeavouring to achieve incredible statures. Conservatism and Modernism - the two differentiating angles - must be seen reasonably and the best of two, actualized.

Conservatism represents old convictions and traditions which fit past occasions. Back then, man's reality was a little one dissimilar to today, where he can convey and stretch out all round the globe. With the evolving times, the traditionalist viewpoint is step by step declining in individuals. Innovation is being caught up in its place by each body. However conservatism, profound established all things considered, still keeps up its impact on individuals who are in the middle of the road arrange, attempting to primate the West whether it suits them or not. In the event that conservatism

and innovation are both adjusted and followed in an ideal proportion contingent on the conditions one is set in, at that point living will be euphoric affair.

The present novel *Two Virgins* introduces a situation in the family, living in a South Indian town. The father of the two young women Lalitha and Saroja, is a man who has progressive perspectives and raises his girls in such a way, however destiny plays its will on them exclusively, according to their own creation halfway. Their mother remains a quiet onlooker, having no state of hers by any means, however just the coupling join among all. There is aunty Alamelu, who remains with them as she is a widow and has none of her own to depend upon. She, being a universal, moderate woman, dependably comments scathingly of the methods for the changing scene and of Lalitha who, she suspects, is leaving from the ties of conservatism with the help of her father, which may, she fears, lead her to 'no-where'. In any case, her useful tidbits go unnoticed by the father, and the little girl as well. However, Saroja, sister of Lalitha, gains from her sister's habits and with her aunty's direction and her very own feeling of recognition, becomes more astute and remains a virgin, in contrast to her grievous sister.

The account of the two sisters is told from her perspective just - Saroja herself being the storyteller, yet it is Lalitha who is presented to the most different cases and her responses are laid forward, to the readers by the writer, through the storyteller. Aside from whatever is left of the books, this specific novel *Two Virgins* displays women of various mental standpoints, encounters and levels. There is another woman character Manikkam, in the novel who is appeared to be inclined to destitution and issues related with it, because of her obliviousness of anti-conception medication. She is delineated to be a common town woman, unconscious of things circumventing her, upbeat to live in her own little isolated world. The two sisters on their part, are appeared to be inviting with everybody in the town. Hailing from a customary Hindu family, they embrace the methods for their way of life and furthermore get instructed from their town school. Lalitha, being presented to Christian belief system through her instructor Miss Mendoza from her preacher school, gets the hang of moving as well and her excellence adds to her 'gay-go', nature. Saroja, her more youthful sister, a straightforward, sensible, viable young woman, just watches her sister in her blooming state and yearnings to fly high over the ground. She sympathizes with her sister, yet watches her own self. She additionally feels and encounters the typical inquisitive sentiments as her sister, normal in their age. But, remembering her aunty's expressions of alert dependably, remains inside her cut off points and secures herself against flaw. She remains a virgin till the end in the novel - an 'anaghrathitha pushpam' in Sanskrit, which implies in English, an unsmelt, immaculate bloom - sufficiently commendable to be laid at God's feet. She especially delineates the Indian - Hindu culture. She spares herself against any dark imprint on her lead or character- - as the idiom goes "... if character is lost, everything is lost". She, indeed, gains from her sister's slip-ups.

Despite what might be expected, Lalitha, however being the senior of the two, acts in a juvenile way, not paying attention to the standards laid by her way of life and falls a prey to the disasters of the modern world. She honestly gives her heart a chance to run her head and recognizes the cold hard reality of her own tune. She causes her own downfall, turning into an injured individual in the hands of the amazing, sparkling show of the filmworld. Similar to the precept, "Every one of

that sparkles isn't gold", so likewise, all the promising pretend world does not demonstrate such encouraging, as is normal. The enticements are too attracting for a young woman in adolescents, who is prepared to do anything, only for a job in movies. All the pageantry and show at last breakdown like strongholds in air. The rich wonder that Lalitha dreams of, is just an obscured, foggy picture, with no legitimate base and frail in structure. Her reality stays to be that of unreasonable hallucinations, disgraceful of anything as a general rule. She escapes by the draws of the grandiose film industry and winds up inclined to the numerous ill faceted astonish of a colorful profession of movies and its partners. She ensnares herself in the trap of the dubious, unpromising film industry, and in the wake of turning into a film-star, loses her virginity. Lalitha's priorities contrast from those of her sister Saroja. She ends up inclined to the human shortcomings and passing delights. Kamala Markandaya's picturization of the bat-butterfly picture is an ideal counterpart for the pitiable state of Lalitha:

The bats were after the butterflies, which were dying, whose day was over. They fluttered their wings feebly, were seized, were finished. The gauzy wings spiralled down, unattached, aimless without their host. It was tragic to see but the bats were happy, it was their hour (p.157).

Kamala Markandaya is by all accounts against free living, without good qualities. She approaches or embraces a sort of 'center methodology' - a methodology that is neither totally preservationist nor totally innovator. This sort of methodology might be the best one for any person as, by along these lines, one is neither falling excessively behind, aimlessly following the moderate standards of yester years, nor is one negligently endeavoring to be 'present day', removing oneself from the old conventional traditions.

A sound living will be such a one which will guzzle and teach the best from the two by conquering any hindrance of both- - moderate and present-day patterns and develop one's character and direct immovably and make one's living, beneficial. Kamala Markandaya strikingly portrays through her character Lalitha, the aftereffect of being very advanced, lacking absolutely in moral qualities, without a legitimate method of conduct and direct. Such a free living without any standards will emphatically prompt a deplorable life at last, destroying and criticizing oneself. Lalitha, who had sought to be a film star, fell into the grip of Mr. Gupta, the movie chief, giving herself, with a want to be a performing artist. She needed to keep her virtue in question, for a sparkling world which at long last brought her solitary flaw. Through the picture of the 'kolam' delineating the photos of a pigeon and afterward a hawk, Kamala Markandaya conveys to us the powerless circumstance her character Lalitha places herself in - she draws the image of a bird - an appreciated sign for Mr. Gupta, the movie chief who visits their home on an event. The picture of the bird recommends the aspiring soul of Lalitha taking off high into the sky. Whenever Mr. Gupta truly visits their place, he happens to venture on to the image making it cloudy and Lalitha adjusts the image and it amusingly ends up being a hawk! This wind in the image, symbolizes the contort in her life itself, structure a tranquil, ensured living, to that of a tragic, ruinous nature. Lalitha's aunty, an old-clock of conventional, preservationist thoughts as she seems to be, cautions her numerous an opportunity to be in her own breaking points, circling herself inside the standards of their Hindu

society; not to make herself modest according to Mr. Gupta, however to Lalitha, these expressions of exhortation appear to be easy-going and she answers, "I'm an artist, you have no conception of artistic affinity, which is what lies between us, you can see only evil in the most beautiful things" (p. 104).

Lalitha has the help of her father who miscounts his little girl's dauntlessness and obliviousness of the more extravagant, worthier estimations of life. He has faith in the social personal conduct standard among the male and female genders. He has current thoughts with respect to the free blending between individuals from society, independent of standing, religion or sex. So he ingrains such musings into his little girls, not knowing the unsafe reactions of his advanced idea which will at long last lead his senior little girl into disgrace and disfavor. His progressive thoughts are confounded by her, and aunty Alamelu censures him for his preparation, "You have given your children rights. Brother ...and they have come to roost" (18). She feels it stunning to realize that her niece needs to be a film star which, she feels, is on a par with being a moving young woman or a 'devadasi', a calling which is looked downward on. She feels it a disrespect to move out into the reality where one gets presented to the disasters lastly, misused. Lalitha, actually, discloses to her aunty that in the changing present day world, young women from good families act and she, as well, wishes to build up her creative ability. She in this way sheds off her connections to her home and town, and aches for a real existence in the city, fully expecting sumptuous delights. She has no high sentiment of or an aching for her local town where she was conceived and raised. She alludes to it as, "one horse town, this backward place, this outpost of civilization" (p.84). A young woman with such mean musings of her the place where own grew up pays luxuriously for her lost needs. The city life that she pictures and dreams of, brings her solitary depression and distress. Her visually impaired confidence in Mr. Gupta handled her in imagining a child. As can be anticipated, he in all respects helpfully rejects her and renounces his duty, to the frightfulness of her folks and herself. Having no other option, they get her prematurely ended. On an event, she even endeavors suicide, when she is spared by her quiet and formed sister Saroja. Powerless to see her sister's desolation, she stands amazed at the secret. She, "was tom between her parents, both were right, both were wrong. She wondered wildly why they could not solve the problem simply by the two of them marrying" (p. 179).

In any case, since that was unrealistic, her folks wanted to at any rate spare their little girl from further setback. However, Lalitha's future was shut. It was not blushing as she had aimed for. She had lost everything in her life. Her own silly ideas and destiny had demolished her. She therefore wound up inclined to the bothering insults of her own heart and powerless to raise her head with certainty and face her own friends and relatives, leaves for the city for a second time - without any sentiments of excitement or anything unique to anticipate. Her underlying dream of turning into an on-screen character and sparkle as a film star demonstrates a worthless endeavor, bringing about her losing her virtue, She in this manner turns into the objective of her own wrong, mis-set needs. Her excellence, appeal and insightfulness without standards bring her no place; bring her no trees however just turn into a horrendous reason for her ruin. Kamala Markandaya has really demonstrated how the destiny of an Indian town young woman having lost her virginity plays on the disastrous young woman and her own kin. Anyway progressed and current one may move toward becoming,

one can't go past nature and certain standards of society. Indian culture is with the end goal that character could really compare to all characteristics or accomplishments. Every single other thing relating to present day thought stand just alongside convention and culture. This is one idea of which India can be glad for Kamala Markandaya, through her character Lalitha, has attempted to centre that a young woman with excellence and no character is worthier than a young woman with no magnificence however with character. One may attempt to achieve the skies yet it is in every case great to recollect the tallness that one needs to reach and the gravity of the earth and stay inside one's own points of confinement. Lalitha's scan for a superior living in the courageous city or her struggle to end herself ... Isn't known, Lalitha helps one to remember those couple of women's feminists who, for the sake of freed woman's rights in America, proceed according to their will and face strongly, the repercussions. Subsequently we discover Lalitha's character blossoming in full for a limited capacity to focus blurring ceaselessly in a similar speedy way. It is an exercise to be scholarly for each young woman with illogical thoughts and lost needs. Saroja, the more youthful sister of the two, is dnovelted with an alternate, differentiating disposition. Writing of Saroja, H.M. Williarns writes,

Saroja's character pervades, surrounds, the novel. Her vision and language retain and invade all the experiences, and she is one of Markandaya's finest and most attractive creations: innocence embracing knowledge, love embracing jealousy, and above all there is the girl's deep love of the village including the widowed aunt, the patient buffalo, her bicycle, and even the monsoon rain. (21)

Saroja, as one can find, is a straightforward soul, a practical young woman without any restraints. She appreciates the storm downpour sand the crisp greenery around, she runs on her bike through the fields, breathing outside air, far from the quick running, frantic surge of the city, in the wake of innovation. A long way from contamination, she is cheerful to remain immovably established in her town, submitting to the conventions and traditions. She has love and delicate affections for children and respects parenthood to be a glorious happiness and anticipates it. Having assimilated the social qualities and continually remembering her aunty's useful tidbits and experience, which impact her, she figures out how to regard the estimation of virginity and remains a pure young woman all through. Picking up information of good and terrible, she keeps under control the odd sentiments she gets and holds her feelings with it power over herself, in body and psyche. She blossoms into womanhood, with ordinary inquiries and sound questions and having seen her sister's predicament, moulds herself as indicated by the standards of her general public. She perceives a straightforward actuality - that of the imagery of a thistle and a leaf', relating to a man and a woman. The thistle symbolizes man, and the leaf, woman. It is an old idea that when either the leaf falls on the thistle or the thistle falls on the leaf, the outcome is that the leaf gets torn. So additionally, however ethically, both man and woman are to blame our general public with its intolerant methodology just accuses the woman. In this manner, Kamala Markandaya has seen the parts of innovation and conventionalism through a feministic approach. Appa, the father of the two young women, and their aunty represent two furthest points and through the character of Saroja, the contention between the two is settled, as she keeps her equalization taking the best of the two patterns. "In her dispositions to women", writes P. Geetha,

the novelist shows signs of profound influence of a feminist school of writing. Her novels are not, of course, didactic in the narrow sense of pleading for specific reforms but they illustrate the ambivalence of change in women and men. She is a conservative feminist, to a certain extent, and feminism is implicit in her novels. (22)

In this way we discover Kamala Markandaya presenting her women characters in each novel of hers in an emphatic way, making their essence felt at each vital crossroads. Her anxiety for womanlike issues is unequivocally communicated. "The books of Kamala Markandaya, writes P. Geetha, "also express her feminist moral concern through the detailed examination of sexual and familial relationships. She stresses the need to believe in the moral superiority of women in upholding the sanctity of the family."(23) And Kamala Markandaya has advanced her thoughts regarding womanlike steadiness and solidarity to maintain the familial ties. But, *Two Virgins* is by all accounts distinctive in passing on the most fragile issues of sexual taboos in our general public. The subject is great however the passing on mode is gruff and rough, flanking now and again on profanity. P. Geetha says,

Kamala Markandaya breaks away from tradition in treating the theme of sex in *Two Virgins* and this has aroused some adverse criticism. This novel, devoted to setting before us the view of life of a sexual, moral and cultural deviate, is a feminist novel in every sense of the term.... Kamala Markandaya here allows herself much more freedom to describe social reality for its own sake and ideological issues tended to be played down by her here. The portrayal of contrasting sister heroines is very much in the moralistic tradition of female writing" (24).

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Diasporic Literature in the Select Novels of Chitra Banerjee Divakaruni

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Abstract

In the galaxy of women writers Chitra Banerjee Divakaruni is one of the diasporic writer. Diaspora is a new literature of immigration which springs from a thorough going engagement with the host country on the part of the immigrant. Immigrant literature captures the wrenching experience of relocation in an alien country for the immigrant. In today's literary field, it is accepted by all that diaspora or expatriate writers are those writers who have preferred to settle in countries other than home country distinguishing them from Desi or rooted counterparts. The expatriate writer always tackles a number of buzz words like diaspora, immigration, nationality ethnicity marginality hybridity. William Safran applies diaspora to expatriate minority communities which have dispersed from an original center to two or more peripheral or foreign regions, to people who retain their myths about their motherland and feel alienated in the new land (Safran, 1991). They are referred to by Homi Bhabha and others as "unhomeliness". To be unhomed is not the same as being homeless. To be unhomed is to feel not at home at even in yourself, your cultural identity crisis has made you a psychological refugee, so to speak.

People migrate to foreign lands with the expectations of liberty, gratification and existence which clashes with the traditional values of their homelands. The immigrants fluctuate between crisis and reconstruction. They are alienated from their homeland. In adjusting to new countries issues of acculturation and assimilation.

Chitra depicts the struggles of women in foreign land. She affirms that diaspora is not merely scattering or dispersion but a matrix of consciousness. Being an immigrant lady she through her stories depicts all the experiences of Indian immigrants in all its colours. Thus, all

her work *Mistress of spices*, *Sister of My Heart*, *The Vine of Desire*, *Queen of Dreams* clearly shows the immigrant feminine experience.

Diasporic literature is a very vast concept and it includes in it all those literary works written by the authors outside their native country, but these works are associated with native culture and background. In this context all writers, who write outside their country but remained related to their homeland through their works. Diasporic literature has its roots in the sense of loss and alienation which emerged as a result of migration and expatriation.

Diasporic literature deals with alienation, displacement, existential rootlessness, nostalgia quest of identity. It also addresses issues related to amalgamation or disintegration of cultures. It reflects the immigrant experience that comes out of the immigrant settlement.

The diasporic Indians too do not break their relationship with the ancestral land There is a search for continuity and „ancestral impulse“ an effort to look for their roots. Dislocation can be considered as a break with the old identity.

Immigrants, whatever their reason for migration may be, financial, social political, no matter whether they migrated for trade and commerce, as religious preachers, as laborers, convicts, soldiers as expatriates or refugees, exiles or as guest workers in search of better life and opportunities have shared some common things as well as differences.

Mostly the migrants suffer from the pain of being far from their homes, the memories of their motherland the anguish of leaving behind everything familiar agonies the minds of migrants. Migrants continue to relate personally or vicariously to the homeland in a way or another and their ethnic - communal consciousness and solidarity are importantly defined by the existence of such a relationship.

Chitra Banerjee is a first-generation diasporic writer living in the United States. Her books have been translated into 29 languages including Dutch, Hebrew and Japanese some themes in her works include South Asian diasporic experience, particularly, those of women immigrants, history, myth, magic realism diversity, etc. Divakaruni's works are largely set in India and the United States, and often focus on the experience of South Asian immigrants much of Divakaruni's writing centres on the lives of immigrant women. She says in an interview "Women in particular respond to my work because I'm writing about them women in love, in difficulties, women in relationships. I want people to relate to my characters, to feel their joy and pain, because it will be harder to be prejudiced when they meet them in real life."

Chitra Banerjee Divakaruni, a diasporic writer in the realm of Indo-American literature. She contributes, 16 books which are set both in India and America. Chitra confesses that Immigration is such a major fact of life in United States. You could come from different parts of the world but that whole experience of being in a whole different environment almost a new world where are you to learn the rules over again that is something a lot of people.

Her novels discuss the themes of cultural conflict, racism, identity, women, alienation and integration. Here we analyse the experience of Indian women migrants in America as depicted in Divakaruni's novel. Divakaruni's main focus is on portraying the condition of women immigrants from India.

Women who face greater problems in their homeland also deal with the loneliness of their new country. Even the second-generation immigrants are embroiled between the lifestyle of their birth country i.e. America and the life style of the birth country of their parents.

The immigrant characters after struggling with the problems of immigration, find a foothold in America through integration. They learn to adapt to the new life style by adopting the positive aspects of the American culture. All the same time, they retain positive aspects of their native culture while letting go of the more orthodox traditions and beliefs.

The Mistress of spices is the story of Tilo, a young woman born in another time in a far away place she develops mysterious insight in the powers of spices and her identity is universally acknowledged as "the mistress of spices" Tilo in the arthritic body of an old woman travels through time and space to Oakland via California where she opens a store of spices.

In Divakaruni's *Sister of my heart* is a narrative account of the plight of two families in which father was lost. Sudha and Anju, the cousins after the loss of their father used to live like the sister of my hearts. They used to share common clothes worries, dreams and conflicts in the aggrieved matriarchal Chatterjee household. Gauri and Mali their mothers try their best to find out suitable matches for their daughters, Sudha gets married to Ashok her marriage she was forced to move to her-in-laws home in rural Bengal. On the other hand, Anju gets married to a software engineer named Sunil and she migrates to California.

In the next novel *Vine of Desire* which is a sequel to the novel *Sister of my hearts*. It appeared in the year 2002. Sudha being disgusted with the repulsive behaviour of her husband and mother-in-law breaks-up her relationship with Ashok. On the request of Anju, she plans to visit to California along with her little daughter Dayita. Anju had already lost her unborn son in an unexpected abortion. Anju looks forward to return to her past. In the background of the conflict of personal relationships, Divakaruni presents the conflicts born out of immigration. Through the crisis of Anju and Sudha, the writer admits that people can't get rid of their past.

She seems to follow two divergent tracks personal and impersonal, but it moves in the direction of uniformity.

In the novel *Queen of Dreams* which came out in the year 2004 marks a growth in Divakaruni vision of immigration. In this novel the mother, who comes from the native slum area of Calcutta is endowed with the exceptional power of interpreting the hidden messages of the dreams of her customers like that of mistress of spices, she wants to spare Rakhi from the tales of her strange and painful past. Rakhi in spite of her birth and nurturing in American life unconsciously retains her innate bonding with Indian life, Indian scenery and Indian Culture.

Displacement, in Divakaruni's novels resulting due to migration, immigration, travel or exile offers possibility of providing positive spaces of assimilation. It largely offers a chance for development and cross-cultural dialogues resulting both in alienation and assimilation. Diaspora thus experiences various kinds of displacement but it is their inner consciousness which makes them adjust accommodate and even adapt. Desperateness, conflicts, worrier, doubts, suspicions characterize the people who relocate to new places but their struggles in Divakaruni's novels are evidences of chronicles of time and contribute towards betterment of self-perception in relation to past and memories.

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Self-Estrangement in Ambai's Selected Short Stories

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Abstract

C.S. Lakshmi pen-named as Ambai is one of the prominent feminist short story writer from Tamilnadu, India and she comes on the forefront of modern Indian writers who has made a remarkable mark in World Literature as a whole. Ambai is considered as a greatest short story writer in feministic perspective. Though she declares herself not as a feminist, her writing style reveals her passion for feminism and feministic issues. Her works are characterized by her passionate espousal of the cause of women with a lucid and profound style and the touch of realism. Her short stories "*Isolation in Darkness*" and "*The Forest*" portray the self estrangement of the heroines.

In the recent years, alienation and estrangement have gained much significance in all walks of life. The term alienation is synonymous to self estrangement, isolation, exile, distance etc. In literary discourse the term alienation has gained much popularity especially in feminist writings. The concept of alienation is to describe the impact of patriarchal domination on women. Self-estrangement is the idea conceived by Karl Marx in Marx's theory of alienation. He defines self-estrangement as,

"the alienation of man's essence, man's loss of objectivity and his loss of realness as self-discovery, manifestation of his nature, objectification and realization".

Self-estrangement may also be defined as a feeling of depersonalization and detachment from one's natural self, especially as a result of immersion in complex culture. Lakshmi's short stories give the essence of self-estrangement in women characters and the find solace and solution for their own problems they face in their lives.

Lakshmi's short story *Isolation in Darkness (Thanimai yenum IrUttu)* is a unique story. The protagonist Aruna loves to be alone in darkness. She seeks dark room and darkness for her loneliness as escapism from her loneliness and imaginary world. Aruna, the protagonist even

loved to be called a “dark imp”. Here darkness is used as a mask to conceal her hidden and secret wishes and to enjoy herself in her own imaginary world. Her imagination allows her to escape from loneliness. Throughout the story Aruna feels comfortable in an isolated world and her loneliness becomes her sole-companion. But she feels happy when her mother announces her marriage,

You need not sit alone, Aruna. You can't sit alone. If you're asked to sit, you won't sit. You are getting a company. [TI 40]

Aruna also had the hope that she will be back to the realistic world with her new husband, hoping that her imaginary world will be shared by a new person. Though she loves to be alone sometimes the loneliness which she loved once seems to be a frightful monster. But unfortunately, her hopes are shattered by her husband Ranganathan's question:

Hereafter, I'll be in tour for twenty days. Can you stay alone? [TI 42]

Once again Aruna is dragged to the same dark world of “loneliness”. ‘Loneliness’ not only alienates her from the realistic world but also from her husband and from herself. Her urge for friendship remains a dream and she could not identify a single friend. Her alienated self prevents her from mingling with other humans. She could not be at ease with her house maid; she even avoids conversation with her maid and find faults in every work.

She walked lonely, drawing a circle around her, without attachment. [TI 49]
At the same time, she loves to watch her neighbour's child through the window. She painfully reveals the truth that,

Being alone, speaking to me, acting, and the meaningful silences are quite interesting to me. [TI 49]

Surrendering to her solitary nature, she rejects any human intervention and sends the house maid out of work. She seeks solace in darkness and sleeping pills which keeps her happy in her own imaginary world. Throughout the story, the protagonist Aruna remained locked in the darkness of isolation. Towards the end of the story, she surrenders and liberates herself away from her usual husband and realistic world.

Lakshmi's, *Adavi [The Forest]* is a sketch of Chenthiru's self-estrangement from her husband, family, business and home. Chenthiru's odyssey towards forest is a new concept in Indian history. Usually women accompany their husbands to forest. Like mythological Sita, Draupadi and other saint's wives help their husbands', Chenthiru too helped her husband in his

business. She seeks refuge in a forest when her abilities and business acumen are neglected by her business minded husband.

A forest far away, leaving behind the noise of traffic, the sounds of conversation, of people walking about, of electrical gadgets in the house. [Adavi 145]

All of a sudden, she sheds her responsibilities and peeps into the forest. As a saying, peeping into the 'Forest' is a 'punishment for correcting oneself, the protagonist of Adavi goes deep into the forest to punish and correct herself. Chenthiru being an ordinary woman starts her journey towards forest all alone in search of her own identity. The protagonist is discouraged and criticised by many and even questioned,

Is it right to leave the existing and enter into a new world? [Adavi 426]

Her self-estrangement is not only for her search of self, she was obsessed by the way she was treated by her husband. Chenthiru developed her husband's business to international standard, but she was denied of good position and a share in the family business despite all the hard work and efforts that she had put in for its expansion. She decides to distance herself from her husband and practise renunciation. She perceives her odyssey to the forest as a place of self-discovery and self-expansion and seeks refuge there.

Time has come to change the epic of women. [Adavi 56]

Her alienation is towards self identity. Even after reaching the forest Chenthiru is unable to identify what she seeks. She walked towards north in search of truth. Her inner monologue reveals her state of depressed mind. Her solitary walk leads to a new person, who helped her to differentiate between 'Sur' and 'Asur'. Sur meaning solitary life and Asur meaning wedded life. Her alienation ends with identifying herself and her mind becomes light. Chenthiru's journey from self-estrangement to self- identity is narrated along with the mythological tale of Sita's vanavas to underscore Chenthiru's unique search for self-identity.

Both the heroines estrange themselves from worldly pleasures and physical world without any reason to be outspoken. Their estrangement is due to their inner urge in search for something unknown. In the process of alienation, they sometimes hurt themselves for perfection and identify what they want and understand themselves and arrive with a solution for their unknown problem and reconcile themselves.

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ICT in Teaching English Language and Learning

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Abstract

English has become very important in today's world due to its international importance. The world has become a global village and to communicate effectively and exchange ideas, beliefs, technology there is no better medium than English. English is used in many fields more than any other language. This is why it is termed as link language, global language as well as lingua franca. In Indian context it is treated as ESL. Therefore, it is necessary to teach English and develop English language skills among the students at all levels. To teach English and develop English language skills various approaches and methods are in use in our country. But most of them are traditional, less interesting, ineffective as well as less motivating. So, it is necessary to use modern approaches and tools of ICT (Information and Communication Technology) to develop better understanding and acquisition of basic skills i.e. LSRW of English language among the students. Some of these approaches, facilities and tools are Computer Assisted Learning, Computer Assisted Language Assessment, Computer Assisted Language Instruction, Computer Assisted Language Learning, Mobile Assisted Language Learning, Technology Enhanced Language Learning etc. Modern studies and researches show positive results of integration of ICT in the field of ELT and development of English language skills. These facilities have paved the way of individualized learning and provided freedom of learning anytime, anywhere according to needs and convenience of the learners. So, we should take proper steps to integrate ICT in the field of ELT to make the learners well versed in English language skills. ICT sources can be harnessed to the efficiency and effectiveness of education at all possible levels in both formal and informal ways. The rapid advances in technology have led the development of ICT which offers new opportunities and promotes quality in English language teaching. Every coin has its two faces. Just as any other modern technology, application of information and communication technology in education comes to us with some drawbacks. These problems can be related to the teacher, technical issues or can be regarding learner's attitude. A language class can benefit in a number of ways when technology is the

mode of teaching- learning. A teacher who comes to his work familiar with a variety of instructional material and who knows how to use it in his teaching has distinct advantages. But a teacher cannot neglect the other side of this, i.e. the limitations of using ICT tools inappropriately. A class over filled with too many unfamiliar sources of teaching will not serve the ultimate purpose of using ICT. So the teacher should have a thorough knowledge of the where and how of the instructional media through which he can make language teaching efficient.

Keywords: global village, lingua franca, various approaches and methods, ICT, teacher, learner, limitations.

We all know that English is one of the most widely spoken languages throughout the world. People from different countries communicate with each other using English. More than 60 countries have English as their official language and adopted as a second language in great many more countries. It has been estimated that around 2 billion people speak English around the world. Knowing good English will open more opportunities for us and make us bilingual and more employable in every country in the world. No doubt English has contributed significantly making the world a global village by narrowing the gap between the geographical boundaries. The advantages of having command over English can be seen in the educational, economic, social and political life of the people of the country. India is a country in which people living in different parts using their own languages. The regional languages in various parts are entirely different from one another. And the leaders and the administrators of the country cannot remain in contact with all these regions without a common link language. It is highly impossible for everyone to know all the languages in the country. As we do not have any common language at present, English acts as a lingua franca. David Crystal in his book; ‘English as a Global language’ (1997) says: —A language achieves a genuinely global status when it develops a special role that is recognized in every country and is used as a common means of communication for speakers of different native languages. Much importance is given to teaching of English in India because English is a major language of the world and English language has rich literature with scientific and technical nature. English is the only language of preventing isolation from the world and gives access to the treasure of knowledge. Learning English helps to get employment throughout world. We can be in touch with the western science and technology. It is a powerful language of communication and a binding force to keep all Indians united. The teaching of English whether for beginners or for the advanced learners has been a challenging pursuit for the teachers of English especially the area that cover the acquisition of four skills of language – listening, speaking, reading and writing.

The use of technological resources in the language teaching and learning processes gives a good source of “authentic” one (Grant as cited in Richards & Renandya, 2002: 85). Moreover, according to studies by Butler-Pascoe and Wiburg (as cited in Lin, 2009), there are some

attributes of how technology enriches the second language learning environment. Some of the important ones are: It provides interaction, communicative activities, and real audiences. It supplies comprehensible input through task-based and problem-solving activities. It facilitates focused development of English language skills using multiple modalities to support various learning styles and strategies meeting affective needs. In studies conducted by Dunkel (as cited in Liu, Moore, Graham, & Lee, 2002), these tools increase students' self-esteem, vocational preparedness, language proficiency, learning autonomy and, specially, provided immediate feedback. Consequently, technology-based activities can offer a wide variety of opportunities to enhance second language learning students. It fosters understanding and appreciation of the target and native cultures. Williams and Burden (1997) state that literature on teachers' beliefs concluded that these have a great influence on the way they prepare their classes, the kinds of decisions they make and their general classroom practice more than their knowledge about it. Educationalists, researchers and administrators have identified that the incorporation of the new media into educational institutions calls for a radical change in learning and teaching patterns. They believe that the new media will lead to a major change in the culture of learning. The new media: call for and facilitate more independence on the part of the learner, more self-directed activities and the organization of learning processes; encourage interactive work; facilitate direct feedback; call for a change in the role distribution of teacher/learner, where learners take on teaching functions; enable contents to be continually updated with minimum efforts; provide faster access to teaching materials; provide greater opportunities for individual forms of learning; but also demand more social learning in group and team work.

English Language Teaching, or ELT, refers to the activity and industry of teaching English to non-native speakers. i.e the teaching of English especially to students whose native language is not English. In the fast developing 21st century many new technologies are being introduced to teach English in the classrooms. Students get short span of attention because of the ICT in language learning. According to Pete Sharma and Barney Barret (2007), there are several reasons for using technology in language teaching. In addition to the fact that technology can be motivating, it offers the possibility to work autonomously or interact and collaborate with others. Technology also provides instant feedback on language performance in various tasks and exercises. Technology can also be an extension of the classroom and can be time saving. Finally, technology can promote language learning with fresh authentic and motivating materials directly usable from the Internet. In order to improve the whole experience of English language acquisition we have to integrate ICT (Information and Communication Technology) with current learning methodology. ICT has been proved to be a very powerful tool for educational change and reform.

ICTs can expand access to language programmes and improve the quality of teaching and learning in general. The World Wide Web expands the classroom context and provides access to

current, up-to-date materials from the country or countries of the target language, offering learners and teachers a plethora of materials in different modes, bringing the foreign culture and language to life and making it more tangible. Multimedia can: enhance learning in different locations and institutions of diverse quality; present opportunities to students working at different rates and levels; provide repetition when repetition is warranted to reinforce skills and learning; and compensate, in the short term, for high student populations and limited numbers of trained and experienced teachers – in combination with robust teacher development initiatives and improvements in teachers’ working conditions. Updates to content ware can ensure that teachers and students encounter and have the chance to work with current and authentic sources. Such encounters tie learning to the most important events of our time and underscore the general idea that knowledge itself is not fixed and finalised, that there is a universe of discoveries and a library of analyses that can be available to students. The most popular and most widely used devices appropriated by modern language teachers remain the CD player and the audiocassette recorder. The use of moving images linked to sound provides learners with exposure to all important elements of spoken communication: gestures, proxemics, pronunciation, intonation, all embedded in natural, cultural contexts. Both satellite and terrestrial radio and television programmes offer cheap access to contemporary, authentic, and potentially culturally rich programmes for the language learner. Audio exchanges via the Internet now also provide possibilities for real time synchronous oral communication. Computer Assisted Language Learning (CALL) software, CD-ROMs, and office software applications have become commonplace in many teaching/learning environments.

Language teachers working in a media-rich environment will, like their counterparts in other disciplines, need to: identify and analyze the individual learning problems of learners; make a careful and considered selection concerning the use of the media; monitor the truth of information content offered; promote efficient search techniques and be capable of conducting effective action research with the help of the computer; be able to use standard software confidently and competently; make wise and critical choices of information found. These new competencies are together called as “the new literacy”. Basically, we can classify into five types of new literacy in relation to ICT that teachers need to comprehend and master alongside learners. They are: scientific, digital, critical, linguistic, and cultural literacy. Scientific literacy is that which is related to the ability to think scientifically in a world, which is increasingly framed by science and technology. This kind of literacy demands an understanding of scientific concepts as well as an ability to integrate a scientific perspective. Digital literacy relates to the ability to use ICT tools adequately and use them in a principled way to the subject matter at hand. For the language teacher, it refers in particular to web literacy, i.e. the ability to make use of the World Wide Web for language research; to the use of linguistic tools and standard programmes for exercises and testing. Critical literacy comprises the ability to evaluate the credibility, usefulness, and reliability of any given sources of information. It also includes skills in sifting and

identifying the relevant and important in the flood of information and knowledge which threatens to engulf the unprepared. Linguistic literacy in this context refers to the ability to identify different genres as they develop, to track developments in language use and usage and to adapt authentic materials for teaching. Cultural literacy relates to observing and recording changes in the society or societies of the target language together with implications for language teaching. Such changes may be of a general nature leading to convergence between own, native culture and the target culture, or to changes particular to the target culture. Furthermore, in order to function adequately in the world of the new media, teachers need to acquire and master a whole range of new skills ranging from the technical to the organizational and conceptual.

Like the teacher, the learner also has to adjust to a new role in the learning process. The learner is increasingly seen as subject rather than object with responsibility and autonomy considered key elements in language learning. She is called upon to take on new responsibilities, often working without supervision, and this requires a greater commitment which is manifested in processes, such as the willingness and opportunity to take greater responsibility for own learning, reflection on and optimising learning strategies, and making choices concerning individual learning style preferences. Classes are likely to become much more learner-centred, with learners' time and effort devoted to authentic reading, writing, and speaking tasks related to authentic communication with partners. However, the approach suggested must take into account and optimise cognitive and metacognitive aspects of learning, such as learning processes, learning styles, preferences of individual learners. Dash and Dash (2007, :32-33) view, "the electronic media can now bring real English to all our schools, however remote, if we provide them with the channels of distribution, students will learn real English in school with much greater ease and eagerness through radio, television and other electronic devices". Karries (2008, p.32), states that the major impact of the recent developments in the teaching of foreign languages can be seen in terms of a learner centered, motivation-based and activity oriented approach to language teaching supported by television, radio, and audio-visual aids. In the context of developing countries, ICTs are often seen as an empowering tool which provides people with access to opportunities and choices that were hitherto not available, however e-devices for English language teaching and learning are still an emerging field in developing countries (Duff, 2015).

The ICT facilities are not available in most of the schools and are not in a position to afford the purchase, maintenance and other expenditure involved in its use. There is a widespread ignorance about the use, applications and advantages of ICTs on the part of teachers, head of the institution and educational authorities responsible for bringing improvement in the functioning of the school particularly related to teaching-learning and organization of co curricular activities with the help of such technologies. There is fear and apprehension on the part of teachers for losing their dominance over the teaching-learning activities and becoming

abundant and surplus or playing a quite negligible role on account of the use and application of ICT in the instructional process. The teachers do not want to have transition to new methodologies and ways of teaching-learning. They still want to stick over the broadcast model of teaching instead of interactive model designed through the use of ICT.

Many of the students are not in favour of the transition of their role to the active independent enquirer and discoverer of the knowledge from the passive recipient of knowledge on account of the fear of complexities involved, difficulties encountered and pains taken in the independent or interactive learning methods generated through the use of ICT. Their apprehension and fear for the use of such technologies sometimes stem out of their ignorance and lack of training for the use and understanding in them. In our system, neither at the pre-service stage nor at the in-service stage there lies any adequate opportunities for equipping the teachers with the necessary knowledge, skills, attitude and interest needed for the utilization of ICT. It should be clearly observed that a mere literacy related to the use of ICT (e.g. computer literacy) is not enough for enabling the teachers to make use of ICT with their students. There is a great paucity of such competent and skilled teachers, who can use and integrate right technology in an appropriate manner for the effective integration of ICT in dealing with curriculum bringing desired improvement in the behaviour of their students.

Though ICT tools are very helpful in the teaching and learning of English language, still these tools have some limitations. Students very often fail to learn the targeted objectives of the English language teaching and due to freedom of time and space students become careless about their targets and indulge themselves in meaningless works. Recorded programmes repeated again and again create boredom in the students that leads to the problem of indiscipline in the classroom. Many times students remain passive and inactive in the teaching learning process because they get fewer opportunities to participate actively in the teaching learning process. The integration of ICT tools needs technically trained teachers so that so that problems are not created in the class. ICT tools have changed the paradigm of English language teaching and learning process. So it is essential for a teacher to be familiar with modern ICT tools and use it properly to achieve the aims of English language teaching. Teachers understand that technology integrated tasks contribute to the development of the four skills but majority of the teachers use technology only to reinforce grammar structures and receptive skills.

Teachers know that they have to use technologies in their classes and they are making an effort to do so. However, this integration is not achieving the expected outcomes as it requires more teacher education, a change in their beliefs, not only about technology itself but also about how to implement it in language teaching and in learning in a more meaningful way. “ The ICT Impact Report indicates that the majority of teachers have not yet embraced new pedagogical practices in their use of ICT and that teachers do not feel sufficiently confident in exploiting ICT

to support new approaches in their teaching practices” (Kumar 2008). Without a responsible teacher it is difficult to make ICT purposeful in teaching.

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Alienation, Loneliness and Nostalgia in Jhumpa Lahiri's *Namesake*

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Abstract

The theoretic basis of alienation, within the capitalist mode of production, is that the worker invariably loses the ability to determine life and destiny, when deprived of the right to think of themselves as the director of their own actions; to determine the character of said actions; to define relationships with other people; and to own those items of value from goods and services, produced by their own labour.

Nostalgia is sentimentality for the past, typically for a period or place with happy personal associations. The word *nostalgia* is learned formation of a Greek compound, consisting of *νόστος* (*nóstos*), meaning "homecoming", a Homeric word, and *ἄλγος* (*álgos*), meaning "pain" or "ache", and was coined by a 17th-century medical student to describe the anxieties displayed by Swiss mercenaries fighting away from home.

Lahiri depicts the loneliness and isolation in the lives of foreigners by depicting the critical situations. Even when one loses someone who is very close to him, one is unable to show one's sentiments to others in the closing years of his life.

Introduction

Lahiri depicts the loneliness and isolation in the lives of foreigners by depicting the critical situations. Even when one loses someone who is very close to him, one is unable to show one's sentiments to others in the closing years of his life. When Ashima's father passed away, she could leave for India six days later, with no hope of meeting him again. Lahiri feels that the world narrows down for the foreigners, as they are unable to think or do anything beyond it. It was not Ashima alone, who felt nostalgic about India, but so many other Indian women who forced their husbands to return to their own homeland:

For being a foreigner, Ashima is beginning to realize, is a sort of lifelong pregnancy- a perpetual wait, a constant burden, a continuous feeling out of sorts. It is an ongoing responsibility, a parenthesis in what had once been ordinary life, only to discover that previous life has vanished, replaced by something more complicated and demanding.

Like pregnancy, being a foreigner, Ashima believes, is something that elicits the same curiosity from strangers, the same combination of pity and respect (*The Namesake*, 49-50).

Lahiri exhibits the parents' anxiety in retention of their own culture. Ashima and Ashoke loved watching their son eat with his fingers as per the Bengali culture. They even had the fear that after them, he may not do so. Gogol, while going to kindergarten became unhappy at the thought of being called 'Nikhil'--someone he does not know. That is the reason he remains Gogol at kindergarten as well. But he does not realize that it is the name 'Gogol', which he got as Namesake, will make him feel embarrassed throughout his life. Though he realizes quite late that it is not the name, but one's identity, by which one is known in life. Gogol and his sister who was five years older than him, considered themselves Americans as they were born in this land. They looked forward more to Christmas celebrations, than to the worship of Durga and Saraswati. But Ashima and Ashoke tried their best to make them acquainted with the Bengali culture. In third grade, they sent Gogol to Bengali language and culture lessons every other Saturday. On Gogol's fourteenth birthday, his father presented him the short stories of 'Nikolai Gogol', his favourite Russian author. But Gogol never became interested in reading a word of Gogol, being unaware of the accident that had nearly killed his father, and which gave him his name. That was the reason Gogol had developed hatred for his name:

For by now, he's come to hate questions pertaining to his name, hates having constantly to explain. He hates having to tell people that it does not mean anything 'in Indian'. He hates having to wear a nametag on his sweater at Model United Nations Day at school. He even hates signing his name at the bottom of his drawings in art class. He hates that his name is both absurd and obscure, that it has nothing to do with who he is, that is neither Indian nor American but of all things Russian. He hates having to live with it, with a pet name turned good name, day after day, second after second (*The Namesake*, 75-76).

The name 'Gogol' distressed him physically as well. He found his name shapeless and weightless, and he could not imagine girls calling him 'Gogol' under romantic circumstances. He suppressed his emotions, and here he made a mistake. If he would have insisted his father to know the real reason behind his name, he would have possibly got a convincing answer. But he kept silent, suffering alone, bringing disaster to prime years of his life. Gogol feels that he has no identity, as his name lacked dignity or gravity. His suffering intensifies when he thinks that:

Not only does Gogol Ganguli have a pet name turned good name, but a last name turned first name. Therefore, it occurs to him that no one he knows in the world, in Russia or India or America or anywhere, shares his name. Not even the source of his namesake (*The Namesake*, 78).

A visit to India for eight months by Gogol's family seems to Gogol as cumbersome, having no relevance to their lives. He was now American--loved American culture and American life. The name "Gogol" was torturing him like anything, and when he hears an account of Nikolai Gogol's biography, it worsens his condition. Mr. Lawson, Gogol's teacher, describes Nikolai Gogol-- the author, as an intelligent, queer, and sickly creature. He also reputed him to be a hypochondriac and a deeply paranoid, frustrated man, who never married, fathered no children. Each time Mr. Lawson uttered Nikolai Gogol's name, Gogol quietly winced and experienced the pain. Whenever he listened to his classmates complain, he felt as if his own work was being attacked. Gogol's dislike for his own name brought misery to his life. He did not date with anyone in high school; did not attend dances and did not listen to the records together. Gogol was unlike American teenagers, that is the reason, his parents were not anxious of his career. But the new name Nikhil brought him disaster:

It is as Nikhil, that first semester that he grows a goatee, starts smoking Camel Lights at parties and while writing papers and before exams, discovers Brian Eno and Elvis Costello and Charlie Parker. It is as Nikhil that he takes Metro-North into Manhattan one weekend with Jonathan and gets himself a fake ID that allows him to be served liquor in New Haven bars. It is as Nikhil that he loses his virginity at a party at Ezra Stiles.... (*The Namesake*, 105).

Gogol had never seen his father expressing his thoughts, desires, and moods on any of the occasions. On one windy night, the revelation of the truth about his name comes as a shock to Gogol. He is stunned to know about his father's past that had survived a tragedy and had suffered in an inconceivable way: He imagines his father, in his twenties as Gogol is now, sitting on a train as Gogol had just been, reading a story, and then suddenly nearly killed. He struggles to picture the West Bengal countryside he has seen on only a few occasions, his father's mangled body, among hundreds of dead ones, being carried on a stretcher, past a twisted length of maroon compartments (*The Namesake*, 123).

Like Ashoke and Ashima Ganguli; Gogol and Sonia struggle to respect their culture, while adapting to American society. Gogol had changed with the new culture in New York, and isolation had come into his life. Though he got support of his parents, he had become detached from them. It seemed that now he had no sentiments for them:

...after four years in New Haven he didn't want to move back to Massachusetts, to the one city in America his parents know. He didn't want to attend his father's ammeter and live in an apartment in Central Square as his parents once had and revisit the streets about which his parents speak nostalgically. He didn't want to go home on the weekends, to go with them to pujos and Bengali parties, to remain unquestionably in their world (*The Namesake*, 126).

Gogol finds quite comfortable to get incorporated into the lives of Ratliff's family. He is enraptured by Maxine's pale green-gray eyes and finds interest in talking to her parents Gerald and

Lydia. He is too much influenced by their brand of hospitality, so much that he loses his own identity. He forgets his own country, his own culture, and his own parents:

Quickly, simultaneously, he falls in love with Maxine, the house, and Gerald and Lydia's manner of living, for to know her and love her is to know and love all of these things. He loves the mess that surrounds Maxine... He learns to love the food she and her parents eat... He learns that one does not grate Parmesan cheese over pasta dishes containing seafood. He learns not to put wooden spoons in the dishwasher... The nights he spends there, he learns to wake up earlier than he is used to... He learns to anticipate, every evening the sound of a cork emerging from a fresh bottle of wine (*The Namesake*, 137).

In contrast to Maxine, who shows all respect to her parents' tastes and ways of life, Gogol feels no exasperation for his own parents, no sense of obligation. He could imagine the differences in Maxine's parent's way of living, and his own. He could find only a dozen of guests invited to dinner at Maxine's house. Whereas at his parents' parties, he could see no fewer than thirty people invited, where his parents behaved more like caterers in their own home, watchful and waiting until most of the guests' plates were stacked by the sink. Though he knew that there was a wide difference in culture of his parents and Maxine's parents, he could not remain uninfluenced by the foreign culture:

He cannot imagine his parents sitting at Lydia and Gerald's table, enjoying Lydia's cooking, appreciating Gerald's selection of wine. He cannot imagine them contributing to one of their dinner party conversations. And yet here he is, night after night, a welcome addition to the Ratliff's universe, doing just that (*The Namesake*, 141).

Gogol becomes insensitive to his parents' desires. In spite of his mothers' request to visit Massachusetts to see off his father to the airport who was going for a research work to Ohio for nine months; Gogol prefers going to New Hampshire with Maxine for two weeks. Though Gogol takes Maxine to his parents' house, he is unable to appreciate their noble gestures. His mother had prepared meals, which had taken more than a day, yet he feels embarrassed by the effort she had put in for it. Gogol feels relieved in the world of Maxine, in contrast to the world of his parents, where he felt uneasy and uncomfortable:

He feels no nostalgia for the vacations he is spent with his family, and he realizes now that they were never true vacations at all. Instead, they were overwhelming, disorienting expeditions, either going to Calcutta, or sightseeing in places they did not belong to and intended never to see again (*The Namesake*, 155).

Another turning point comes in the life of Gogol, when his father expires. He feels the guilt and realizes the sentiments for him, looking at the left-out things in his flat at Cleveland. A

significant change comes in Gogol's life after the permanent absence of his father. He becomes indifferent to Maxine who leads to their breakup:

At first, she'd been patient with him, and for a while he'd allowed himself to fall back into her life, going home after work to her parents' house, to their world in which nothing had changed. Initially she'd tolerated his silences at the dinner table, his indifference in bed, his need to speak to his mother and Sonia every evening, and to visit them, on weekends, without her (*The Namesake*, 188).

After Maxine, it was Moushumi Mazoomdar, with whom Nikhil goes on a blind date, who was the daughter of friends of his parents. Then he comes to know about her life, about her prenuptial disaster. He gets attracted to her, in spite of knowing the fact that in the past she had allowed men to seduce her in café's, in parks, and many other places. Though Gogol knew that there were days she slept with one man after lunch, another after dinner, Gogol marries Moushumi within a year. After their first marriage anniversary, Moushumi happens to meet Dimitri Desjardins, whom she had met years ago, in her final months of high school. Moushumi still remembers how on their first date, he had treated her like a child. And how he used to send her postcards and books while she was at Brown. Moushumi develops infatuation, and starts meeting Dimitri every Monday and Wednesday, in spite of having the guilt that she had betrayed her husband.

Lahiri depicts the desolation in the lives of Indians who settle abroad. She has depicted the lives of those who dwell abroad, leaving their respective family behind, and remains in a perpetual state of expectation and longing. Gogol realizes how his parents had lived their lives in America, in spite of what was missing. And making few trips to Calcutta would not have been enough for them to stay out of those perpetual fears, same way, Gogol had spent years maintaining distances from his parents. Just like a bird who returns to one's nest, Lahiri feels that finally one returns to one's own country. Ashima, now a widow, wanted to go back to India for few months.

Gogol wanted to correct his name-the first thing given by his father name. But he could not correct his life, his life was a failure and his marriage was a misstep. The name had distressed him for years, which he could change, but he could not change the things which happened in his life, which prevailed, and which he endured till the end. And now when he realizes the significance of the name given by his father, and longs to be called 'Gogol', there is no one to call him by this name. His father is no more alive, and his mother-a widow who is shifting to India, would call him 'Gogol' only once a week. The name which Gogol always despised, the name which he always hated, now would vanish. Nikhil had won over Gogol, but it did not give happiness to him. He realizes quite late that more than a name, a man's identity is important:

Without people in the world to call him Gogol, no matter how long he himself lives, Gogol Ganguli will, once and for all, vanish from the lips of loved ones and so, cease to exist. Yet the thought of this eventual demise provides no sense of victory, no solace. It provides no solace at all (*The Namesake*, 289).

Lahiri is a second-generation immigrant whose parents continue to look back upon India as home. One would not expect her to suffer from the problems of unsuccessful assimilation having lived in an alien country all her life. Yet, she confesses frequently to a certain sense of being an outsider in the USA. Not all the stories in *Interpreter of Maladies* deal with the trauma of immigrant life though the underlying theme of at least four of her stories is about somewhat misplaced conceptions of idyllic America. She claims to have inherited her parents' preoccupations with the past. Thus India reigns supreme in all her stories. "In my dictionary, the biblical definition of *translate* is 'to convey to heaven without death.' I am struck by the extent to which this decidedly Western, non-secular definition sheds light on my own personal background of Eastern origin. For in my observation, translation is not only a finite linguistic act but an ongoing cultural one. It is the continuous struggle, on my parents' behalf, to preserve what it means to them to be first and forever Indian, to keep afloat certain familial and communal traditions in a foreign and at times indifferent world."

The question of identity has always been a difficult one, but it is more so for culturally displaced persons, people who transgress the boundaries of familiar surroundings in search of fresher pastures in a foreign land. In Bharati Mukherjee's words, they trade "top-dog status in the homeland for the loss-of-face meltdown of immigration." This statement rings hollow when we read Feroza Jussawalla's opinion of Bharati Mukherjee which says: "Bharati Mukherjee definitely seems to have found her 'haven' in the United States, but with this comes obsequiousness, a pleading to be mainstreamed." Bharati Mukherjee has advocated for total assimilation of an individual to the American culture and society to bring about cohesive existence. Chitra Banerjee Divakaruni, another first-generation writer admits to have felt exhilarated at everything American when she first arrived in America and felt a relief at having found mind-blowing liberalism as compared to the debilitating patriarchal society back home. Yet nostalgia exists, in spite of the denials, in the form of metaphors and symbols, which represent the world left behind. This nostalgia is particularly touching when Uma Parameswaran says,

And I shall bring Ganga
As Bhagirathi did of old
To our land
Our Assiniboine,
And the flute player
Dark as kaya blossom
Shall dance on the waters of La Salle

Conclusion

Thus, Lahiri explores the Alienation, Loneliness and Nostalgia in his *Namesake* through his characters and the events that take place. Lahiri depicts the loneliness and isolation in the lives of foreigners by depicting the critical situations. Even when one loses someone who is very close to

him, one is unable to show one's sentiments to others in the closing years of his life. This is the reality that slaps on every individual's face that is fictionalised.

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**Alienation, Loneliness and Nostalgia in Jhumpa Lahiri's *Namesake*
*Sevasadan: A Novel of Premchand Dealing with
Indian Social Issues***

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Abstract

Subaltern in writing has been anticipated in numerous routes by various author even Premchand has anticipated different segment of individuals in various courses in his novel. Munshi Premchand is one of the significant journalists in present day Hindi writing. For him books is a social and verifiable report. As an author, Premchand thinks about existence very minutely and he himself shared the sufferings and issues of the subaltern segment of the general public in India. He impartially investigates the issues of the subaltern segment and he is forever discontent with the negligible portrayals. He expects to annihilate those issues which have eaten into the vitals of the lower and the working class of society He is the essayist who depicts the troubling truth of Indian culture particularly the provincial and semi urban settings. Premchand presents the financial and political inference of the distraught segments of the pilgrim india. This paper gives a concise record to the life of the subaltern as appeared in *Sevasadan* ponders accept an uncommon noteworthiness in Indian historiography which is important to comprehend the need of all the subordinated individuals like laborers, specialists, lower rank ladies and dalits whose voices were only from time to time recorded before ever, in one way or the other, hence, the word subaltern will repeat in the present examination as a term for the general quality of subordination in the general public as far as position, shading, ideology religion, sex or on the ethnic premise, on account of the long history of enslavement of the subalterns.

Keywords: *Sevasadan*, Premchand, social concerns, subaltern, Dalit, untouchables, marginalized

Introduction

Each individual in this universe is subordinated to somebody or something in one way or the other, in light of the fact that he has a grouping of thoughts in his mind. In different words an individual appears to have seen however in all actuality, he is in the grip of a barbarous framework all over the place. These grasps have a place with a specific social situation in which man endures and invests his energy. In the genuine sense, man and this social setup are not two separate substances; as a fish into water and the water into the fish are clearly extraordinary yet they are the essential parts of a solitary universe. This universe appears to have pluralism however there isn't any genuine majority. This interdependency of individuals is the spirit of the social or customary situation which develops distinct methods for thinking in the life of person. These courses thinking as experienced by a specific gathering of individuals. turn into the custom of that specific circle. The individuals from the specific gathering think custom to be common component of their life. They would prefer not to have any sort of anticipation with An any protection from it turns into a dissent to the oppositional part .Indian culture has been developing in measurement and numerous different themes thoughts and ethics for quite a while superficially level these measurements appear to be impacted just by the political control of the British Empire over India on the grounds that the British principle seriously influenced the Indian reasonableness and made the Indian its subalterns in all parts of their life. The subaltern areas of the general public which are dependably at the less than desirable end is the subject to the movement of the first class bunches notwithstanding when they revolutionary and bounce back. The mourning gatherings have constantly smothered the general public. This examination paper will investigate the wide inlet yawning among haves and those who lack wealth of the general public. As a scholarly control the Subaltern Studies developed in India in 1980. It has given another viewpoint on the historical backdrop of the colonized from the view point of colonizer.

With the progression of time the viewpoint offered by this school has picked up an overall acclaim. That is the reason the impact of subaltern examinations can be felt in Latin American investigations, African examinations, social investigations and alternate zones. In the past the historical backdrop of Modern India especially of patriot development was carved as a background marked by Indian elites however at this point this history is being modified principally from the viewpoints of subaltern gatherings. The very word Subaltern in the title represents the significance as given in the Advanced Learner Dictionary of Current English is 'any officer in British armed force who is lower in rank than a skipper '(1541). To the extent the starting point of this terms are concerned, it was the Marxist scholar Antonio Gramsci who initially utilized this word in the setting non-military sense, and it is just through him that this term obtained such a great amount of endorsement in the post-frontier considers. Crafted by subaltern investigations is considered as an aggregate gathering of South Asian antiquarians who are keen on investigating the job of non-world class factors in South Asian history. That is the

reason, it is believed that this term is utilized as synonymous of low class and it was for the most part because of its persistent postcolonial scrutinize that Indian History came to be found in a particular life. Hence Indian History has been enhanced with numerous points of view originating from the subaltern gathering. There are a few masterminds who have attempted to characterize this term in their own perspective settings. Famous among these are Homi Bhaba, Eric Stokes, David Arnold, Dipesh Chakrabarty, Partha Chatterjee, Ranjit Guha, Gyan Prakash, David Hardiman, Ajay Skaria, Mamata Kalia, Gautam Bhadra, K. Sivaram Krishnan and Gayatri Spivak. In his few articles Homi Bhaba depicts the most wretched state of subaltern in a reasonable way. He has depicted the subaltern gathering as persecuted who have dependably been stifled by the greater part gatherings. He alludes to this in the light of authoritative power structure and battle against Globalization especially the battle against social rejection. Gayatri Chakraboty, Spivak properly clarifies this term in increasingly explicit or progressively logical way.

In her acclaimed exposition titled "Can the subaltern speak?" Writers: The subaltern can't talk. There is no ideal in worldwide clothing list with ladies as a devout. Portrayal has not wilted away the female scholarly has an outline assignment which she should not repudiate with a twist' (308). In the above referred to article Spivak gives the instances of a widow who is burnt at the pyre of the spouse. Spivak contends that lady is doubly underestimated right of the bat by man-controlled society and besides by colonization. In this manner, the postcolonial examines react with incredible energy to Spivak's above referred to paper and accordingly, there appears a little ascension inside postcolonial learns about the most noticeably bad casualties of provincial persecution, or about the most critical enemy of frontier insurrections. She closes her provocative paper by completely demanding that the "subaltern can't talk" (308). Subsequently through Spivak, postcolonial examines appear to speak to befuddling and an undesirable chatter of subaltern voices. Leela Gandhi relevantly characterizes subaltern examinations as "an endeavor to permit individuals finding to talk inside desirous pages of elitist, historiography and in this manner, to represent, or sound the quieted voices Leela Gandhi appropriately characterizes subaltern investigations as ' an endeavor to permit individuals finding to talk inside envious pages of elites, historiography and in so doing, to represent, or sound the quieted voices of the genuinely persecuted (1-2). Ranjit Guha, the Founding individual from the Subaltern gathering. Additionally, introduces subalterns in its variety. To him the prime target of this gathering, as he states in his book Subaltern Studies Vol 1, is to advance a foundational and educated talk of subjects in field of South Asian examinations (7).

Agreeing Guha, subordination in its numerous structures is the rotate of the subaltern investigations. He trusts that: The governmental issues of Subaltern established a self-governing area, for it neither started from world class legislative issues nor did its reality rely upon the last mentioned" (202). The effect subordination on intellectual life of impeded individuals covers an

examination of the mental perplexity of people. Edward Said's work *Orientalism* clarifies the manner by which Orientalists produce the establishment and the defense for the mastery the 'Other' through expansionism. Marxist students of history have just started to see frontier history from the point of view of low class yet now and again it appears to be unsatisfied. In this way, the Marxist school is tested as a result of the way that their method of generation-based stories has an inclination of combining definitely into the patriot belief system of innovation and advancement. In actuality the subaltern examination has offered in elective point of view on different issues which get reflected in the control of History, Anthropology Sociology and human topography or more all in writings yet. The subaltern investigations expect an uncommon noteworthiness in Indian historiography which is important to comprehend the need of all the subordinated individuals like laborers specialists, lower position ladies and Dalits whose voice were only sometimes recorded before ever, in one way or the other. Along these lines the word 'subaltern' will repeat present examination as a term for the general property of subordination in the general public as far as standing, shading, statement of faith, religion, gender on the ethnic premise, in light of the long history of oppression of the subalterns. It was a political motivation as well as social, religious, financial and mental additionally which attempted to provide guidance to the conventional entrance of a specific network, Premchand being an extraordinary Indian author, had encountered every one of these measurements with his very own reasonableness alive in him. He composed books with reason and in his grasp, a novel was just an artistic method, through which he could draw the consideration of masses towards the social issues.

Sevasadan, Premchand's first novel which was before distributed as n Bazar-e- Hussan in the Urdu rendition, tells a story of a miserable spouse who is bewildered far from the way of residential prudence into turning into a prostitute. Be that as it may, later on, she changes herself by filling in as the director of a shelter the Sevasadana, for the youthful little girls of prostitutes. During the time spent her change, Suman the courageous woman of the novel needs to endure different dimensions of subordination.

It isn't just Suman who needs to endure such sorts of embarrassment however separated from her, there is exhibit of characters including Padam Singh, Pandit Umanath, Madan Singh, Subinspector Krishnachandra, Shanta Subhadra who are mistreated by the unforgiving states of their own life. It is only adequate to demonstrate such sort of subordination however close to this, one can discover there, more mistreatment, to the extent the setting of the novel is concerned. In this way, underestimation can be seen, felt and smelt wherever in this novel, just from the single point of life however from various edges of life, for example, social, monetary, political, religious and mental and so forth.

Above all else, if Sevasadan is examined in the light of subalternism, financial abuse is by all accounts the most striking part of this novel as cash or absence of cash is a repetitive theme in this novel. Getting, continuing, owing, giving give complexities to Premchand's plots. So character after character is made round this theme of cash Social status without cash is practically unimaginable. Henceforth it very well may be said that cash is the weapon by which a scoundrel upsets the yearnings of the legend and the two are mainly recognized by their mentality towards it. As it were, cash is instrument of intensity in Premchand's epic. From the earliest starting point of the novel to the end pretty much every character from the privileged appears to be humbled by the weapon of cash. The reason lies in the way that as a pragmatist, Premchand's point was not exclusively to give an image of the hopeless parcel yet in addition to feature the wide inlet that is yawning between the rich and poor people. At the opening of the novel, the subordinates of Krishnachandra appear to endure the absence of cash. They can do anything for cash. Although, Krishnachandra has been an upright and legitimate sub-monitor of police for a mind-blowing duration, he can't protect these qualities. Besides, one can find that the general population wish to cancel settlement framework from the general public however because of absence of cash they appear to be defenseless before this view. At the point when Krishnachandra scans a husband for his little girl even in the wake of counseling the crystal gazer and looking at horoscopes, the discussion is turned down. Despite the fact that the informed individuals are thoughtful to Krishnachandra yet because of issue of cash, everybody thinks of a kind clarification that Krishnachandra is left astounded. It is seen from the novel that Krishnachandra has been above board for an amazing duration. In any case, when he faces the requests of share for his girl's marriage, puts his trustworthiness of a quarter century in chilly stockpiling and fall prey to degenerate practices. Himself explains. I also will utilize defilement further bolstering my good fortune. That is the main choice I have it is obviously. the method for the world. Maybe it is God's way also. From today, I will resemble all the others" (3).

Krishnachandra wouldn't like to pursue that methods for defilement however because of his poor monetary condition he appears to surrender before the need of cash. Subsequently, the powerlessness of Sub-inspector Krishnachandra, to deal with a decent share his little girl, constrains him to her girl off with Gajadhar, thirty years of age assistant procuring a low compensation of fifteen rupees for every month. Premchand is especially quick to draw out the tribulations of different personas in this novel. That is the reason, based on cash, Krishnachandra is not a single casualty of it but rather Suman's significant other, Gajadhar, Padamsingh. Pandit Vitthaldas, Sadansingh, Lala Bhagatram and Pandit Umanath similarly endure intense lack of cash. Then again, Padamsingh likewise not ready to tolerate the hardship of cash in his unfavorable conditions. It is clear, when his nephew, Sadansingh, comes live with him, Padamsingh deals with an educator who is prepared to educate him at 20 rupees for every month Though, he is facing intense deficiency of cash, Padamsingh shares his concern of cash with his better half Subhadra cuts down his very own costs. As the story quickens. Pandit Umanath,

Shanta's maternal uncle, even in the wake of having a high status in his general public is exposed to financial embarrassment, fixes Shanta's wedding on the guarantee of thousand rupee as share. Indeed, even after this, he stressed over finding the cash to pay for alternate costs for wedding despite everything he needs at any rate another thousand rupees. he can't deal with that cash Applying the standards of efficient misuse in Sevasadan, Lala Bhagatram who appreciates a high status in the market, might be watched a powerless animal because of the absence of cash, It is clear, when Padamsingh goes to Lala Bhagatram in regards to the recovery of courtesans, Bhagatram needs to help Padamsingh in this issue with heart, yet he is defenseless because of his monetary subservience to Seth Chimmanial.

The tale Sevasadan can be investigated from the perspective social subordination on the grounds that Premchand has anticipated the underlying driver of the social shades of malice. This social subservience was additionally the procedure of colonialism in India. It had been embarrassing the general population so much that ladies needed to go on the streets and move their respect in the open markets. There appears not absence of ladies like Suman who is exposed to acknowledge a corrupted life because of the customary ceremonies of men like Gajadhar who aids the fall of society. The agonies of kids, the hole among haves and the poor, the abhorrence of industrialism, maladjustment in marriage, defenselessness of widows, unscrupulousness. False reverence effect of western training and realism are the underlying foundations of such a general public having the kind of British Raj in India. Premchand, does not respond against these social cruises but rather the reason which are mindful to develop such a social structure. In this social situation an individual appears to mistreated from the different strains of the general public .At the start of the books Sub-inspector Krisnachandra is by all accounts a casualty of social logical inconsistencies. When he accepts kickbacks of thousand rupees from a Mahant Ji on account of Chetu, he wouldn't like to unveil about this in his general public since he has been an upstanding man for the duration of his life and never look influence. He needs to keep up his economic wellbeing according to the individual from his general public in light of the fact that a basic misstep would finish up his status. Besides, Suman, who is offered with the poor Gajadhar, is by all accounts a casualty of social standards.

Suman is a lovely and skilled young lady who needs to transcend the social traditions. She tries to be free, to be skilled, to be appreciated, and to be regarded in the general public. In any case, the social traditions constrain her to have an appalling existence. With the progression of time, Suman is extremely caught inside the endless loop of the social clashes. When she sees Bholibai's execution at Padamsingh's home and contrasts herself with Bholi. She simply needs to wind up like Bholibai, but these are the social confinements which can stop her for doing as such. Indeed, even subsequent to surrendering her old calling of mistress, Suman appears to be abused from the social perspective. When Sadan's new conceived infant is six days old, there is a festival. Madansingh alongside Bhama and Subhrdra joins the festival. At the point when Bhama

discusses Suman, she appears to debase Suman's identity because of her old help with prostitution and educates Subhadra not to enter Suman inside their home. Padamsingh has additionally to yield before social standards. Moreover, Umanath is by all accounts an unfortunate casualty the social confinement. He appreciates a high notoriety in his general public In Sadan's barat when Bejnath comes to think about Umananth's niece Shanta's association with Suman and Krishnachandra,he comes to Madansingh saying Bhaiyalal "Everything is demolished!" (146). Madansingh asks him "What, they are low position?" (146). At that point Pandit Umanath even subsequent to having high status in the Brahmin society, in the expressions of Bejanath is by all accounts a dark horse of the general public, as Bejnath tells Madansingh that "they aren't low position, yet the circumstance is still very grave. The lady of the hour's dad was as of late discharged from jail and her more established, sister is a prostitute. Sumanbai from Dalmandi is this current young lady's sister (147). Along these lines, Suman has a noble existence however the disgrace of her past adheres to her Due to Suman's old calling of prostitution, the marriage of her sister Shanta neglects to solemnize. In this manner, Premchand has exceptionally acutely uncovered the unfavorable states of Indian reasonableness, wherem on one side, it constrains a legitimate an honest police officer, Krishnachandra to taking hush-money and pushing a prudent lady like Suman to prostitution while on the contrary, it distinguishes Shanta to be overlooked simply because of being the little girl of Krishnachandra and the sister of Suman. In this way, The general public with its restrictions wakes up in Sevasadan.

The novel can likewise be breaking down in the light of political concealment on the grounds that Premchand himself had been a casualty of political concealment since the developmental long stretches of his adolescence. In Sevasadan, Premchand presents his intense articulation: on a few political discussions about marriage sexuality and prostitution, when Indian ladies were likewise being held up as leading figures of a country in chains. Premchand constantly thought about a personal connection writing, society and legislative issues. To him, writing was a Reflection of contemporary political condition. The principle subject of the novel is to feature the degenerate governmental issues and the guiltless individuals to be its victims. Such sort of political concealment among the subalterns is delineated through the depictions of different characters. Clearly, Seth Chimmanlal's connection to the prevailing political power is especially solid and he depicted keep up it through stubborn activities. One ought not overlook that he needs to stay under the procedure of the savage arrangement of governmental issues due to his weakness. In this way, survival and the dread of death are the shortcoming of the oppressed. At the point when Vitthaldas goes to Seth in regard to the recovery of prostitutes and requests him to give gift for the above said case, Seth needs to help Vitthaldas with heart. Be that as it may, the political clashes propel him stay quiet in such manner. Premchand's truth of legislative issues where there is nothing pre-commanded except for all is the aftereffect of politically developed talks. This is why all the general population of the town, Amola are the

subordinates of Pandit who bears a high political notoriety in the society. Dr. Shyamcharan, the Vice administrator of the board, additionally is by all accounts caught in the hover of political forces. At the point when Padamsingh meets him for the understanding of the goals of prostitutes, Dr. Shyamacharan fears official objection. He falters in his choice, liking to move the duty on the bigger Municipal board. He expresses his political subservience to the legislature before Padamsingh in the accompanying words: I am totally in concurrence with the goals, however you are very much aware that I am government-assigned part. Until I discover what the administration thinks about this arrangement. I can't help you in these social issues (159-60).

The epic Sevasadan can be made a decision about the light of the contentions emerging from the religious question. Religions have assumed a functioning job in the advancement of civic establishments. Aside from exhibiting, magical and philosophical perspectives on life, religions have developed the ways of life of individual and aggregate conduct of individuals. Every one of the occasions in life from birth to death have turned out to be custom arranged in the general public. Accordingly, Premchand portrays the deception of the alleged mainstays of the general public including a few characters of Sevasadan, who are exposed to underestimation, because of the ceremonies to the religious Right from the earliest starting point of the novel, every one of the general populations going under the ward of Sub-inspector Krishnachandra, are minimized by Shree Banke Bihariji for the sake of religion. He appreciates a high religious status and viewed as a celestial cashier bank in the general public. All the monetary exchanges circular segment directed under his emblematic protection of Shree Bankebiharji, then again, nobody has mettle to challenge his sacredness for cash, is difficult to live in his locale after denied his due.

The tale Sevasadan, can be exposed to the mental abuse which has likewise assumed a functioning job to shape the tale of the novel. For this reason, Premchand, utilizes the systems of thoughtfulness and retrospection to consolidate life and authenticity in his work. To him, man in real life is less imperative, than a man in reflection. Premchand gives a firm promise to different essayists to create plots with a mental cognizance. In Sevasadan, the Premchand gives a degree to psycho-consistent investigations, through which practically every one of the characters are given their very own contentions, disappointments and desires. From the earliest starting point of the novel, based on it, Gajadhar is by all accounts more misused than alternate characters of the novel. His wife, Suman who later turns into a prostitute, can't recognize fundamental and inessential costs at his home and depletes his pay inside 20 days of month Gajadhar progresses toward becoming angary at this yet because of his internal awareness constrains him to talk nothing at this. Whenever Gajadhar, meets Suman's father Krishnachandra in the appearance of Sadhu then because of the weight of his internal awareness, he plainly admits that he is the individual who is in charge of Suman's current circumstance. In like manner, Gajadhar, Suman, the courageous woman of the novel, can likewise be seen in the light of mental concealment. At the point when her husband propels her to go out of home, she doesn't hesitate to go anyplace at

first however her very own mental perplexity appears to smother her. Along these lines, she can't pick her goal. Amidst the novel, when Sadansingh brings a sari for Suman, she speculates him and needs to restore this sari to him, yet she wouldn't like to offend of him. At the point when Suman comes to know from Vitthaldas that Padamsingh, for whom she has no admiration for quite a while, is attempting his best to beat her from the clutches of prostitution, she is by all accounts her very own casualty mental disarray. She starts to appreciate Padamsingh, to be an extremely kind man and reviles herself for setting numerous transgressions on him. Pandit Padamsingh is additionally not free from the miseries of mental turmoil. When Padamsingh can turn into the Member of Municipality, he needs to praise this event by sorting out a solitary dinner. His companions seek after him for an execution with singing and dancing. Padamsingh does not concur with them in this admiration since he himself had started a change development to dispose of this horrendous bad habit, he is prepared to forfeit even his own standards; likewise, he wouldn't like to offend his wife. In the finish of the novel, Mahboobjaan, the head of whores, can be seen in the light of mental dissatisfaction. She has surrendered her old calling of prostitution. Indeed, even subsequent to doing as such, she views herself as to her very own dark horse society She unmistakably makes reference to.

I am anxious about the possibility that you will all think I resemble the feline who goes on a journey in the wake of having killed hundred mice, however I am going on a journey in seven days from now. One way or another, my life is over yet observing your determination today has made me more joyful than I can tell. May omnipotent God give your wishes! (249) .

In this way in the light of the above investigation, plainly in Sevasadan, Premchand has anticipated the tragedies and attitude of individuals from various edges of subalternism. Almost every character is a subaltern to somebody or something and this subalternism influences their brain and deeds in a single manner or the other. The elements of subalternism choose the game-plan in the novel. In short, through his books he brings up the parts of subordination framework and effect on Indian life. The unbending social shades of malice and class framework were profound established in contemporary society. Premchand was fruitful to extend it in the entirety of his works and with most astounding felicity in Sevasadan. His peers even attempted to mirror him, yet they didn't get achievement. Genuine scholarly prodigies are really incomparable.

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Emerging Techniques in English Language Teaching

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Abstract

The present work aims to provide a detailed account of the emerging techniques in English Language Teaching. Teaching English Language has undergone enormous changes over the years especially the last decade. There are many educational options available before the present generation learners, the newer techniques seem to have emerged which entirely changed the traditional system of education. English Language had a vast scope and influence the whole personality of an individual and it has become a universal language. In teaching English, language teaching methodologies helps to acquire knowledge through direct method Grammar translation method, Audio lingual, structural approach etc. But apart from these basic methodologies, new current techniques also emerging for the students to encourage their education. A number of different techniques like use of technology in the classroom, Project based learning, using teaching aids in means of effective and innovative, make conversation and group discussion are helpful to improve the level of fluency and communication. With so many techniques flooding in education has become an essential requirement. Teachers can make active use of tools and technologies to improve standards. Approaches and techniques in teaching may vary according to the student's ability for some students know fluency of speaking but they lack in grammatical skill. This also has challenges like student's care free attitude in learning English, Poor teaching methodology, Lack of innovation, Different in culture and accent, Hesitation in speaking, inadequate provision of teaching aids, Limited access. This paper intends to familiarize the techniques and methods of English language teaching in exploring the new ways for teaching learning approach. If English is taught through recent methods and technologies, it will help to make learning atmosphere pleasant and conductive.

Keywords:

English language teaching techniques, current techniques and methodologies, Use of Teaching learning materials, Basic techniques in teaching, Students ability in learning, Challenges in teaching English.

Introduction

Education like other areas of our society has evolved with rapid development in recent years. Commonly, teaching is based on a teacher who explains a topic and the students take notes. But this approach became occasion and education today revolves encouraging students to rise their curiosity and desires. Without considering what you are interested in, with today's technological development and rise of internet helps to access knowledge in broad about any subject. However, most of the knowledge available in English including websites, books, press, news reports mostly. So, learning English is an essential one. Teachers work for the students' improvement in proficiency and communication. This paper illustrates the techniques and skills in teaching English and the barriers in language teaching.

Innovation in English Language Teaching

English language teaching is a continuous process which always have many changes and we are observing day to day. Use of internet and electronic devices made teaching into effective with innovation. Invention based on networking, social networking sites, educational websites have changed the use of English. If we want any information in any language learning, we can access all through these. Teachers also make their lesson plans using current techniques by preparing interactive lectures, worksheets, using productive teaching materials, giving shortcuts or rules for grammar. Software is also available to know about latest dictionaries, words and related knowledge of the language.

Teachers have to focus on the student's majority of understanding. Suppose, students want to explain the content firstly in mother tongue then in English, they have to teach in according to the students' ratio. In this continuous learning world, teachers are expected to develop the professional development and communication for the students' future. Trends and innovation in learning English should improve the standard of communication through effective curriculum structure, acquiring knowledge based on respective ages of students, providing proper guidance etc. Websites for teaching English also available under, englishgrammar.org, ESCParty land.com, BBC Learning English, brighthub.com, busyteacher.org, etc.

Major Teaching Skills

Introducing or motivation

The main purpose of using this skill is to create students' attention and involvement. It is gained through asking questions related to the lesson, explain why the lesson is important, talk about something related to the experience of students in the area of activity or knowledge or linking the present lesson to the previous lesson or to future learning.

Explaining with examples

Giving explanation with illustrations help the students to understand the concept well. Illustration can be given from simple examples to complex examples. Teachers should use examples which are applicable to the student's past knowledge. After giving examples, the teacher needs to ask question to know whether the students understand or not.

Varying stimulus intensity

The teacher should maintain about six behaviours to increase the attention of students.

- i. **Movements:** The teacher has to move from place to place at various times during the lesson, like move in the left , right, forward and back of the teaching space.
- ii. **Gestures:** The teacher should use gestures and body movements which help to convey extra meaning and understand better.
- iii. **Focusing:** when a teacher wants to highlight a point or idea, it is clearly stressed through pointing or use of verbal expressions (eg. listen closely, watch this etc.)
- iv. **Interaction:** The teacher makes changes in the interaction style. It varies in the kind of participation required of students. The teacher can directly ask questions or ask the students to role-play or allow them to explain on the board.
- v. **Fluency in communication:** This title mentions, speaking a language easily, reasonably, without having stop a lot. Good speakers communicate and get their message even though they may commit mistakes. The teacher should:
 - a. To be clear about the message, that wants to communicate.
 - b. Communicate his ideas as naturally as possible.
 - c. Have audience appeal like friendliness and confidence.
 - d. Good control of language like selection of words, pronunciation, meaningful figures etc.
 - e. Pace the students into the lecture rather than overcome them.
- vi.

Teaching Techniques and Approaches

Teaching English is a complex one. There are many techniques and strategies used in English language teaching. Those approaches are helpful for the students to acquire the language successful. Different methods in teaching include grammar translation method, bilingual method, direct method are the traditional methods and technology based approaches are recent methods.

Grammar translation method

This method is a classical method and it is focused on translation and of rote learning of vocabulary. Grammar translation method teaches grammar and it provides vocabulary with direct translation to memories. The rules of the grammar are explained to the students in their mother tongue and given practice to the rules. Spelling and vocabulary are directed to students with

analysis of texts of grammar and exercises are given .This approach enable students how the language functions and understanding of English.

The Bilingual method

This method was developed by C.J. Dodson and set out to make improvements to the audio-visual method. The bilingual method makes use of the traditional three P's presentation, practice, production. It means the material is presented at first and the students should practice together, and they are expected to produce something new with their knowledge. The mother tongue of the students is the greatest resource in the language. This method focuses on reading, training in speech, oral work to enhance students communication.

Direct Method

This method is a natural method and it allows a teacher to teach English language through English. It focuses on to develop a good oral fluency. Student will learn the second language in the same way they have learnt the first language. It gives great interest on correct pronunciation; it advocates teaching of oral skills by connecting them to direct language experience.

Technology Based Approaches

Smart Class

It is an amazing technology enhances the way students learn. It can provide students with an enriched learning experience by projecting visual elements. It makes differentiated learning styles. The greatest advantage is to be interactive when using touch screen for every student as the ability to utilize the smart board directly on them.

Audio and Visual Aids

It is the audio and visual presentation of the material with goal of improving comprehension and communication. these include pictures, slides; videos, films, DVDs, PowerPoint, tape recording, working models which directed at both the senses of hearing and slightness.

Common techniques

Students have the general thought that English language is a difficult one to learn. So, now a days, English teachers handle many shortcuts and strategies to teach the required content. for example, if a grammar part is teaching means, the teacher can use shortcuts, like in coordinating conjunction, the teacher can give trick as 'FANBOYS' representing its letters for conjunctions as

F A N B O Y S

o n o u r e o
r d r t t

Indicating - (for, and, nor, but, or, yet, so)

Likewise when teaching poems and its figures, the teacher can provide shortcuts by simple diagrams, signs, symbols or through mind map to get the knowledge successfully. These shortcuts are easier for the students to remember. Gamification is also a method in language teaching as the teacher will make puzzles, quiz, word building, and debates regarding the subject. so, these common techniques reach the students rapidly.

Language Laboratory

A Language laboratory is a classroom, specially designed for the students to practice speaking and listening with aid of tape recorders, earphones, microphones and other audio visual materials. This is a very useful tool that facilitates classroom engagement and interaction to maximize language immersion. In learning a language, language laboratory offering more advanced features and functionalities.

This laboratory achieves three main objectives.

1. **self learning:** The students move in a self guided but structured and get training to achieve the goals set by the educational institutions.
2. **Complimentary:** language lab allows a student to obtain the information through digital and work in media and putting them into practice through interactive activities.
3. **Monitoring and evaluation:** Teachers should analyse the progress of each student and receive reports of strengths and weakness to better adapt of the classroom activities.

The language lab boosts the motivation of students to learn different concepts of language in an intuitive way.

Barriers in Teaching English

Viewpoint of learning English

English is a globally accepted language and knowing how to use English effectively is important one today. But most of the students ignore this fact and have a carefree attitude towards learning English. Students had less attention in writing assignments, preparing for the tests in English. Main reason is, the students are comfortable to speak and write in English for they always surrounded by friends speaking common language and do not feel to practice their English. But in other subjects like science and technology, they make discussion and appearance in their own language.

Poor teaching methodology

While teaching English, the teacher has to help the students to develop their communication skills and not just the textual translation. English class should work out with discussion, thinking differently, conversations, giving related ideas regarding the lessons, conducting quiz and debates. Textual matter includes someone's point of view and there is no use of explaining the ideas. This does not bring students creativity and own thoughts are suppressed.

Lack of innovation

Teachers should bring innovation and variation in their own way of teaching. English teachers can hesitate to bring changes in their teaching style but if one time gain success means, they would surely use for the future classes. Innovation is not only based on the technology and multimedia but it is also the way of changing their style in recent approach. Using effective teaching aids, boosting up with motivation, comparison of ideas related to factor experience etc. when these changes made in the class, the teachers need to get feedback about the class and make correction if necessary.

Difference in culture and accent

In many parts of the world, the people are hesitant to accept new cultures and inculcate them. When we learn a language, we also learn the culture of the place belongs to. English has many cultures and it spread more. a teacher can make the student comfortable and prepare the student to adopt different culture and explain the importance of language. Hesitate in accepting a new language and its culture is also a barrier. So, the teacher should focus on the student by giving suitable instruction and provide cultural knowledge in the situation.

Overcoming the Barriers

Class speech and pronunciation

Teacher can focus on their way of speech and tone of pronunciation which will reach the students for understanding. They should speak slowly and clearly and avoid miscommunication for it results in confusion.

Frequent check for understanding

When a topic is teaching, check both what the teacher had said and what has been understood. This reflects while asking questions in the topic. The teacher may ask 'what's your understanding of this content?' instead of 'is that clear?'

Be patient and specific

English language teacher maintains patience and seems to be specific in some aspects. While teaching, the pronunciation of words should be comprehensible for the students to know the variation of words. Use of words and conveying ideas can be in a specific style and so the students will get the spirit of understanding. The teacher should encourage the students and change the mindset that English is hard to speak. It can be done by taking special interest among students and to fulfill their thirst in language learning.

English in International Scenario

English is used widely not only in India, but all over the world .it works as connecting language and also Lingua franca. The use of global language, at first it is impossible to discuss about it and now using all over the world. India is a developing country and it needs relationship with other nations for social, political, economic reasons and so every countryman also skilled in English. It also makes connection in trading, technology, electronic advancements. All developed countries use English as main medium of instruction. English is not the language of poetry, fiction or drama but, it is the language which is like a bridge for expressing and learning all the innovation,

Conclusion

The conclusion drawn from this paper is the student's communicative and literary skill can be developed through teaching techniques and strategies. Contemporary emerging techniques in English language teaching like use of technologies and other recent methods utilize students for understanding the language effectively.

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Addicted Nation: the India in Jeet Thayil's *Narcopolis*

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The novel begins when the narrator reaches at Bombay in 1970s. The prologue describes Bombay as a third world metropolitan city with the 'roads mined with garbage with human and animal debris' and 'everywhere the poor and deranged stumbled in their rags or stood and stared.' From there onwards each character that the narrator sees is an addict in some way or another and the aim of these characters are different from one another. The protagonist Dom Ullis, a Syrian Christian from Kerala, is deported from New York to Bombay for the possession of drugs. The Narrator's profession as a proof reader in a pharmaceutical company and that made him easy to get the drugs. When he leaves New York, he doesn't go to his native but Bombay, for a change.

The most important character of the novel is Dimple. She is the pipe maker of Rashid's den and a transgender who later becomes the lover of Rashid. Thayil presents Dimple as an economically poor and a pathetic woman. She starts her life as a prostitute and reaches at Lee who gives her a remedy through the opium pipe. Dimple gets addicted to the stuff in order to relieve the pain of her life. Rashid takes her for outing and cinemas. Even though it is struggle and pain Dimple is happy there with Rashid and his Khana. Thayil presents Dimple as the model of every suffering woman in India. It is not in the Bombay of 80s but even in the 21st century too in India one can say educated Indians are treating women as subordinates to men. Dimple's mother's abject poverty forced her to leave Dimple on the hand of priest. At the age of seven or eight she was castrated, and priest gave her to Tai in the red street of Bombay and Mr. Lee got her from there and he sheltered her till his death. From there he introduces opium as an antidote of pain to Dimple. After the death of Lee, she comes to Rashid the opium den owner of Shuklaji Street. She got a job there as opium pipe maker and many used her body too. Out of hallucination Dimple dreams of a house she had never lived in and of a family she did not know. Towards the end of her life she is taken to a rehabilitation centre from where a Catholic Carl asks her, 'Drugs are bad habits, so why do you use it? She answers without a single thought.

Because it isn't the heroin that we're addicted to it's the drama of the life, the chaos of it, that's the real addiction and we never get over it ; and because, when you come down to it, the high, that is, the intoxicated life, is the best of limited options we are offered. (Narcopolis, 231).

The gap between the haves and have-nots as well as the struggles of poor and the role fame and richness in India is portrayed brilliantly by the author. Dimple, the poor eunuch is sexually used by an Indian painter named Newton Xavier, a drunk and a junkie with fame and fortune and has

scores of admirers around the world lives in London. Because of his wealth and position he simply walks away from it and cleans up and makes an appearance in front of adoring, unsuspecting fans. Thayil picks the complexities, contradictions and hypocrisies of Indian life with great grace. The 'good' Muslim selling heroin, the queenly beggar woman who makes the street her living room and the Hindu prays in church, etc. are some of them. Rashid, a typical Indian father who sells heroin, scolds his six years old son for buying cigarettes from the beediwalla. *Narcopolis* is about the specific India of a specific period. The novel documents the secret history of Bombay. The blistering tale of a city traced through its narcotic dons, addicts, pimps, prostitutes, eunuch, drug lords, murderers and religious fanatics etc. Being a drug addict for 20 years, he knows the effect of blue smoke inside.

In the opening sections, the novel talks about opium and the culture formed out of it. While describing the life of Mr Lee, Thayil shifts the location from Bombay to China to trace out the old opium trade relationship between India and China. Spanning three decades of life in the city Bombay, the novel focuses the city's darker side by exploring the various characters and their experiences in the city and the 'wrong' side of Indian culture. Thayil depicts the brothel system in the novel. The protagonist Dimple has sexual relationship with many of the characters in the novel. The Thai, the brothel keeper is the representation of brothel culture in Bombay. Most of the customers who came in Thai's brothel want the beautiful eunuch Dimple which shows the sexual pervasion and moral degradation of the society.

Rashid in his young age is an ambitious and selfish man whose desire is to make money. He believes in his religion but when he is filled with opium or drug, he feels that god is nearby him. 'When he was high it was never like this, but when he was opium sick and sober – yes then, then God was always close' (*Narcopolis*, 137).

The young and beautiful Dimple resembles young, beautiful and intelligent India who has the potential to get out of pothole. This implies that the westerners had "docked and gelded" India by their colonization and the partition of the land, but that India has the potential. But the slow and easy opium life in the best opium den in Bombay is forcibly supplanted by frightening the cheap hallucinatory chemical laced heroin. During this time, Dimple becomes increasingly sick. Likewise, India itself is getting sicker from the negative influences of modernization. As time passes Dimple's name changes, as did Bombay's and other identities were lost in the harsh new world. Thayil has no hesitation in talking about these things which could kill the image of India on a global level. Literary critics Verma defines this novel as a dark one because it seems to have found a niche in the market, writing as it does of the underbelly of Indians society, its slums, poverty, deprivation, and destitution.

Newton Xaviour, a post-modern painter who visits Bombay often for the exhibition of his works and for delivering speeches is a drunkard and drug addict. He spends his nights with Dimple and at day time just utters 'excuse me' to her. He has the belief that people get addicted to substances as they find solace which they continuously search in their lives.

Only the rich can afford surprise and or irony. The rich crave meaning. The first thing they ask when faced with eternity, and in fact the last thing, is excuse me, what does this mean? The poor don't ask questions, or they don't ask irrelevant questions. They can afford is laughter and ghosts. Then there are addicts, the hunger addicts and rage addicts, poverty addicts and power addicts and the pure addicts who are addicted not to substances but to the oblivion and tenderness that substances endanger (Thayil, 40).

Everything is controlled by power and money. Another character, Rumi, since he is not able to get any proper work, becomes a taxi driver and a drug addict. The reason for his addiction as he himself says is the frustration with life. Rumi's married life is stained because of his poverty. He seeks pleasures from outside.

The novel depicts the tragedy of the clashes between Hindus and Muslim in the post Babri demolition era. Many Muslims were killed. New drugs arrive at Bombay which is simply another herald for drastic change of the people in the city. The novel projects the 1993 bomb blast which is shown through the image of closed shops, broken things, fire in the city and the ongoing riots between the Hindus and Muslims. In an occasion Dimple feels that the world is going to end. Rashid says,

The city has changed. People wear their religion on the faces. As a Muslim I feel unwanted in many places, you should feel it too (Thayil, 216, 217).

A secular nation which fights years for acquiring its freedom from the colonial powers with struggle by great leaders and common men unless their religion and caste and obtained its freedom is now fighting in the name of religion.

The man told her how the riots started, because of a rumour that a Hindu family of six had been burned alive, and the killers were Muslim, and the children's scream could be heard far away. It was only a rumour but now there were real fires all over the city, though Shuklaji Street was so far untouched. (Thayil, 184).

The story of the falloff the country becomes an epic tragedy written with grace, passion and empathy. Even the city is burning on a side, drugs flows through another side. Dimple says: "Tell me why chemical is freely available when there are not tomatoes in the market" (Thayil 199).

Narcopolis is the story of an addicted India in which each of its players is with individual addictions, whether to narcotics, money, sex, violence or self-destruction. As the characters slide down into the spirals of inevitable ruin, Thayil reveals their tragic fates. In a painful scene, while detoxing from heroin the character describes the graphic rape of a child, which brings muck, violence and evil together. The narrator vehemently declares "This is India" which suggest that India

itself is responsible for the horrific lives of the characters. India, by way of expanding the opium and heroin industries, traded the lives of her citizens for profit. Thayil makes a convincing narrative that India has left many of her people with escape into drugs and addiction as their best available life choice. There are riots, revolutions, and tragedies. It speaks of a crazy, ravenous and epileptical astuteness which circles the Indian culture to reveal its true face.

This is a story which is not to prove the Indianness or the suburban fantasy. It is a shriek of pain and frustrations. This is the story of the shining nation which needs to be heard. It is about addiction not only to narcotics but also to sex, alcohol, religion etc. Thayil explores some of the inherent contradictions in Indian life like the good Muslim who sells heroin while complaining about brazen women. In many ways one gets less of a flavour of the so called *arshabharata* from this novel.

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**The Challenge of Human Existence Free from External
Influence in McCarthy's *The Blood Meridian* or *The Evening
Redness in the West***

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Abstract

Cormac McCarthy is known for his unusual style of simple writing. His writings are plain, direct and depict the routine life with violence. Though readers feel that violence play a vital role in his works, it has its own limits and merges with usual happening in the characters' lives. His villains are prophets of destruction and have no redemption at all. His heroes are no longer from a decent background instead; they are wanderers, vagabonds and outlaws and at times innocent. There is no much scope for female characters in his works. His novel *The Blood Meridian* or *The Evening Redness in the West* (1985) talks about a kid, an outcast who falls a prey to the Glanton's gang, the scalp hunters the real gang taken from the history of America. The novel talks about the kid's encounter with the awe-inspiring Judge Holden, a devil incarnation. These scalp hunters get contracts with the regional leaders and hunt the Mexicans for which they get bounty in exchange. They started to kill anyone they see. This is the scenario that the kid is put in to. The innocent kid slowly gets used to such cold- blooded murders and scalp hunting. The readers can see the change in the kid as the novel moves further who starts to admire the Judge and follow his deeds in all his actions. Thus, this paper focuses on how the environment and people around challenges the survival of a human being and how the need for survival changes through the external influence. The hierarchy of needs of a normal living is also

a question in such a scenario. Thus, this paper tries to put forth the traits of behavioral psychology in the characters of the novel with a special focus on the kid.

Keywords: McCarthy, *The Blood Meridian*, *The Evening Redness in the West*, Behavioral Pattern, external influence, hierarchy of needs, internal change, violence, innocence

Introduction

The novel *Blood Meridian* or *The Evening Redness in The West* (1985) unfolds the story of a kid encountering a devil incarnate – Judge Holden and his catch up with the Glanton gang a historical scalp hunting group. The unnamed boy is referred as the “kid” and towards the end as the “man”. McCarthy varies from other writers in a way that some unusual happenings or characters will surely occupy the first row of his novels. The depiction of weird characters itself is a style of him. One such technique used is the unnamed characters. The specialty of this is that it can refer to anyone in the society. It becomes rather common. This same technique is also used by him in the novel *The Road*. McCarthy’s Judge shadows Milton’s Satan, Marlow’s Faustus, Goethe’s Mephistopheles, Melville’s Ahab and Conrad’s Kurtz. The influence of Joseph Conrad’s *Heart of Darkness* is perceptibly seen in the novel.

The boy was born during the Leonid meteor shower in 1833. His mother died immediately after the child birth. His father was taking care of him. Even at the age of fourteen he had a mind for violence which the author calls it as “mindless violence”. He was by then thin, ragged and illiterate. He runs from his house determined not to meet his father and sister and also his family house again. The violence that has assimilated in the boy is in the first place from his father who was a drunkard. The boy thus becomes an outcast and is doing some odd works to defend him against hunger.

At first the boy meets the judge in a church where he is falsely accusing the Priest Reverend Green. The judge just entered the church where the priest is preaching and accuses him of molesting an eleven-year old girl and also a goat. Later in a bar when asked about the priest the judge reveals that he has not seen him before. The boy witnessing is shocked but still enjoys his company. He sees him as the missing father figure. This is the first attraction of the boy towards the judge. When the boy along with Toadvine set fire to a hotel, it is watched by the judge and he smiles at the boy. This is their first encounter with each other.

The judge is a strange and sadistic character who considers himself a God. McCarthy says that he never sleeps. Whenever people are worried, he used to dance. The characterization of the judge is complex to understand even after multiple readings. Why is he there? What is the purpose behind his smile and His bald appearance? are unanswerably strange. There is no reason why he commits crimes. As the ex-priest Tobin tells the kid, the judge "can cut a trail, shoot a

rifle, ride a horse, track a deer. He's been all over the world", he is the jack of all trades. "He never sleeps, the judge. He is dancing, dancing. He says that he will never die" (BM 218). He and Glanton are the leaders of a pack of nomadic criminals who rob, rape, torture, and kill across the borderlands between the United States and Mexico. He is massive, well- educated, multi-talented and an aggressive and resourceful leader of the gang along with Glanton. He is an amalgamation of savagery and sophistication. Emerging as the true authority within the gang, he leads the men towards their doom, insisting all along on the primacy of war and its essential part of the human condition.

The boy ends up landing with the armed guerrillas under the command of Captain White. But when they entered Texas they are brutally attacked and killed by Comanche warriors. He somehow survived and finds himself in jail. His cell neighbor Toadvine spoke with the authorities that both he and the kid would help in scalp hunting business and thus joined the gang of Glanton. Only there the kid comes in close contact with the uncanny judge. This gang consists of hired gunfighters who are on a mission of hunting the scalp of Indians and Mexicans a genocide which in turn will pay them. The main characters from the gang are the kid, the judge, Glanton, Toadvine, Ex-priest Tobin.

That is the time of expansion of lands and the environment the boy is born into and brought up are full of violence and war. As in the words of the judge- kill or be killed. Such a scenario reminds the readers of the idea of the "survival of the fittest". This is where the behavioral pattern of the kid gets changed. The feeling of violence is already embedded in the kid and these external forces bring it out into a fully formed structure.

In spite of his assimilated violent nature, the kid is ready to help anyone despite their harsh behaviors. This can be seen when he helps Tobin to stitch one of his wounds when the rest of the gang stood watching Tobin struggling with one hand. In another situation he removed an arrow from the leg of a man when the whole gang along with the judge mocked him for helping one of his crew men who they consider as a weak being. This compassion and generosity naturally come to him even being in such a blood thirsty gang. The readers can understand the kid has ambivalence as normal human beings would possess. But it is in the hands of the responsible people or the environment around that decides which of the nature from a person should be nurtured, as in the case of the boy, violence is nurtured by circumstances and people around.

This fourteen-year old is no more a kid but is somewhere in his adolescent age. The kids of this age start to apply things practically what they have learnt and inculcated as kids. Thus, the boy has started to apply what is in him, which the readers will find this application during his early run-away days. He starts to steal, fights to survive and finally ended joining the gang.

When the kid applies this to his situation, he finds it more appealing because he is able to get whatever he demands. The kid starts applying the skills he learnt and starts getting food and shelter either by stealing or by fighting with the opponent.

When the application doesn't fail him, he ends up thinking that only this life style will provide him with whatever is necessary. That is why he is able to immediately acclimatize to the environment that the gang puts him into. This is the reason why he fights with Toadvine when he meets him for the first time. This is actually the behavioral pattern practiced by the behaviorist to build in the behavioral pattern in dogs. When a bell rings the dog is provided with food. When this becomes routine the dog starts to salivate immediately hearing the bell even before seeing the food. This is how the kid's environment and the characters build in a behavioral pattern of violence in him.

Since his father figure is missing, he tries to depend on someone and chooses the judge to be the apt person. His compassionate heart makes him to be dependent on someone. Thus, violence has gotten an important portion in his life for survival. Even when he joins the gang, the first thing he is doing was watching them and trying to imitate them especially the mysterious judge. The relationship between him and the judge is very different and complex to understand. There are no close conversations, nor did he guide or sacrifice anything for the kid. Observing this the readers feel as though they are reading a pretty good page in a book of myth in which a sorcerer with her very look mesmerizes her prey.

There is a striking resemblance between the kid in *Blood Meridian* and the kid in *The Road*. Both are nameless. But they are different in approaching or perceiving the world. Both are exposed to the harsh reality of life and its secret normally a child is kept from. They know what life and death are and the hard living in the existing world. But their perceptions are different. The kid in the novel *The Road* is purely good at heart, selfless and even when the father wanted to kill a man who comes to rob them, the kid was very particular in pardoning him and also helping people with food they find on their way, in spite of their own hunger. This is because the father figure was with him guiding wherever necessary and insisting that he has to "carry the fire" in him that is, humanity in him and should lead a selfless life with compassion.

But in this novel *Blood Meridian* the father figure is missing to guide the boy and lead him in a good path. Instead there is a figure, a devil-incarnate to show him all that is unhealthy, uncouth, uncanny and destructive to the core both internal and external. Though the father and the son in *The Road* are put into such a filthy rotten situation, they never mind about the external destructive world instead is much bothered about the internal richness of the soul that the father starts inculcating this in his son.

But in *Blood Meridian* the world is laying in front of them with opportunities but the option the kid chose is wrong. The readers can justify that there is no one with him to direct him in the right path. But the judge the assumed father figure for the kid justifies their deed by telling if they want to survive, there is no other option than to kill. Kill or be killed, thus instigating the idea of murder as a natural and justifiable cause to which the kid sticks on to throughout the novel. The judge has no difference between good or bad, right or wrong.

The kid was at first innocent and naive. Slowly as the novel moves further the kid is seen removed from his original position as a kid and becomes the part of the harshness and evil of his surroundings. His behavioral pattern from innocence and helpfulness slowly starts disappearing. This can be seen when in the desert he leaves one of his wounded gang men all alone and runs for his life. But later we find his compassion shadowing here and there. Despite being with the murderous gang, the kid tries to uphold humanism and morality in him when all the others including Toadvine and Tobin have turned to be devilish. This is the sign of ambivalence seen in the kid. There is no depiction of God in the novel and the characters are also not shown as beings but simply as rocks soulless with surrounded anarchy and disorder. In one of the scenes as they enter into a bar, an old Mexican starts calling them as “society of war”.

There is hardly any law and order of any kind and so bloodshed and violence is a common happening in the society. Also, the gang is paid by the Mexican leader to scalp hunt the Indians, especially its leader Gomez and kill him. This lawless scenario is an inevitable setting in the history as well as in the novel which forms the basis for all the violence. Had there been an existing law in the nation, the number of crimes and criminals would have vanished. In McCarthy’s words “There’s no such thing as life without bloodshed”.

Thus, the kid picks up his behavioral change from the existing environment and still at his heart he has little of humanism when he drifts apart from the scalp hunting group and now is seen and addressed as ‘the man’ in the novel. But when he finally meets the judge, he tries to prove his innocence resulting in his murder by the judge. Thus, the novel leaves a message that evil has always an upper hand against everything that is good. Thus, the kid has inculcated the attitudes the environment presents to him and has imitated it in his life which has become his part.

Thus, the paper brings forth the issue that environmental settings is always a challenging factor to shape and reshape human behavior irrespectively of caste and creed, kid or man, young or old. Thus, the external influence has a strong hold on the behavioral pattern of human beings who happens to be the puppets in the hands of fate and environment.

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Strategies for Developing Speaking Skills of Technical Students in Tamil Nadu

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Abstract

Today, English is the most widely studied foreign language, the world over, after the globalization. English language learning and teaching in Engineering institutions in Tamil Nadu has become a medium of instruction. Most of the entrants of engineering education are second language learners, who were taught English language as a subject, not as a skill at primary and secondary levels. They are unable to cope with the burden of technical subjects especially at the entry level, due to the medium of instruction and method of teaching and learning. The syllabus and the text books prescribed by Anna University for the engineering students aim at developing language skills still the students have not developed spoken skills. Due to that, now-a- days, there is a wide gap among the learners in the acquisition of spoken skills of the language both in general and technical contexts. This condition of the learners prevents them from employability. On the other hand, the language teacher is also professionally liable for the learner's communicative constraints especially spoken skills. It is a challenge for English language teacher to teach heterogeneous group of learners in abnormal ratio. This paper analyses the gap between the practical language skills needed and the reality of students of technical institutes.

Introduction:

There is a wide gap between employability and unemployability of engineers and technocrats, due to their communicative constraints especially spoken skills. Engineers with communicative skills may enhance their career in any industrial milieu while engineers without communicative skills may become unemployable. To bridge this gap, there is a need for improving their spoken skills which were not accorded due importance at tertiary level.

Researches on the LSRW skills are increasing, however a research on user-friendly, flexible, pragmatic approaches, strategies and techniques for developing speaking skills of the second language learners of Engineering education in Tamil Nadu was not done so far as revealed by the review of related researches. This paper explains a few methods of speaking skills development for Engineering students.

Speaking Skill

Speaking is an act of making sounds and expressing our ideas, thoughts and feelings. To speak often implies conveying information or intended message. Speaking skills in addition help to guarantee that one will not be misunderstood by the listener. Technical institute students are benefitted by the gift of using language lab for developing communication skills.

Types of Speaking Skills:

1. Speaking to Inform something to someone- informative, argumentative speech
2. Speaking to Persuade, Motivate, or Take Action (persuasive, argumentative, controversial, policy speeches) or oratorical skills.
3. Speaking to Entertain a listener (funny, special occasion speeches)

The Barriers for Developing Speaking Skills:

1. Insufficient Vocabulary
2. Medium of Education (Regional Medium or L1 Interference)
3. Lack or inadequate exposure to practice the language skills.
4. Social Barriers like domestic environment and cultural barriers

The first barrier is created by the lack of reading habit. Before the invention of computer and internet print media ruled the world for information gathering and sharing of news. After the advent of computer and internet, the reading skills of the L2 learners have come down to a maximum level. The print media has been converted into online reading (Using Mobile phone or Desktop Computer for reading). This has attracted less number of readers. Thus, reading has been brought as an information gathering or sharing and not as a skill as also reading for pleasure and profit. Hence an L2 learner knows not a spectrum of vocabulary instead he/she lingers on media donated vocabularies which are very less in number(s).

A common and much addressed problem is the interference of L1 in language classroom. This has been a perennial problem that persists even after using several sophisticated methodologies or approaches in second language classrooms. As quoted earlier, at tertiary level, a teacher suffers a lot to cater to the needs of heterogeneous students, which mars the very objective of L2 classrooms. Because of this students from English medium of education excel in learning English while the students Tamil medium lag behind.

At school level the L2 learners are less trained in learning language skills (LSRW). Preparing a learner only for his/her final examination is the basic objective of school education now. Reformatory measures taken by the governments to mend this menace do help a little. When

the same learner enters higher education arena he/she is crippled with L2 learning despite the fact that he is to enter the job market where he / she fails to sell his employability for want of language skill particularly spoken English.

The fourth problem is the domestic environment and social or cultural barriers. A learner from socially weak or economically poor finds it difficult to spend for buying books and even books available online cost much for him/her. Coming from a weaker environment most of the L2 learners do not know or know less about the use of computers. Now the situation is changing or improving slowly as the governments have taken remedial measures to bridge this gap by giving free laptops to school students.

Methods for Developing Speaking Skills

Group Communication

Any modern method of organization depends on team work and group discussion collectively business enterprises. Governmental and educational institutions depend on two factors:

1. Open organizational concept/climate
2. Participative Management

An interaction and contribution of ideas really help growth. There are teams to help the organizations. Teams are process based. Groups are function based. The objective of the team is preset. The purpose of a group is, “discussion for long term goals”. The purposes include:

- a. Sharing/Exchanging Information and Ideas
- b. Collecting information on Project/Policy/Scheme
- c. Decision making
- d. Solving organizational problems
- e. Further Research

Group Communication involves, meetings, seminars, Group Discussions, symposium, conference, panel discussion, conclave and convention. These factors require soft skills /oral communication skills.

Group Discussion

The group consists of a few. The discussion is for exchange of ideas; to reach a decisive end for any problem. It is for decision making/problem solving. It is for personality test also. This helps evaluation of many. Group Discussion was first started by the defence forces. This precedes interview and selection procedure. Group Discussion has two categories:

- a. Organizational Group discussion

b. Group Discussion as part of Selection process

Organizational Group discussion

It is for decision making by the group. Ideas are explained. Consensus is arrived at. Problems in Traditional interactive group become less. Group think technique should be minimal. There are three techniques:

- a. Brain storming
- b. Nominal Group Technique
- c. Delphi Technique

Brain Storming

This method is for generating ideas and perspectives. In a group of six to twelve people, the leader explains the problem for clear understanding. Alternatives, suggested, are exposed in a board, paper or flip chart. These ideas are for later discussion. There are two types:

1. Story Boarding
2. Lotus Blossom

Major issues are identified in Story Boarding. This is for solving complex problems. The core thought presented takes eight ways. This takes ways and further expansion takes place: consequently, decision making becomes easy.

Nominal Group Technique:

This restricts discussion or interpersonal communication in decision-making process. Being physically present, the group members operate independently. Once the problem is exposed –

1. Members write their ideas of the problems independently
2. The members present their ideas
3. The ideas are discussed for clarity and evaluation
4. After ranking, the decision is made

Delphi Technique

This Delphi Technique is complex, time-bound. This may be an alternative in group decision making. It needs no physical presence of the group members. There are few steps:

1. There is a questionnaire. Identifying the problem, the members provide the answer.
2. Anonymity and Independent – these help each member to answer.

3. The results are available by compilation, transcription and re-production copies are given to members
4. New solutions solicited bring changes
5. Consensus is reached.
6. Delphi Technique is the best for two reasons. It is the best. The members do not know each other.

Group Discussion as part of a Selection Process

Group Discussion, for Job or Admission is a device for judging the candidates' personality, communication skills, knowledge and ability for team work.

Characteristics

A topic is given to a group of 8 to 10. The time is limited - 30 minutes. The group sits in a circle or LI shaped pattern. The discussion is observed by the selection panel directly or unobserved. The purpose is to check the team playing skills behaviour, leadership qualities needed for successful profession.

In addition to group communication making the learner to learn not less than ten new words or vocabulary will strengthen their language use. These two methods will definitely improve the communicative ability of any learner when he/she is put under strict environment to practice.

Conclusion

Teaching speaking is a crucial part of second language learning. The ability to converse in a second language clearly and efficiently indicates the success of the learner in school and success later in every sphere of life. Therefore, it is essential that language teachers should pay greater attention to teaching speaking skills development. Rather than leading or teaching students in memorizing, providing a rich and cosy environment where meaningful communication takes place is desirable. With this aim, various speaking activities such as those listed above can contribute a great deal to students in developing basic interactive skills necessary for life and employment. These activities make students more active in the learning process and at the same time make their learning more meaningful for them.

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Usage of Multimedia Technologies in English Language Learning: A Corelative Study

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Abstract

Usage of Multimedia technologies in English language teaching and learning is one of the best recent and technological approaches in language teaching and learning, especially to inculcate the learning objectives within the learners and strengthen the opportunities to achieve language pedagogy. Presently, many academicians, researchers and professionals get to know the value and significant usage among various technological devices in the procedure of teaching and learning a foreign language. The novel approaches have created language learning more fertile, effective, and communicative. These technological resources are in their instruction level though many teachers may not have the technical skills to make full use of it. Consequently, here the paper investigates the teachers' attitudes towards the use of information communication technologies for teaching English. Therefore, the definitions of some important terms that coincide to innovative tools such as Multimedia, ICT are specified. Additionally, some observation of the feasibilities to utilise Multimedia applications for effective learning of English is to be ventured. In addition, this paper will explicate the learners' attitudes towards the use of Multimedia technologies for learning English.

Keywords: Language Skills, Learners' attitude, Learning English, Multimedia technologies.

Introduction

Multimedia is the combination of different context and also content forms. It fetches a combination of text, still images, audio, animation, video, or interactivity content forms. Usually, it is recorded and played, displayed, or accessed by information content communicating devices, such as digitalized and electronic devices, but can be part of a live performance. Electronic media devices are used to store and experience multimedia context and content through the proper devices. Multimedia is enhanced in such a manner from mixed media; by collaborating with audio, for example, it has a broader scope. It provides a complex multi-sensory experience in enhancing our world through the presentation of information and communicated through text, graphics, images, audio-visual, and there is proof behind this to suggest that a mixture of words and pictures increases the plausibility that people can integrate bounteous information.

Basic elements of multimedia learning environment

Multimedia learning environment provides a bounteous of instructional information. The purpose of English learning through text, video, sound, graphics and animation is to accelerate the process of information searching for the students. We can surf through the internet that is stored from the large amount of information.

Review of Literature

All kinds of technological devices that creates ability to transmit information in a enormous meaning, leveling the learning power of human senses and changing information into knowledge, provoking the cognitive ideas of learners. The use of multimedia technologies in educational institutions is seen as necessary for keeping education relevant to the twenty-first century (Selwyn & Gordard, 2003). Educators have heralded the advent of multimedia technologies as a catalyst for change in traditional teaching practices; to innovate and improve on traditional practices (LeFoe, 1998; Relan & Gillani, 1997). The ultimate goal of multimedia language teaching is to promote students' learning interest and motivate in a practical way to get them participated in the language learning. Information and communication technologies in advance level, specifically the Internet and interactive multimedia technologies, are constructing new networking opportunities for students and teachers in learning. Medium of technology mentors in one way to bring to students' subject matter experts that can create motivation, advice, feedback, and guidance (Kerka, 1998). Multimedia in education has the prospective ideas to move beyond the boundaries of interaction and learning. The actors in the education community could establish spacious educations that are computerized.

Problem focused

The issues of poor and ineffective learning of English language had been noticed among undergraduate students in the Engineering colleges. Multimedia technologies have multiple variety of such as Internet, YouTube, Instant Relay Messenger, Smart Phone, Projector, Television, E-books, Graphics, Mp3 Player, Video player, Animations, and Share chat. These technologies have been providing enormous to teaching and learning of English language effectively. Specifically, Multimedia technologies are important source for language activities, material in teaching and learning the language English. However, many students may not have the technical skills to make use of the recent technological resources. Therefore, this paper investigates the learners' attitudes towards the use of Multimedia technologies for learning English.

Language parlance

(a) Multimedia

Multimedia coordinates the basic types of media into the learning environment: text, video, sound, graphics, animations and by providing a valuable new tool for education. Here, Multimedia refers to Graphics (Digital Images), Mp3 Players (Digital Audio Players), Video players (VCD, DVD players) and Animations.

(b) Information Communication Technology

ICT includes any product to store, retrieve, manipulate, and transmit or receive information electronically in a digital manner for example, personal computers, television, email and robots. Specifically, it also concerns with the way the different usages can work out with each other.

(c) Students' Attitude

It refers to the students affect and an evaluative, emotional reaction to the degree of like or dislike associated with attitudinal performance.

(d) Apprehension

It is clearly stated that the responses of the participants to each of the questionnaire which measures the participants' general feelings towards the usages of the ICT and Multimedia based activities in the English classroom. Here, it is referred to an individual's recognitions and acceptance of the events, his view point and understanding things, knowledge and information which are observed from their personal experiences in the English language learners' case.

Aim

- i) To study learners' attitude towards multimedia technologies as non-traditional forms of instruction in the classroom environment.

Question

- i) What type of attitude does the learners' exhibit towards the usage of Multimedia technologies?

Hypothesis

- i) There is lack of positive attitude by the learners towards the usage of Multimedia technologies.

Limitations

The analysis process was taken out for three weeks and the availability of the participants with the time constraints. This period shall be stretched to three months in a year. The pressure of time and the other tasks of the participants can be assuaged.

Data-Collection Technique

Questionnaires of attitude were utilised for the data collection. The questionnaire on Students attitudes towards the use of Multimedia technologies contains 10 items. It was distributed among 320 Undergraduate Students. The responses were on from 5- point scale, ranging from "strongly agree" to "strongly disagree" (1 indicates a strong agreement with the statement and 5 indicates a strong disagreement to the given statement). The main objective of the questionnaire is to collect information about students' attitudes through Multimedia technologies i.e. E-books (PDF, Epub.), Graphics (Digital Images), Mp3 Players (Digital Audio Players), Video players (VCD, DVD players) and Animations at the time of learning English.

Study Description

The usage of questionnaires makes us advantage in such a manner that they are consuming less time than other data elicitation techniques. Hence the students' questionnaire was constructed to gather the prerequisite information from various undergraduate students from the various engineering colleges. So the first section and the second section of the students' questionnaire were particularly formulated to analyse students' apprehensions towards the usage of Multimedia technologies in English language learning.

Analysis and Interpretation

The students' attitudes questionnaire extracts the details for data analysis, basic statistics that to be performed. The data extraction and analyzes were performed by using the Statistical Package for the Social Sciences (SPSS) The data collected were analyzed using a 0.05(alpha) significance level, $p \leq .05$.

In addition to this, testing of the hypothesis likely regards attitudes of second language (L2) learners towards learning English through Multimedia technologies. Mean, Standard deviation statistical procedures of Questionnaire were assessed by using SPSS.

Analysis of the Students' Attitudes towards the usage of Multimedia Technologies:

Research Question

What type of attitude does the learners' exhibit towards the usage of Multimedia technologies?

Hypothesis

There is lack of positive attitude by the learners towards the usage of Multimedia technologies.

Item 1: I feel using Multimedia as a comfortable tool in learning English.

Table 01

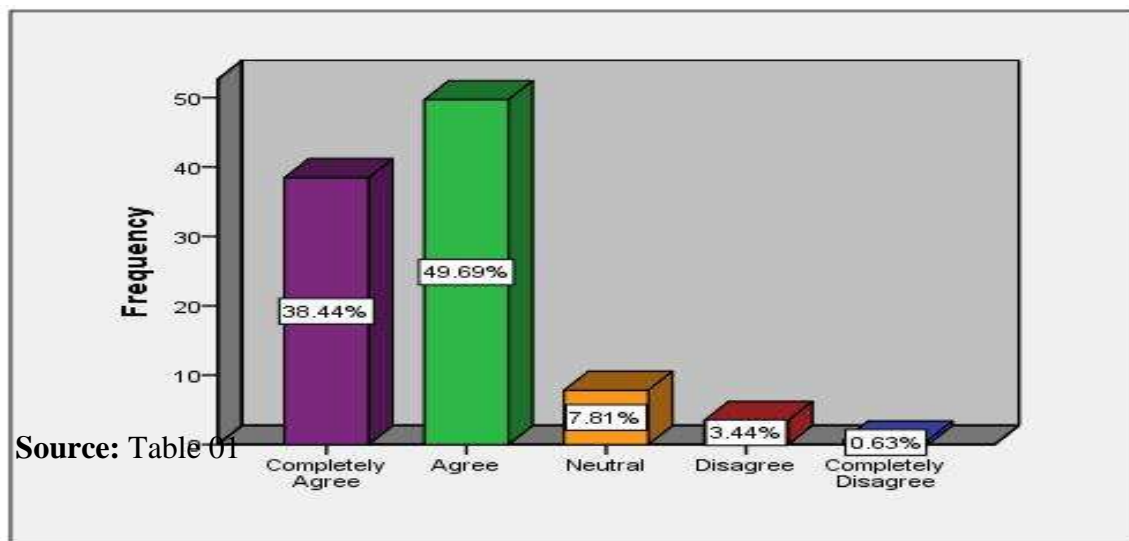
Using Multimedia as a comfortable tool

No.1 I feel using Multimedia as a comfortable tool in learning English						
Gender	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Male	63	78	13	4	2	160
Female	60	81	12	7	0	160
Total	123	159	25	11	2	320

Source: Questionnaire

Figure 01

Using Multimedia as a comfortable tool



Source: Table 01

Table 01 enlists the responses of the students under survey about the statement that the students' feels using Multimedia as a comfortable tool in learning English. It states that 38.44% respondents strongly agreed with the statement that they feel using Multimedia as a comfortable tool in learning English. It is also found that 49.69% respondents have also shown their agreement with the statement under reference. Though, 7.81% respondents have preferred to remain neutral in their opinion. Further, in contradistinction, however, 3.44% respondents have indicated their disagreement with the statement that they feel using Multimedia as a comfortable tool in learning English. It is noticeable that meagre 0.63% respondents strongly disagreed with the statement. To sum up, it is inferred that both male and female students under the study, the majority of sample respondents agree with the idea that they feel using Multimedia as a comfortable tool in learning English.

Item 2: The most advantages are usage of E-books in learning English.

Table 02

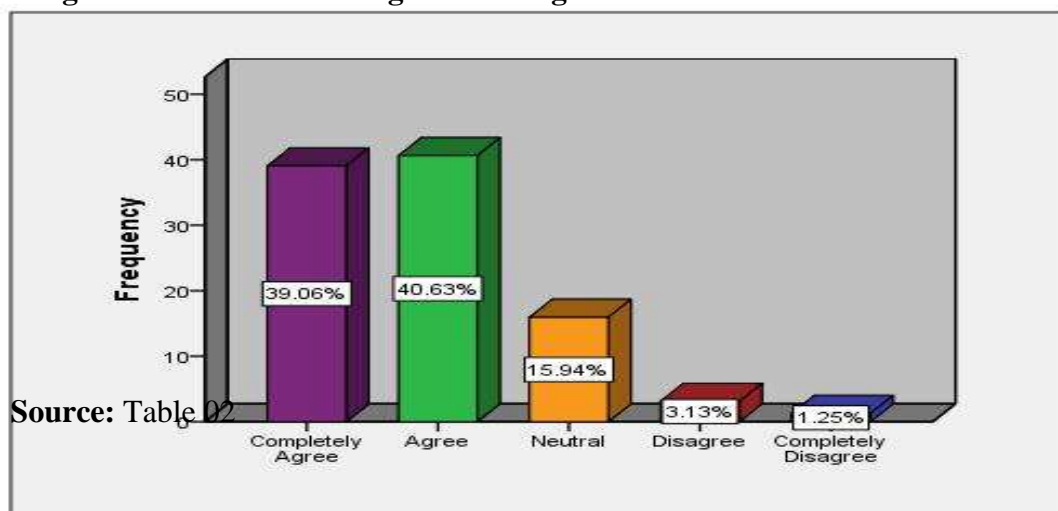
Usage of E-books in learning is advantageous

No.2 The most advantages are usage of E-books in learning English.						
Gender	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Male	66	62	27	5	0	160
Female	59	68	24	5	4	160
Total	125	130	51	10	4	320

Source: Questionnaire

Figure 02

Usage of E-books in learning is advantageous



Source: Table 02

Table 02 shows the students' responses under survey about the statement that usage of E-books in learning is advantageous. It is found that 39.06% respondents strongly agreed with the statement that the usage of E-books in learning is advantageous. It is also represent that 40.63%

respondents have expressed their agreement with the statement under reference. However, 15.94% respondents opined preferring neutral. Further, in contradistinction, 3.13% respondents indicate their disagreement with the statement that the usage of E-books in learning is advantageous. It is meagre 1.25% respondents strongly disagreed with the statement. In summary, it is inferred that both male and female students under case study, the majority of sample respondents agree with the idea that the usage of E-books in learning is advantageous.

Item 3: The usage of Graphics is more helpful than traditional way of learning.

Table 03

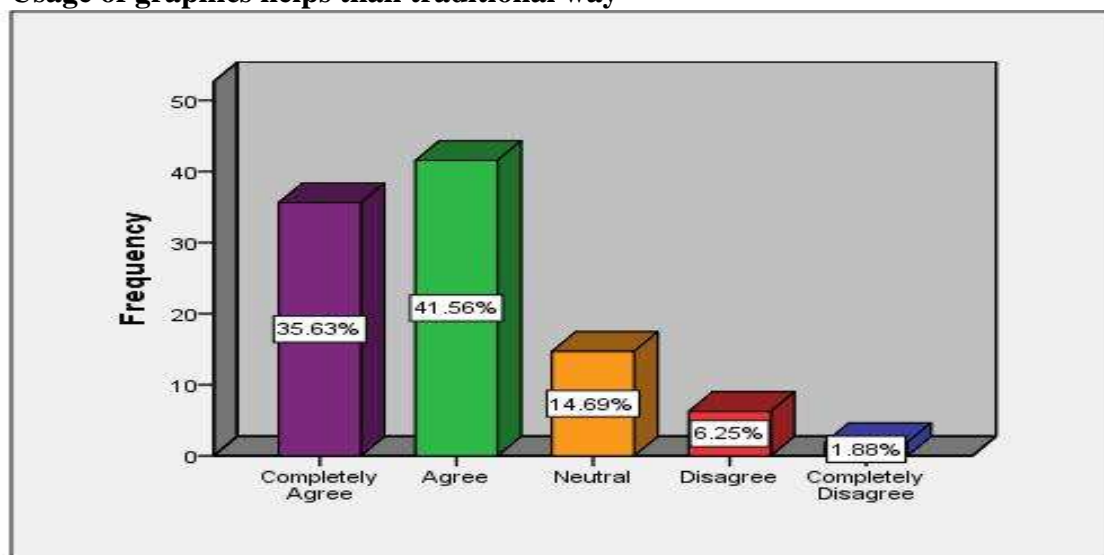
Usage of graphics helps than traditional way

No.3 The usage of Graphics is more helpful than traditional way of learning.						
Gender	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Male	54	63	29	12	2	160
Female	60	70	18	8	4	160
Total	114	133	47	20	6	320

Source: Questionnaire

Figure 03

Usage of graphics helps than traditional way



Source: Table 03

Table 03 shows the students' responses about the statement that the usage of Graphics is more helpful than traditional way of learning. It clearly states that 35.63% respondents strongly agreed with the statement that the usage of Graphics is more helpful than traditional way of learning. It also states that 42.56% respondents have shown their agreement with the statement under reference. But even 14.69% respondents have opined to remain neutral. Further, in contradistinction, 6.25% respondents have stated their disagreement with the statement that the usage of Graphics is more helpful than traditional way of learning. The noticeable meagre 1.88% respondents strongly disagreed with the statement.

In summing up, it is inferred that both male and female students under the case study, the majority of sample respondents agree with the idea that the usage of Graphics is more helpful than traditional way of learning.

Item 04: The learners feel effective in using multimedia to learn the language skills.

Table 04

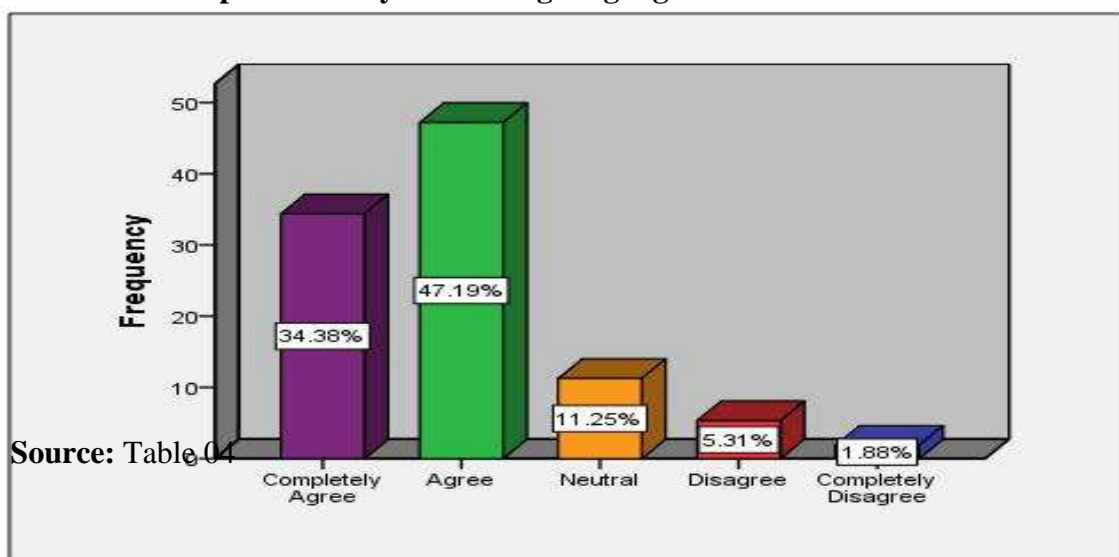
Multimedia helps effectively in learning language skills

No.4 The learners feel effective in using multimedia to learn the language skills.						
Gender	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree	Total
Male	55	74	19	9	3	160
Female	55	77	17	8	3	160
Total	110	151	36	17	6	320

Source: Questionnaire

Figure 04

Multimedia helps effectively in learning language skills



Source: Table 04

Table 04 shows the students’ responses under the case study about the statement that learners feel effective in using multimedia to learn the language skills. It clearly states that 34.38% respondents completely agreed with the statement that the learners feel effective in using multimedia to learn the language skills.

It is also found that 47.19% respondents have expressed their agreement with the statement under reference. But even, 11.25% respondents opined by preferring to remain neutral. Further, in contradistinction, 5.31% respondents have stated their disagreement with the learners feel effective in using multimedia to learn the language skills. It is noticeable that meagre 1.88% respondents strongly disagreed with the statement.

In summing up, it is deduced that both male and female students under the case study, the majority of sample respondents agree with the idea that the learners feel effective in using multimedia to learn the language skills.

Results

Table 5

Mean and Standard Deviation values of each statement in the questionnaire about Students' Attitudes towards the use of Multimedia

No	Statement	Mean	Std. Deviation
1	I feel using Multimedia as a comfortable tool in learning English.	1.78	.781
2	The most advantages are usage of E-books in learning English.	1.87	.879
3	The use of Mp3 players in learning makes me confident.	2.08	1.037
4	The use of Animations as learning tool in English excites me.	1.82	.906
5	The Audio Video is a valuable learning tool for students.	2.06	1.003
6	The use of Multimedia will change the way I learn.	2.13	.982
7	The usage of Graphics is more helpful than traditional way of learning.	1.97	.961
8	The use of Multimedia helps me understand concepts in more.	1.89	.827
9	The Multimedia helps students learn because it allows us to express our thinking in better and different ways.	1.82	.949
10	The learners feel effective in using multimedia to learn the language skills.	1.93	.914
	Total of Means and Standard Deviations of all statements	2.12	0.984

In the above **Table 5**, it is clear that the students, regardless of their gender, had positive attitudes on the use of Multimedia in English learning with an overall mean of 2.12 and standard deviation of 0.982. The statement that got the highest mean 2.13 and Standard Deviation 0.982 is "The use of Multimedia will change the way I learn." Moreover, the statement which got the lowest mean 1.78 with Standard Deviation of 0.781 is "I feel using Multimedia as a comfortable tool in learning English." The attitude that represent low mean is further confirmation of these positive results.

Concluding Remarks

The students' survey results suggested that the predominance of the students seemed to have affirmative attitudes towards the usage of Multimedia Technologies in English language education. They accorded that multimedia technologies play a vital role in language learning corresponding to their own pace, supports in self-understanding and it does not create a problem in interaction with the instructor. The suggestion of the findings explores that multimedia technologies enhances the language learning help in individual motivation for the students and understanding of concepts are also easy.

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Domestic and Sociolegal Implications Against Indian Women in Manju Kapur's *Difficult Daughters*

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Abstract

Indian writing in English has been reaching greater heights in all spheres of literature, more so, in fictional field. In the recent times. There has been a special emphasis on portraying the unsung plights of the traditional Indian women. Several women writers have focused in their novels the part played by women in establishing their identity in an unfavorable atmosphere.

Manju Kapur has been one of the prominent writers in Indian English writing. *Difficult Daughter* has been her maiden work and it got universally acclaimed and became a recipient of Common Wealth award. This novel enabled the readers to understand that she has been a chronicler of the urban middle class of India. This paper focuses on the domestic as well as the external challenges faced by the traditional Indian women in their quest for identity.

Text of Full Paper

In the current scenario, Indian literature has captured the attention of readers in India and abroad. It is understood that Indian literature occupies a big space in the world literature along with being an aspect of Common Wealth literature. Fiction is considered as an effective tool for making powerful literary expressions and it occupies a prominent position in Indian English literature. The fiction happens to be an apt literary form for exploring the experiences and ideas of the modern times. In this context, Prof M.K Naik opines that, "one of the most notable gifts of English education to India was probably a fountain head of story – telling, the novel as we know today was an importation from the West" (Mahmood-17).

In the Indian fictional arena, Manju Kapur happens to be one of the significant writers in it. She champions for the welfare of the middleclass and even “has earned several comparisons with Jane Austen for her sharp –eyed finely tuned character portraits that are caught in tricky situations. “She has set a bench mark in English novel writing and she gained immediate popularity in her first novel itself. She made her debut in English novel writing through *Difficult Daughters* and this novel gained instant prominence. Her style of writing has been lucid, and she delved into joint families in this novel. In the traditional Indian society, Manju Kapur makes an accurate observation about the capricious nature of people as well as their relationships. She talks about the intricacies of self deception in their society.

The novel *Difficult Daughters* exhibits the intelligence and sympathy of the author as it is set around the time of partition. The crux of the novel is about a woman who experiences hardships in balancing her family duty, her aspirations for education and illicit love affair. The novel has been wonderfully written with a story which interests everyone. The novel covers three generations and it focuses on a 20th century Punjabi woman. It gives a tell –tale account of an illicit affair and its broad implications at political and social level along with most neglected issues for a traditional Indian woman, of marriage versus education. Virmati, the protagonist of the novel, hails from a conservative Punjabi family in Amritsar. She nurtures an amorous relationship with a married professor, Harish. This relationship is purely illicit and devoid of any social, legal or moral sanctity. However, Virmati prefers to tread on the less frequented path and is cautioned for this at every opportunity. Because of these reprimands, she starts nurturing lofty concepts such as education and understands that there are several good things in life. Harish enters into wed lock with Virmati and makes her live along with him and his enraged first wife. He takes care of Virmati’s higher education at Lahore which proves to be very minor consolation to her scandalized family. Even Virmati feels that in her pursuit of identity, she has caused pain around her and drawn indelible lines of partition. The back drop setting of the novel happens to be a real world, not just a real place and time. The world shown here is real and it draws the attraction of the readers in many ways. It offers a fascinating insight into several things like history, into a distant culture, but very significantly into the hearts and minds of human beings.

This novel touches the tender spots of all human minds. Though, the setting of the novel is during Indian Partition, yet it is not a political novel. Though Virmati attains success in overcoming all boundaries created by men, she nurtures certain things in her mind which comes topmost in her priority. She is unable to get rid of those priorities. Her transformation from a native girl to a matured woman is attained through suffering and experience. She is in search of true love, freedom and self-realization. Her pursuit does not come to an end. The novel *Difficult Daughters* is based on the freedom struggle. When Indian fought for freedom, Virmati was seen fighting for freedom to lead a life. Quite akin to so many Indian women, she expected liberty in deciding on matters of life, studies, marriage... etc. In the climatic stage of the novel, she was

expected to achieve all these things in life, but all of them became irrelevant. She is found to be in a state of conflict, unable to decide which is right or wrong. This forces her to move towards the side which she was fighting against.

In the novel *Difficult Daughters*, the author gives a vivid description about a woman's longing for autonomy and independent identity. She does it in a diligent manner through her women protagonists in a traditional thread. Virmati is not able to compromise on an immoral physical relationship. She is a victim of deep guilty consciousness.

A marriage in a traditional manner is imperative for her. Marriage, according to her, is an opportunity for her to escape from the trouble of socially getting condemned and offer her security and certainty in life. Her mother who belonged to earlier generation accepted her lot without any protest. It was an abject surrender to her fate. All women belonging to the previous generation were content with serving food to their husbands, Virmati being a woman of the modern generation proved to be different. There has been a constant struggle between head and heart; the physical and moral aspect. Ida is the daughter of the female protagonist Virmati. She is a woman of post independence generation and she is mentally stronger and clear-headed. She comes out of her married life since her husband denied maternity to her. The married life gets ruined the moment she is forced to abort her child. Ida, by going away from her husband, proves that she will not stand male domination and power as well as traditional social structures binding women. Her struggle for attaining autonomy and independent identity remains as a pipe dream. All through the novel, the readers find Ida expressing that she will not be like her mother in exerting autonomy and independent identity. Even in the present times, there are thousands and thousands of Indian women who are confined to four walls of their houses wondering whether they have any rights in choosing their lives. They are not sure whether they will be given opportunities to become home makers or more. No doubt, they are all products of marriage as an institution. They are not content with the kind of freedom to go out for shopping with their friends. They crave for more. The author very tactfully presents women's emancipation and their efforts to find some space in a telling manner. The impact created is not only a verbal pleasure for readers, but it also touches their hearts. In the entire novel, the author ensures that Virmati is not given any opportunity to exert her freedom. Even when she breaks the shackles of an old prison, She is forced into newer prisons.

In the novel, Manju Kapur portrays the image of suffering through stoic women who are able to liberate themselves from the traditional shackles and lead their lives in their own terms and conditions. Women of the present times also suffer from patriarchal pressure and control. All these women are victims of the oppressive mechanism of a closed society.

The same women gain courage and strength in the hands of Manju Kapur and face life in the confident manner. They are able to break the barriers of the patriarchal notions and forcefully move towards domesticity. Apart, they exert their individuality and attain self reliance through education. All along, there is a deep desire in them to be independent.

In the novel, *Virmati* was successful in overcoming the traditional shackles of a country at a greater force. In the process, she had to undergo several mental tortures and the tag of being 'other'. Even the women of post independent India suffer from some definite constraints, in spite of their education and career. There is always a tinge of fear looming large over their lives. The novel is a wonderful work of Manju Kapur. In it, she brings out the desires of human beings and their passion for leading a self designed life. She has not left any stone unturned in presenting this aspect in the novel. The readers could feel an irrevocable line of pain in the characters of the novel which even time cannot heal.

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**“Walden Or, Life in the Woods” is an Experimentation of Life
with Nature by Henry David Thoreau**

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Abstract

This paper scrutinizes the importance of nature in our life as well as how nature can give an immense gratification in the midst of chaos. Nobody can reject the beauty of nature, which bestow us in to ecstasy instantly we confront nature. Here Thoreau explains his own experience with nature where he experiences a simple and joyful life. Solitude gives us a spiritual comfort and delight, which Thoreau be acquainted with. It is an amazing experience of Thoreau that he realizes the solitude in midst of companions. It is an unnatural thing one can get loneliness with his companions. Thoreau deeply explain each thing what he has seen in the woods. The life of wood near by a pond is unexplainable scenery of a person like Thoreau, who loves nature. It is a considerable thing that if we love nature, in return nature gives us love and care. Eco literature propagate the value of nature and the inevitability of regain its past glory from its dreadful circumstance. In Thoreau's work “Walden or, Life in the Woods” interprets his companionship with nature that gives him spiritual discovery and self-reliance.

Keywords: Henry David Thoreau, *Walden Or, Life in the Woods*, Solitude, Eco Literature, Spiritual Discovery and Self-Reliance

Introduction

“Walden or Life in the Woods “is a book published in 1854, explained the simple life lead by Thoreau in the woods near pond name Walden. He decided to live in the woods which offers him uncomplicated and untainted life. He settles near the pond name Walden, and begins to learn the mystery of nature. The American transcendentalist spent at Walden for two years, two months and two days. In Chapter 15, he describes the winter season with frozen pond and snow-covered landscape where he could see many different birds and animals roaming in the beginning of the winter.

“One night in the beginning of winter, before the pond froze over,
about nine o' clock, I was startled by the loud honking of a goose,

ad, stepping in to the door ,heard the sound of their wings like a tempest in the woods as they flew low over my house” (Ch-xv)

Here he totally enjoyed his life with nature, and everything went on smoothly with an exceptional beauty and copious enchanting of nature. In this book, he explained every incident, which he experienced in the woods. Life for live with all bliss. Nature can give tremendous happiness to us. We never try to explore the beauty of nature which heap in front of us.

“Our village life would stagnate if it were not for the unexplored forests and meadows, which surround it. We need the tonic of wildness ---to wade sometimes in marshes where the bitten and the meadow –hen lurk and hear the booming of the snipe ;to smell the whispering sedge where only some wilder and more solitary fowl builds her nest , and the mink crawls with its belly close to the ground . At the same time that we are earnest to explore and learn all things, we require that all the things be mysterious and unexplorable that land and sea be infinitely wild,. “(Ch-xvi)

Nature and man have an amazing relationship with each other. If we try to separate from nature, it can affect us severely.

After he left the wood due to the obligation, often he remembers his old days in the woods, and it provides him endless happy what nature gave him once. He realized the connectivity between nature and man. If once experience its unfathomable values and benefits, nobody can refuse the nature in his life.

“Rather than love, than money, than fame, give me truth. I sat at a table where were rich food and wine in abundance , but sincerity and truth were not ; and I went away hungry from the inhospitable board . The hospitality was cold as the ices. I thought that there was no need to ice freezes them. They talked to me of the age of the wine and the fame of the vintage; but I thought of an older, a newer and purer wine, of a more glorious vintage, which they had not got, and could not buy” (Ch-xvii)

Evidently, nature plays a fundamental role in our life. Without nature, life cannot be lead. Now days are we realizing the importance of nature in our existence. Environment endow with numerous things for our life. Life is an ever-changing phenomenon. We can see the changes even in nature. It has divided different seasons appropriates for the place. Once we learn how to live in this

changing process, we can easily survive and life becomes comfortable. The foremost thing in our life is an adaptation. From the beginning, all the creatures in the world learn to live with nature and gradually they adapt with the environment.

Obviously, literature is the mirror of life. Literature plays an essential role in our life. Here literature works as propaganda to give the awareness of the necessity of nature in our day-to-day life. Unless both go hand in hand, life becomes terrible. Emerson says in his work Nature, "Nature always wears the colours of the spirit" (Ch1). We can see how nature represented in literature. Our culture deeply linked with nature. Ecocritics believe that nature really exist. So here in this paper I wish to say that even if thoreau left the nature life, he rally enjoyed with nature and its features when he was in the woods. So nature can give us what you want to be. " For him Walden Pond and Walden Woods and the Concord countrysid is a heavenly place and nature is a tonic for him.

Cheryll Glotfelty and Fromm explain that eco-criticism is the study of the relationship between literature and the physical environment" (xviii).

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Infidelity in Manju Kapur's *Custody*

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Abstract

Female sexuality is rooted in the material, biological, sexed body. Women sexuality remains deeply engaged with patriarchal- dominant economic and political interest. In a traditional framework there is no space for a woman as an individual, she must be a wife and a mother. Control of female sexuality is effectively mystified under the name of tradition. Manju Kapur presents one of the aspects of female embodiment, infidelity in her latest novel *Custody*. Infidelity empowers a woman. Infidelity reflects and defends women's right to desire, and the pursuit of the fulfillment of female sexual desire. Kapur examines how woman has begun to grow as an individual and the primary center of clash for her becomes the institution of marriage which has constituted the limits of her space. She portrays a female character, Shagun who celebrates her sexuality through a purposeful inversion of patriarchal morals. Her sexuality is a stadium of pleasure and agency in which she is empowered to use her body for herself. She challenges the male dominated and patriarchal mechanisms of surveillance and control. This paper discusses the treatment of infidelity in the novel, *Custody*.

Keywords: Manju Kapur, *Custody*, Patriarchy, Infidelity, Adultery, Domination.

Female sexuality is rooted in the material, biological, sexed body. Women bodies, sexualities and gender identities are sites where cultural notions of normality and indeed social respectability are contested. The construction of 'female sexuality' is in which power fluctuates constantly and is appropriated and negotiated. Women sexuality remains deeply engaged with patriarchal- dominant economic and political interest. In a traditional framework there is no space for a woman as an

individual, she must be a wife and a mother. Women are forced to conceal their bodies and sexuality under the monitoring of family and society. The primary reason is that sex is the culture source of problems and crisis. Control of female sexuality is effectively mystified under the name of tradition.

Manju Kapur presents one of the aspects of female embodiment, infidelity in her latest novel *Custody*. Infidelity empowers a woman. Infidelity reflects and defends women's right to desire, and the pursuit of the fulfillment of female sexual desire. Autonomously decided, infidelity permits women to experience their own sexuality as a pleasurable one as they control their gender, their sexuality and their reproductive potential and it challenges the male domination and patriarchal mechanisms of scrutiny and control over women bodies.

Manju Kapur treats infidelity from a feminist perspective. This paper discusses the treatment of infidelity in the novel, *Custody*. Adultery has always been part of multifarious human relations from the dawn of civilization. Its expressions are evident in art, literature, plays and music.

Poets, writers, painters and litterateurs have made their creations from the tangled relationship of tragedy and desire. Adultery seems to have become a sign of many responses- personal, societal and political. According to patriarchal notion adultery is a 'renegade' relationship because it violates tradition. If the idea of adultery continues to induce moral fury and anxiety, it is equally an act of exercising private autonomy. The moral and emotional tensions inherent in infidelity are the main concern of the women writers. In recent years, the subject of female sexuality has aroused heated disputes in academic circles. The contemporary writers figure out that if the women want to be empowered, they have to overthrow traditional sexuality culture and involve themselves in dispute and conflict between patriarchy and female sexuality. It is not in its restrains and suppression but in privilege and assertion that the new sexual ideology is structured.

Kapur in her novel, *Custody* examines how woman has begun to grow as an individual and the primary center of clash for her becomes the institution of marriage which has constituted the limits of her space. The woman now has moved to the center and has become an important being in the social set up. Kapur presents extramarital love in her novel and uses this sexual freedom as a tool of resistance to spoil patriarchal myths and values. She portrays a female character, Shagun who celebrates her sexuality through a purposeful inversion of patriarchal morals. Her sexuality is a stadium of pleasure and agency in which she is empowered to use her body for herself. She challenges the male dominated and patriarchal mechanisms of surveillance and control.

Shagun and Raman's marriage has been arranged along standard lines, she the beauty, he the one with brilliant prospects. She meets Ashok Khanna, a corporate man who is seduced by her beauty: "In her color, her greenish eyes and her demeanor, she was a perfect blend of east and west" (4). Shagun is also lured by his loving words and genuine style and leaves behind the essential restraints of marriage and breaks its holiness through sexual misbehavior. But as a married woman she suffers from her love affair, she worries about being caught: "Guilt sees acquisition everywhere in the glance of a servant, the fretful cry of a child, the stranger staring on the street, a driver's insolent tone ... it was her conscience that made her so uneasy" (1). She faces conflict as she neither

upholds the strong stoic and self-sacrificing image of her predecessors nor controls her dangerous feminine desires. Her mother who has internalized the subtleties of patriarchy views her as a sexually erring wife, who must be chastised and brought back into the orbit of conservative social morality. She advises her: “The house rests upon a woman. In your children happiness, your husband happiness, lies your own. Anything else is just temporary” (80). Shagun’s mother begs her not to bring shame to the family and be an object to laughter: “You think all wives love their husbands? But they stay married. You are so idealistic. You don’t think about the long term. What about the society? What about your children?” (79) Her comments display social attitude and treatment towards a female in extramarital affairs. It also indicates that the support network for the female is inadequate in physical world as society casts an unforgiving darkness on the female who is unfaithful.

Kapur shows how Shagun who has lost her individual identity in her ‘stupid early marriage’ seeks for the lost selfhood in her extramarital relationship with Ashok. This affair gives her a delightful experience and teaches her to be self-reliant, confident, powerful, independent and inventive as she pursues sexual equality and self-independence. She reveals her character bravely and then creates proper reply intelligently. Shagun defines her desire, choice and sexuality as she examines, recognizes and accepts herself. She now believes in Ashok who says: “Diana followed her heart and you must follow yours. We have only one life and everybody wants to live it the best way they can” (85). This experience helps her to exercise her body and self-determination emotionally that leads to a re-orientation and self-improvement: “A lover would add to her experience, make up for all the things she has missed having married straight out of college” (86). She does not submit to the regulations of the society but displays her power to overcome problems so as to get delight in her new relationship. The power derived from exploration, interpretation and empowerment of the female sexuality experience leads to self-affirmation and self-recognition as an individual.

Kapur presents the unconfirming affair neither as a sexual distortion nor as a willful transgression, but as a symbolic construct of her freedom and individuality and a strategic posture against rigid conventional institutionalization. Shagun’s act of sexual violation celebrates female sexual self-assertion embodied in a new feministic assumption that woman is a desiring subject with an extreme longing for sexual expression, satisfaction and fulfillment: “She sank down next to him; she knew she would have a happiness she never had before. If she were to die tomorrow, it would be as a fulfilled woman” (113). Shagun follows her heart and seeks a divorce from Raman and embarks on a new life with Ashok. So, the association of marriage which in our country is much more than sex and children is frustrated of its sacredness through divorce. Shagun as a ‘new woman’ realizes the potential of her ‘being’ through a process of becoming by launching herself on private battle with society on the basis of the priority of natural inclinations over social proprieties. She, as a woman, in this new relationship of her choice is a major and new literary construct, aware of the choices open to her and awakened to the complex and personalized patterns of living and loving against the aggressive and undermining dominant view.

Kapur discovers and writes about the tangles of a woman’s bodily/sexual experiences in order to decode the many tropes of violation that effect the body’s materiality as well as its

consciousness. She uses women's body as an abstract tool to examine certain obliquely constructed social determinants that deny a woman of rights over her body.

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**Self-Discovery in Zora Neale Hurston's
*Their Eyes Were Watching God***

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Abstract

Zora Neale Hurston, a African-American Literature, an anthropologist and an influential author. Her most popular novel is *Their Eyes Were Watching God*. It is her first narration of spiritual enlightenment with a strong sense of identity. In the beginning and the end, Janie is alone in her search of self and a quest for independence. The author charts Janie's development with the use of language and relationship to her own expression. This paper examines her self-discovery in *Their Eyes Were Watching God*.

Introduction

European philosophy became involved with self and subjectivity for almost three centuries. Humanity became a major topic for literary and philosophical fantasies which examined man as a self-sufficient, independent and knowable entity. Even in 17th major thinkers fell a prey to restraints and were trapped in on with self and individuals. To Marx it was labor and capitalist classes, while Hegel of the 18th century divided the world into Slaves and Masters. These influential writers produced class consciousness, group-consciousness in individuals through their thoughts.

Around the mid-19th century Capitalism was on the rise, while monarchy fell. It coincided with an interest in Self-Discovery. Capitalism defined individual and Self-Discovery to include new considerations. Early 20th century discussions on self-discovery were changed by Sigmund Freud (1856-1939), the Austrian psychoanalyst. The Black people have been oppressed throughout

history. A rise in the recognition of Black people as normal and as possessing an identity in postcolonial discourses also happened around this time. Self-Discovery includes a search involving what we see in others and a search inside one's self. Post-colonialism as an academic approach to literary criticism revolves around this fundamental value of Self-Discovery, specifically in people of Black origin. Self-Discovery became a major topic and humanity was redefined.

“Self-Discovery is never an a priori, nor a finished product; it is only the problematic process of access to an ‘image’ of totality” (2008: xxix).

Rise of Feminism

In the 20th century, feminism challenged the patriarchal male-dominated understanding of Self-Discovery by including the experiences of women. The result of this challenge was the recognition of female self, where feministic Self-Discovery was silenced till that time. Colonial discourse by the blacks led to postcolonial understanding of Self-Discovery like Hurston's *Their Eyes Were Watching God* characters had women looking for self-realization. Nanny's description of her past on her and her daughter's ill treatment by the whites is a manifestation of black Self-Discovery. She manages to raise the awareness on Self-Discovery of blacks. This is one main technique of oral recounts in one's life can be found in postcolonial novels. Nanny galvanizes Janie to fight against the whites.

You know, honey, us colored folks is branches without roots and that makes things come round in queer ways. Ah was born back due in slavery so it wasn't for me to fulfill my dreams. You can't baet nobody down so low till you rob 'em of they will. Ah didn't want to be used for a work-ox and a brood-saw. Ah wanted to preach a great sermon about colored people sittin' on high but wasn't no pulpit for me. Freedom found me wid a baby daughter in mah arms. Ah knowed here you was in de world. (EWG 28)

Zora and Self discovery

Zora's most fictions settings and *Their Eyes Were Watching God*, published in 1930, is based on Eatonville on purpose. It is the political act on the part of Hurston's connection to the white-black crisis. This novel was appreciated by African-Americans for its rich Black culture and dialects. Further, a wide range of feminists were interested in the novel as it reasserts self-awareness throughout the novel in Janie's selfhood transformations and changes.

Self-Discovery in Nanny, Joe, Janie

Self-Discovery or the sense of selfhood has been one of the most complicated and ever developing notions in literary and critical studies. It continues to become an obsession of critics, novelists and scholars. Terms such as man, woman, body, self, person, individual, I, subject, and human, all have been repeatedly used in literary and critical discussions to refer to the Self-Discovery of a certain person belonging to a particular community or tradition. Their Self-Discoveries are unaffected by external or internal dimensions which otherwise do influence them in some way and as the white European man Etienne Balibar explains:

The core of the representation of Man as the ‘foundation’ of his own thoughts, actions and history, has, for three centuries at least, not been simply a valorization of human individuality and the human species as the bearer of the universal, it has been the representation of Man as the subject. The essence of humanity, of being a human, which should be present, both in the universality of the species and in the singularity of the individual, both as a reality and as a norm or a possibility, is subjectivity. (Balibar3-4)

Nanny’s speeches indicate a self-preoccupied black woman, a woman who knows the true condition of Blacks in a white dominated society. Her imagination of a powerful leader preaching the joys of being independent to the slaves is also Self-Discovery. The most striking thing about Nanny’s stories is that she recollects them emphasizing Black self-construction. Her speeches attack the wrongdoings and evils of Whites to the Blacks. Janie fashions her blackness instead of concealing it from her early childhood. Her famous phrase is

“Where is me? Ah Don’t see me” or her “Aw, Aw! Ah’m colored” (EWG 24).

What is highly significant about this statement is that it reveals a great deal about Janie’s character. Words such as “me” and “Ah” which have been repeated three times in a short sentence show that she is extremely in favor of her own Self-Discovery as a Black girl. Immediately after that short sentence she uses the word “colored” which introduces her as a black female, a clear announcement before the narrative focuses on Janie’s experiences. Joe Starks is another character with a tendency similar to that of Nanny and Janie

**“Mostly he talked about plans for the town when he got there,”
“Ah’m buyin’ in here, and buyin’ in big” (EWG39, 40).**

His main ideal of a coloured city reveals his passion for the struggling black community’s awareness of Self-Discovery . For him becoming independent and separated from the whites constitutes the only practical and viable remedy for black people. Therefore, these three characters might be regarded as representing Fanonian world view which emphasizes independence, self-construction, self-realization and Self-Discovery. When Janie’s culture honors the oral art, “this picture making with words,” Janie’s final words in *Their Eyes Were Watching God* show:

Talkin’ don’t amunttuh uh hill uh beans when you can’t do nothing else [...] Pheoby you got tuh go there tuh know there. Yo papa and yo’ mamma and nobody else can’t tell yuh and show yuh. Two things everybody’s got tuh do fuhtheyselves. They got tuh go tuh Go d, and they got tuh find out about livin’ fur theyselves. (EWG 142)

Thus, Janie justifies with her repeated moments of silence in the novel. Janie is not in favour of talking and advocates watching, witnessing and experiencing. Talking leads to nothing based on her firsthand experience. Her lack of connection to other women in Eatonville and the reluctance

to tell her story directly to them is to imply the deaf ears of the white Eatonville women. The force and the dynamism of Janie's transforms Phoebe turning her into a different person. She becomes more aware of the happenings around her and particularly the relation between herself and her husband undergoes a dramatic and intense change when Janie Phoebe says:

“Lawd Ah done growed ten feet higher from jus’ listenin’ tuh you, Janie. Ah ain’t satisfied Withmahself no mo’. Ah means tuh make Sam take me fishin’ wid him after this. Nobody Better not criticize yuh in mahhearin” (EWG 142).

Through Phoebe's speech one can understand the force of Janie's visual retelling of her experience. She is totally changed by her story. Hurston tries to make this point that if black people are going to create a permanent Self-Discovery for themselves they should intensely follow this traditional African form of oral sharing of their stories and experiences. If a major transformation is going to happen it is supposed to happen through the traditional and local cultural black heritage; no white is going to save black people and recognize them as independent individual. For Hurston, black Self-Discovery formation and self begins within black tradition. This is a major connecting line between Hurston and Frantz Fanon. Similarly Fanon believes that black Self-Discovery is definitely related to black peoples' recognition of their own cultural heritage. Janie tells Pheobe to pass on her story to the women of her community:

“You can tell ‘em what Ah say if you wants to. Dat’s just de same as me ‘cause mah tongue is in mah friend’s mouf” (EWG 16).

Hurston puts Janie on a track of self-realization, independence and autonomy. She makes Janie

“wear the outfit of men which suggest power. Janie dresses in overalls, goes on the muck, and learns to shoot-even better than Tea Cake and her rebellion changes her and potentially of her friend Pheoby” (ibid).

Dolan Hubbard believes that by

“placing her narrative in the context of the Christian journey, itself a romance, Hurston violates readers’ expectation that the protagonist should marry her black prince charming and live happily ever after” (ibid).

Having returned from the horizon, Janie Crawford represents the **“mature voice of experience and wisdom” (ibid).**

Conclusion

This paper focused on the way Janie, the central black female character, as well as other characters such as Nanny and Joe try to make their voices be heard in a society which is dominated by White male as well as Black male norms and values. In fact, there is a great oppression in their

life. Janie's Self-Discovery search show her struggle of overpowering whites, who oppressed her for her Blackness. Being exposed to her own blackness for the first time in a white household, Janie becomes conscious of the way, blackness was viewed. Because of the inner force of her character and also through her grandmother's life experience inflicted upon her by the whites Janie develops a kind of love and passion towards her blackness. By the time she grows up as an adult she becomes conscious of other inner transformations in her character through her new experiences in three successive marriages.

In the first two marriages she is greatly passive, but moves towards her Self-Discovery in a new form at the end of her second marriage. A fixed kind of self-realization can be seen in her. Her final speech with Joe on the porch results in his severe illness and finally death. This indicates Janie has changed and in her search for Self-Discovery, accompanied by her self-protection and self-vitality leads to her decision to kill Tea Cake rather than being killed by him. Unlike her first two marriages, her decision to marry him constitutes a moment which suggests agency and activity for Janie's ever developing Self-Discovery. Deciding to live alone and returning to Eatonville rather than accepting Mrs. Proposal to her to motivate Janie to marry to one of her sons is another indication that Janie will remain single the rest of her life; this as well tells us that now Janie is alone, firm and independent.

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Perception of Feminism in Shashi Deshpande's *Roots and Shadows*

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Abstract

Feminism is fairly late in the improvement of the twentieth century English literature. Women are forever subjugated, suppressed and marginalized by men. They have been mistreated and oppressed in all walks of life. After independence, many Indian women novelists have raised their voice in opposition to the mistreatment of women. Among these women writers emerge the names of Sahgal, Anita Desai, Kamala Markandaya, Arundhati Roy, Shashi Deshpande and so on. Shashi Deshpande occupies a unique place in the postcolonial Indian women writers in English. Deshpande presents the sensible depiction of the male-dominated middle-class society of India. Her central characters are trapped between the tradition and modernity, but they try to hit a balance between the two. This paper is an attempt to analyze the novel *Roots and Shadows* from the feminist perspective. It discovers the pain and suffocation of the central character, Indu in the male-dominated civilization.

Keywords: Shashi Deshpande, *Roots and Shadows*, Perception of Feminism, Marginalized, Oppression, Mistreatment, Identity, Individuality.

Feminism is fairly late in the improvement of the twentieth century English literature. Women are forever subjugated, suppressed and marginalized by men. They have been mistreated and oppressed in all walks of life. After independence, many Indian women novelists have raised their voice in opposition to the mistreatment of women. Among these women writers emerge the names of Sahgal, Anita Desai, Kamala Markandaya, Arundhati Roy, Shashi Deshpande and so on. Shashi Deshpande occupies a unique place in the postcolonial Indian women writers in English. She was influenced by her father Adya Rangachar who was the eminent Kannada writer. She was also inclined to the literary works of Jane Austen, Charles Dickens and George Bernard Shaw. Her novels are related to women like Jane Austen and deals with women's struggle to discover and protect her individuality as a wife, mother, and most of all as human being.

Deshpande presents the sensible depiction of the male-dominated middle-class society of India. Her central characters are trapped between the tradition and modernity, but they try to hit a

balance between the two. Deshpande is very practical in the sense that suggests marriages are not based on love but convenience. This paper is an attempt to analyze the novel *Roots and Shadows* from the feminist perspective. It discovers the pain and suffocation of the central character, Indu in the male-dominated civilization. She tries to flee from this to find her real 'self', but every time she is misled. After a long time and much introspection her voyage ends with the understanding that she has been chasing shadows, leaving her roots behind.

Indu lives in a joint family with her Kaka's (Uncle) and Atya's. She is taken to this house when she was only fifteen days old child. In this house 'Akka' her father's Atya is a governing person. She rules over the house. Akka came to this house as a childless widow with her possessions and old uncle. As a girl child in their joint family, Indu always educated to be dutiful, meek, meek and unquestioning. Indu is an educated modern Indian woman who has her own way of livelihood. She is torn between custom and patriarchy and rebels next to the principles and gets married to Jayant whom she loves at the age of eighteen. From this point of marriage, her life is filled with dishonesty and delusion. Indu leaves her house to be liberated, self-governing and complete. She wants to show her family members that she is a modern and victorious woman. Indu gets shattered seeing the so-called modern image of her husband, Jayant. She realizes that like any other man, Jayant supposes her to conform to his outlooks, while he remains resistant to regulations. Her plan of being complete disappears following her wedding. After this deception and disappointment, she went back into the conservative ways of existence. She acts like the conventional Indian wife. She says: "Marriage makes me so dependent. When I look in the mirror, I think of Jayant. When I dress, I think of Jayant, when I undress, I think of him always what he wants, what he would like. What would please him? It is not he who has pressurized me into this. It is the way I want it to be ... Have I become fluid with no shape, no form of my own" (*R&S 2*).

Indu fails to remember her individuality by becoming his conventional wife. Women are forever acknowledged by a relationship like Kaku and Kaki, Atya and Vahini, Aiji and Mami, have they no autonomous individuality of their own? Indu makes alteration in the name of love but she understands that she has in fact misled herself. Indu works as a journalist but is not contented with her job. She wants to go for artistic writing, but Jayant was not ready for that. In her professional life, Indu has to limit her freedom and submits to the orders of the editor. Indu smothers her conscience and leaves her middle-class principles behind. She presents herself in the name of love but she realizes that it is not love but alteration. Her husband's character compels her to screen her true 'self' from him: "I had learnt to reveal to Jayant nothing but what he wanted to hear. I hid my responses and emotions as if they were bits of garbage" (*R&S 2*). In such situations, Indu is called upon by her grand aunt Akka who is now lying on her death-bed. After ten years Indu went to her ancestral house. Akka was dead making Indu as her inheritor. For the last ritual of Akka every family member came there. Indu comprehends many things in her stay with that family house.

Due to her perplexed state of mind, she enters into the physical relationship with Naren, Old Uncle's grandson. In their early days they were friends. Indu liked Naren's modern way of living. Naren says, "I didn't want to belong. I didn't want to be envied. I didn't want to be admired. I just

wanted to live the way I felt like, the way I desired” (R&S 2). Indu likes his aloofness, his wholeness and desire to live similar to him. Again, Indu offers herself twice to Naren. But later she feels guilty due to the old Sanskar and she resents it. Such behaviour of Indu shows her split personality being cultured middle class educated women. Indu is a woman, who initially loved Jayant but by inviting Naren in her life, cheating her husband Jayant. She wants to be free from all this, but she finds herself involved in marital life. She expresses her confused state of mind before Naren: “So, that’s all I’m Naren. Not a pure woman. Not a too faithfull wife. But an anachronism. A woman who loves her husband too much. Too passionately and is ashamed of it” (R&S 2).

Indu is always in a confused state of mind. She needs to run away from the trouble and responsibilities of womanhood. She thinks that marriage is a trap. In the meantime, she obtains the letter from her husband Jayant. He wants her to not recall all the family bonds and come back to his home. Old Uncle tries to clear the perplexity in her mind. According to him, it is inescapable, unavoidable, and inevitable because the entire world is made up of inter-reliant parts. He says, “If all the bacteria in the world were to die, the rest of the life would be unable to exist” (R&S 2). Indu is completely emotionally involved to her ancestral house and also to her husband, Jayant. On the one hand that house and the members of the house have turn out to be a part and parcel of her life; and on the other hand, she can’t live devoid of Jayant.

One morning she receives the news of Naren’s passing away. Naren was dead like his parents by drowning. Indu took the resolution to sell that house and also to pay for Mini’s wedding. At last that house was sold to Shankarppa. Now, she came to know that that ancestral house hand been a trap, binding her to past. After selling of the house, Indu says, “Yes, the house had been a trap; too, binding me to a past I had to move away from. Now, I felt clean, as if I had cut away all the unnecessary, uneven edges offmyself” (R&S 2). Eventually, she realizes that she has been chasing shadows leaving her roots in Jayant. She observes marriage as a trap and not as a bond of love. Now, she realizes that we can’t run away from attachment as it is the law of life. Finally, shadows disappear from her vision and she sees the clear light of day with the awareness of her real ‘self’. This is the ideal and sensible realization and equilibrium between tradition and modernity.

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Eco-Literature

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Abstract

The human environment and non-human environment are united with each other. We can't survive without the nature. Gradually, we are destroying the natural resources in the name of modernization. Selfishly, we are enlisted certain creatures as an endangered species. There have been debates about emphasis and omission of toxic and preservation of non-renewable resources. In order to preserve the natural environment, the governments & the NGO's are implementing the effective plans to create awareness in the society. I have chosen to discuss how the ancient kings, poets and the contemporary poets the government preserve the environment for balancing the ecosystem.

Keywords: Eco-literature, Endangered species, modernization, non-renewable resources, balancing the ecosystem.

Introduction

We can come across so many discourses on formalism, neoformalism, historical, archetypal, structuralism and psychological criticisms. We are in the state of preserving the renewable and non-renewable resources for the fore coming generation. Since the ancient period, kings and an ordinary people have been giving the importance to the nature. In the contemporary period, the poets and the governments take precautionary steps to protect the endangered species.

Literature and the Biosphere

Ecologists try to find ways of keeping the human society from destroying the natural resources. Destroying the nature is equal to commit suicide.

“Any living thing that hopes to live on earth
Must fit into the ecosphere or perish”

➤ Barry commoner, The closing circle

For safeguarding the trees Tamilians allotted certain trees as “Thala Virucham” to the temple.

For Eg. Vilvam tree – Sivan Temple
 Naval tree – Sakradevi Temple
 Arasu tree – Lord Ganesh

According to the Hindu mythology, gods and goddesses are inseparably linked with their respective vahanas.

For Eg. Aditya - Seven Horses
 Durga – the lion
 Brahma - Seven swans

Before Darwin, the Tamil Saint Manikkavasagar derived the evolution and growth of natural species in his work “The Great Purana” (Periya Puranam).

Man can be born in seven stages which are as grass, worms, tree, bird, snake, stone and human being. In Tamil Literature even gods incarnated as animals, bird or fish.

Eg, Lord Vishnu incarnated as
 A maacham (fish)
 Koormam (Tortoise)
 Narashimmam (lion)

We can see also in “Jatakamala Stories” about Buddha’s previous births. Among 540 Jatakala tales, most of the stories are in Pali, Some are in Sanskrit Jatakamala. In 14 of these stories, the Buddha is incarnated as an animal, a bird or a fish.

Most of the saints believe that they can find and attain ‘mukthi’ only with mingling of nature.

Ancient Kings Preserve the Nature

Shivi, “Shibi” is a king in Hindu mythology and the Jataka tales of Buddhism, notably in the Sibi Jataka. Shibi Chakravarti was a famous king of the Lunar dynasty. He is renowned for his selflessness who is said to have saved Agni (transformed into a dove) from Indra (Transformed into a hawk) by offering up his own flesh.

Vaiyavik Kopperum pekan was a Tamil velir king & one of the Seven Great patrons of arts and Literature during the Sangam era. According to tradition, once Pekan was going around his country, he sees a peacock shivering in the rain and muffled it with his gold laced silk blanket.

“With your elephants in rut, with
your proud horses, with your
fame that does not fade,
Pekan, you who gave your choak
to the dark mindless peacock,
because it was shivering in the cold”

- (Purananuru, song 145 of Paranar)

“Among the noblest in the land
That man I honour and revere
who, without favour, without fear,
In the great city dares to stand
The friend of every friendless beast”

- Longfellow

As per the words of Longfellow, we can see a perfect example in Chola dynasty. Manu Needhi Chola who never shows any discrimination between men and animals and dealt impartial justice to them accidentally prince Vithi Vidangan killed a calf by his wheels of the chariot on the way to the temple. The cow, the mother of the dead calf ran about in search of its missing calf and find out that her young one lying dead. The cow went to the palace of the king where there was a bell with a rope attached. (The Bell of Justice).

The King hastened to the palace – gate to learn & wondered when he saw a cow stood there with the end of the rope in her mouth and tears streaming from her eyes! After knowing the incident through his minister, he ordered his minister to kill prince under the wheels of the same chariot which ran over the calf. Unwilling to disobey the king, the minister stabs himself. So Manu Needhi Cholan rode in it himself to the spot where the calf had met with its death, and there put an end to the life of his own son by driving the chariot over him.

Contemporary Issues and Protect Endangered Species

Due to modernizing world, people use refrigerator, bikes, cars, which releases, CFS, CO₂, NO₂., The human community are polluting the air, noise, water and earth. We will going to buy pure oxygen for certain rate. Living in the polluted world, people faces so many health issues such as skin allergy, nostril problems, genetic problems, acid rain.,

Recently The Tamil Nadu government strictly banned the plastics in all kinds of shops in order to protect the soil wealth. In china, people use bicycle rather than two and four wheelers to reduce the air pollution.

People slowly reduce their habits of using animal and birds skinned products to avoid extinction of the natural creature. For making leathered products, so many animals were hunted. Creating awareness the governments implement very useful plans such as celebrating days and organize discourses on how to preserve and inter contact with the nature.

For Eg. World water day – March 22
 World Wildlife day – March 3
 World sparrow day – March 20
 Earth day – April 22

While increasing our facilities, gradually the human community demolish the food chain in the ecosystem.

Eg: Cell phone towers, radiation Kills the sparrows and honey bees.

The food chain, from the tiniest little micro organisms to the largest creatures on earth, keep us humans alive. It will be up to ordinary citizens and environmental groups to save these important links on the food chain. The following are the some ways to accomplish.

- Educate our family about endangered species in our area.
- Recycle and buy sustainable products
- Grow nature plants
- Reduce our water consumption
- Do not buy plastic products
- Herbicides and pesticides are hazardous pollutants that affect wildlife at many levels.

Conclusion

We must protect animals and vulnerable species from extinction, so we must make changes now. Our kids need to see us upgrading our own behavior and taking the issues seriously.

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Role of Technology in Reducing the Disability of Learning English

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Abstract

The use of technology has become an important part of the learning process both inside and outside of the classroom. Every language class usually uses some form of technology. Technology has been used to both help and improve language learning. Technology enables teachers to adapt classroom activities, thus enhancing the language learning process. Technology continues to grow in importance as a tool to help teachers facilitate language learning for their learners. This study focuses on the role of using technologies in learning English language. It discussed different attitudes which support English language learners to increase their learning skills through using technologies. In this paper, the researcher explained the use of technology in learning English and it also explains how technology helps in reducing the difficulties of students with mild learning disabilities in learning English and also about various ways available to improve the language skills using technology.

Introduction

Educational technology makes the process of teaching and learning English more effective and efficient. It can bring our desirable modifications in the behavior of teachers and pupils by improving the teaching and learning language skills. In education multimedia is used to produce computer-based training courses. The multimedia instructional strategies have the potential to facilitate better communication and retention in the teaching-learning process. The use of different media in the teaching and learning processes helps to meet the diverse needs of the learners.

Technologies for Students with Mild Learning and Behavioral Disorders

Students with learning disabilities and emotional problems account for nearly 60% of all children receiving special services in schools today, and their numbers are rising each year. These students often have persistent problems in learning and behaving appropriately in school, problems that may become apparent only after teachers work with the students for weeks or months. Such students are likely to be given a broad label indicating only that their academic and social progress is unsatisfactory because of a disability, and their problems often persist despite a teacher's efforts to meet their students' needs within the regular program. Most children with mild learning disabilities spend at least some portion of the school day in the regular classroom, even though many of these students find it difficult to keep up with their non-disabled peers and their teachers often find it

difficult to spend significant amounts of time in providing them with individual attention. Technology has proven to be an effective method of giving such students opportunities to engage in basic drill and practice, simulations, exploratory, or communication activities that are matched to their individual needs and abilities.

The research is examining the potential benefits of computer-based instruction that is grounded in basic learning theory and is the same for all students, including both those with and without mild disabilities. This research indicates that use of technology can enhance a student's acquisition of skills and content knowledge when the computer is used to deliver well-designed and well-managed instruction. A teacher's ultimate goal is to help students develop skills and knowledge that can be used in real-world settings. Many computer-based applications such as the Internet, communication technologies, CD-ROM reference materials, and multimedia presentation tools-can provide students with opportunities to use their skills to engage in projects that address real-world problems.

Word Processing Software

The attributes of word processing that lead to its effectiveness as a learning tool for children with special needs and generally the same attributes that makes it effective for children in general. For example, in ease of revising text, producing clean and readable text, and feeling a sense of authorship are frequently mentioned as attributes of word processors that lead to improved writing. Researchers have found that students are more willing to edit their work and to make necessary corrections on a word processor than on handwritten drafts. In addition, the word processor frees students from the more tedious duties related to the editing process, enabling them to spend more time on the content of their written products. These benefits are significant for many students with mild learning disorders related to deficits in written language skills, who often need to spend a significant amount of time in rewriting a passage to communicate an idea clearly. Word processing is also especially helpful for those students who struggle with delays in fine motor skills that impair their ability to write legibly. Thus, teachers still must provide instruction in writing to make a difference, word processing software can have significant benefits for students with mild learning disabilities by allowing them to participate in the writing process with greater ease.

Word Prediction Software

Word Prediction software is another example of a computer-based technology that can help students to communicate in written language more easily. This software, when used in conjunction with traditional word processing programs, reduces the number of keystrokes that are required to type words and provides assistance with spelling for students of various ability levels. For example, in one application, a list of words appears that begins with the letter a student presses on the computer keyboard. As additional letters are added to the sequence, the list is updated to limit the words to the sequence that has been entered. When the desired word appears on the computer screen, the student simply selects the word to insert it into the written text. Some applications require the students to select the desired words from a list displayed on the computer screen; other applications enable the computer to read the words aloud. In addition, some word prediction programs provide words solely on the basis of the sequence of letters entered; others give consideration to the

grammatical aspect of the words already present in the sentence. Still other applications limit the words provided to those that the student most often uses.

Students with mild learning disabilities benefit from the support that word prediction software offers as they attempt to produce written documents. Many-times students with communications deficits will avoid the use of longer words and complex thoughts to avoid frustration with the act of writing. But word prediction software allows students with mild learning disabilities, as well as those with mild communication and motor impairments, to express their words and ideas in the vocabulary that more closely reflects their thinking, rather than in the vocabulary that is easiest to spell. Thus, with the help of word prediction software, students with mild learning disabilities are better able to compete academically in regular classroom settings.

Communication Technologies

Use of computers for communication and networking activities via the Internet can expand the learning environment beyond the walls of the classroom and allow students with disabilities, just like other students, to access and send information literally around the world. Yet improved access and delivery systems do not necessarily bring improved instruction. To the contrary, improved learning is dependent upon the quality of instruction and not on the medium through which it is delivered. Communication technologies become a powerful tool for learning only if they offer students opportunities to gather a wide variety of resources and information and then to exchange their thoughts and ideas with others in collaborative learning environments, networked through the Internet.

The ability to collaborate on meaningful projects is especially beneficial for students with learning disabilities because they often have both academic and social needs to be addressed. Collaborative efforts can foster academic learning among these students by providing more “knowledge construction” activities, such as generating new ideas and building on the thoughts of others as a topic is analyzed, and by actively engaging them in the learning process. Research has shown that students of all ability levels learn more when they are involved in such knowledge construction activities. Research also has demonstrated that different types of discourse have been associated with different levels of thinking processes. For example, questions that require students to simply restate or paraphrase information impose less complex cognitive demands than questions whose answers result in explanations, inferences, justification, hypotheses, and speculations. Thus, by providing more opportunities to communicate in different ways, communication technologies can help students with mild learning disabilities engage in more complex cognitive tasks and can result in powerful instruction for these students. In addition, communication technologies can help to meet and know the social needs of students with mild learning disabilities. For example, one teacher consultant found that hospitalized students with emotional disabilities valued opportunities to interact with other students via e-mail because their disability “disappeared” in these communication environments. The hospitalized students became more willing to create written text, and their grammatical skills improved, when they were given the opportunity to communicate online with other disabled students who were enrolled in special education classes across the country. Over the Internet, the students shared descriptions of themselves and of their feelings and were able to learn

about others. Consequently, the technology facilitated the students' ability to make personal connections with others and provided opportunities to focus on writing skills within a context that they valued. Communication technologies can also foster social learning by connecting students in one to one. Communications and even between two individual students with learning disabilities to gain information or to practice communication skills in a real-world environment without fear of being stigmatized because of their disability.

Types of Multimedia and Their Classroom Applications

There are numerous types of multimedia. Below we review a selection of different multimedia forms, focusing on their potential for supporting diverse learners.

Talking Books and Speech Synthesis

Digital texts can be read aloud using recorded human voice or synthetic text-to-speech programs. Read aloud is an intrinsic feature of so-called talking books, but with text-to-speech software, virtually any digital content including web-based texts can be read aloud, with or without synchronous highlighting of the printed text. Speech synthesis can be segmented at a variety of levels, providing feedback at the level of the passage, sentence, word, onset rime, syllable, or sub syllable. Read-aloud offers potential benefits to many students, including students with visual defects, students with decoding problems, and reluctant readers. In addition to providing access to curriculum content for those who cannot see or decode printed text, read-aloud can support the development of key literacy skills such as fluency and reading comprehension, and increase engagement and motivation.

It is also a beneficial writing tool. It may be easier for students to recognize errors when listening versus and reading a composition. By using text-to-speech to read back the text they have written, students may be able to revise more successfully.

CD-ROM Story Books

CD-ROM storybooks offer digital text in combination with features such as animations, illustrations, speech, and sound. For example, a CD-ROM storybook might offer the story text together with animations, vocabulary definitions, and sound effects. Some storybooks incorporate an audio version of the text. CD-ROM storybooks offer great potential for engaging students, and some incorporate valuable literacy supports. Thus, they can benefit reluctant readers and students with deficits in basic literacy skills. However, their multimedia features are not always instructionally germane. Some storybooks features entertaining animations and sound effects that while entertaining do not directly support access or learning. In fact, they may be distracting for some students. Thus, teachers are wise to select CD-ROM storybooks carefully and with consideration of individual student characteristics.

Video/Video Discs

Video/videodiscs offer a means to contextualize curriculum content and instruction across the curriculum. For example, video can be used to teach grammar instruction to an authentic context. That is, video can be used to present to students a real-world context within which grammatical

errors can be taught clearly. Video/videodisc-based anchored instruction can similarly be applied to contextualize instruction in other content areas. These approaches are valuable in helping to engage and motivate students, in providing students with alternatives to text, and in supporting differences in background knowledge.

Hyperlinks and Multimedia Environments

In addition to communication technologies that provide students with new ways to access information worldwide, other technologies help students make flexible connections between different text-based documents (“hypertext”) and between different types of media, such as text, photographs, television, video, sound, graphics, and computing (commonly referred to as “hypermedia” or “multimedia”). Recently, educators have begun to examine the possibilities of these technologies in offering for students with mild learning disabilities.

Hyperlinks

The concept of hyperlinks is not new, in fact speculation about such devices dates back more than 50 years. Text with hyperlink, or “hypertext,” enables users to access electronically linked resources with the click of a mouse, leaping through vast amounts of textual information in a non-sequential manner. Hypertext is a web conceptually somewhat like a dictionary or an encyclopedia with complex interdependencies among units of information that users can jump between in ways that are similar to the way the human mind thinks. Hyperlinks enable students to jump to electronic units of information with the speed and freedom of human thought, creating meaningful learning experiences through quick and easy links between new and previously learned information.

Hyperlinks are helpful for all students, but they can be especially helpful for students with mild learning disabilities. If a student is reading a book and encounters a reference to another work that would enhance understanding of the content, for example, normally it would be necessary to turn to the bibliography to get the complete reference and then visit the library to track it down. This process is cumbersome for all students, but students with learning disabilities who lack reading skills are especially likely to abandon the search in frustration. If a hypertext version of the book were available on a computer, however, students could simply use a mouse or other pointing device to click on the reference and instantaneously view the referenced article or click on a word they don’t understand to jump to a computer-based thesaurus and browse related words. Several studies have shown that students prefer to access reference material electronically rather than by using text-based resources. In addition, while many students with mild learning disabilities relate a long history of failure and frustration with traditional print-based documents, few have experienced failure with these hyperlink technologies. At the same time, some researchers caution that hyperlink technologies have the potential to overwhelm those students whose problems cause them difficulty in organizing information. For example, studies have demonstrated that many students with disabilities have significant difficulties retrieving requested information from both traditional and electronic versions of encyclopedias. This research suggests that to ensure that students with disabilities have a positive experience using hyperlinks to conduct research electronically; teachers still must spend time teaching them how to locate and organize specific information from data sources, and the same would be required when using more traditional reference sources.

Multimedia Environments

Multimedia environments are a relatively new extension of the hypertext concept. The educational use of multimedia environment is best described as an electronic means of linking various media in new and different ways in activities that can facilitate fundamental learning and thinking. For example, multimedia can help deepen students' conceptual understandings by linking visual imagery and sound effects to information that is difficult to understand when presented in text alone. Research demonstrates that learning environments that incorporate dynamic images and sound are especially helpful for students who have limited background knowledge in a subject, which is often the case for students with learning disabilities.

Multimedia applications also provide students many ways to express their knowledge other areas than in writing. As discussed above, many students with mild learning disabilities are reluctant writers. By providing these students with alternative ways to demonstrate what they have learned, multimedia applications can be very motivating. The technology provides a tool for students with disabilities to express themselves, and an opportunity for them to showcase unique abilities and talents that are generally not revealed in traditional school assignments. Multimedia projects can be especially important for students with disabilities who seldom have the opportunity to demonstrate their strengths in school. For example, in a study in which students with mild learning disabilities were given a choice of formats for demonstrating their knowledge to others, all chose to create multimedia-based projects. They said they preferred the multimedia projects because the format allowed them to express themselves in many ways that linear text did not. Classroom teachers have also noted that students with mild learning disabilities often demonstrate higher-level performance and attention to detail working on multimedia projects than they normally exhibit. And computer technology not only facilitates the creation of multimedia products, it can also facilitate the sharing of such projects. For example, after they complete their work, students can transfer the products to videotapes or CD formats, which can then be placed on a class Web page or in the school library as reference material. Such sharing of products has been shown to have significant benefits for students with mild learning disabilities because it offers them the opportunity to be the author of a "real" product, and to be seen - and to see themselves- as capable learners in school environments.

Conclusion

Use of multimedia is one of the effective instructional methods that used for children with learning Disabilities. It provides opportunity for students to learn English in many ways. The use of difference multimedia applications could facilitate the process of acquiring the various communication skills that are needed for students and it create a wide range of learning opportunities for learning Disabled children to learn English easily.

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**A Feminist Postmodernist Dystopia in Margaret Atwood's
*The Handmaid's Tale***

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Abstract

Margaret Atwood's *The Handmaid's Tale*, which is a typical dystopian novel, presents a gloomy future vision and repression of women leading down to the reduction of their image to child producing machine in a totalitarian, theocratic state. The concept of dystopia connotes something which is extremely repulsive that smells of that rancor of modern society which mankind has created in the course of making this life extremely consumable. The term dystopia which is the antonym of utopia conjures up such an ugly picture of the so-called modern society which forces us to introspect and measure the degree of degeneration of the modern world. Our wisdom and knowledge in every walk of life seem to be challenged when we speculate about certain darker and starker realities of life that is related to the abominable exploitation of women and gender politics on one hand, atrociously ruthless power politics and deep-rooted corruption in several spheres of our socio-administrative set-up on the other.

Keywords: Margaret Atwood, *The Handmaid's Tale*, Dystopia, Repression, Exploitation, Victimization

Atwood's *The Handmaid's Tale* as a dystopian novel focusing on some predominant feminist issues such as reproduction, anti-abortion, infertility, power politics, ruthlessness in theocracy, suppression of women in a male chauvinist society, exploitation of woman as a 'plaything' used for absolute sexual pleasure, 'as a two-legged womb,' and as a consumer object of the postmodern world to be enjoyed and thrown denying her even the basic human rights.

It is relevant to mention first the concept of dystopia as described by M.H. Abrams. The term 'dystopia' (bad place) "has recently come to be applied to works of fiction, including science, which represents a very unpleasant imaginary world in which ominous tendencies of our present social, political, and technological order are projected in some disastrous future culmination" (THT 218). *The Handmaid's Tale*, a dystopian-novel, projects the culmination of the feminist issue where the identity of a woman has been dragged down to the nadir hardly leaving any scope for its retrieval. It is a deeper and more expansive vision of bleak future for women. As called by Lucy M. Freibert a

“political- science fiction” (280), the novel is set amidst war and corruption, and devastating political power across the fictional republic of Gilead. It envisages a bleak scenario of a totalitarian state of theocracy reflecting abnegation of moral values.

As a postmodern feminist novel, *The Handmaid's Tale* also concentrates on the evils of political system which aggravates the women's anguished plight and despicable exploitation. Instead of playing a crucial role in the emancipation of women, the state Fundamentalist Christian coup in mid 1980s near Boston in Massachusetts, reverted to the brutal aspects of ill-treating women, disenfranchised them, denied their rights of education, confiscated their credit cards, destroyed homosexuals, religious sects, and abortionists. The government took extreme steps in the process of reform. In an innovative method of redress, old women, Jews, and non-whites were resettled in radioactive colonies. Linda W. Wagner Martin views the novel as the prediction of “the horrors of cultures so frightened by normal sexuality that it codified and prescribed all such procreation and created hierarchies of life and death around it. It is a brutal horrifying culture” (THT 4).

The protagonist Offred undergoes extreme torture, pain, anguish and utter humiliation, in the power of commander who keeps her for her fertility, much to the grudge and chagrin of his wife, Serena Joy, who is a gospel singer and conventionalist. The narrator in her diary records the following, the telling is in the form of a memoir, supposed to have been recorded in thirty audio cassettes, “ ... approximately thirty tape cassettes, of the type that became obsolete sometime in the eighties or nineties with the advent of the compact disc”, an information furnished in the “ Historical Notes” of the novel, vividly portrays the vigilance, the dark , dismal condition in which she and her friends were kept. “There was old sex in the room and loneliness, and expectation, of something without a shape or name. I remember that yearning, for something that was always about to happen ...” (THT 3).

She has to live a life, rather one can say she exists in the midst of her bisexual friend- Moira, her consoling friend Nick and sadists Aunt Lydia and Aunt Elizabeth. She has to swallow the bitter insults of Aunt Lydia, her sarcasm and her sadistic remarks without demur. “There is more than one kind of freedom, said Aunt Lydia.

The narrator's movements are restricted; the double irony being that she is a handmaid to the commander's wife, where as the commander exploits her fertility, under the mean, calculated, awful vigilance of the aunts and Marathas who have no sympathy for her plight. True to her helpless predicament, she calls it “limping and mutilated story.” What is most provocative is that, in the name of religion, in the name of Bible much crime and sin are perpetrated in society arrogantly converting laws for their advantage. Women are punished because since biblical times they are considered as transgressors. So, they are made subservient to their husbands. “For Adam was first formed, then Eve. And Adam was not deceived but the woman being deceived was in the transgression. Notwithstanding she shall be saved by childbearing ...” (THT 207). Women are made to believe that they are unholy and unclean if they don't serve the purpose of their creation. Women are seen as still perpetrating Eve's vices persistently by Gileade a theocracy, the so-called state-in-

religion or religion-in-state, so they are not trusted with any authority or power. But they have been charitably appropriated for breeding purposes, instead of terminating them.

The novel is a prognostication of the ruthless scenario of dogmatic, authoritarian and despotic form of repression in the name of religious values which is instrumental for the social isolation of women, depriving them of their basic human rights such as education, job, name and speech, reducing them to subservient gender roles of wives, wombs and whores. Howell remarks: "Atwood's feminist concerns are plain here but so too are her concern for basic human rights" (THT 128).

The dichotomy of freedom and security is at stake where woman is marginalized as merely a sexual being, relegating her intelligence to the back stage. She is thought of as exploiting herself and her body if she proves to have a higher intellectual calibre. Society subjugates women and curtails their freedom that engenders fear of security in them. The enslavement of women on the pretext of protection is an indication of malevolent andro-centrism implacably showing their incapability to protect themselves. Aunt Lydia statement that "Men are sex machines... They only want one thing. You must learn to manipulate them, for your own good." (THT 144) bears a didactic overtone, teaching women to reassert their rights and gain self-esteem and confidence thereby redefining their roles in the society as against their subserviently submissive nature.

The Handmaid's Tale shows the paradoxical situation in that it is a critique of authority on one side and on the other it is complicit with that authority that feigns powerlessness in order to wield power. Offred possesses analytical intelligence; so, as a reader of the social signs in her environment, she narrates them in discourse of freedom and power which is normally considered as prerogative of men; yet she is in the handicapped position of a Handmaid. "The pen between my fingers is sensuous, alive almost, I can feel its power, the power of the words it contains. Pen is envy; Aunt Lydia would say, quoting another centre Motto, warning us away from such objects. And they were right, it is envy. I envy the Commander his pen. It's one more thing I would like to steal" (THT 196).

There is a postmodern paradox in the incompatibility between Offred's mastery of language and her position of subjugation that she occupies as a Handmaid. It can be argued that it is Atwood's presumption that when such narrative intelligence could be subjugated and enslaved, anyone can be. It also surmises her speculation that the oppression that Offred experienced was evil of power wrought upon society. The voluble narrator speaking confidently and precisely about the silence she endured presents a prefabricated paradox to increase the macabre sinisterness of the situation. As she unfolds her story and manipulates the reader deliberately, she is perceived to be caught in the web of Gileadean power politics.

Women were forcibly denied access not only to press, freedom and pen but also food. Their food is indubitably sanctioned by the authority with the view point of keeping them healthy and fertile. Emma Parker comments: "One of the main ways the system of oppression is enforced is through food" (THT 354). *The Handmaid's Tale* can also be read as a celebrated depiction of desperate coping mechanism by which endangered women survive, outwit, and undermine the

coercive forces, devalued enslavement, self-abnegation, torture, death and outright genocide. Reading and writing are considered as punishable felonies in Gilead. Women are denied books, paper, and pens; even to scribble is a clandestine venture. Their arms and legs are chopped off if they are caught reading or writing; as such things are ruthlessly considered inessential for reproduction. Klarer points out in “Morality and Literacy as Gender-Supporting Structures in Margaret Atwood’s *The Handmaid’s Tale*.” “Women from all classes of society... are excluded from any kind of written discourse. These measures aim at giving the male leadership all the advantages of a highly developed text processing culture and of using these advantages purposefully against the women who are condemned to morality” (THT 131).

To sum up, in *The Handmaid’s Tale*, Atwood delineates a story of victimization, exploitation of female sex for procreation, gender politics of patriarchy reducing women to the point of zero, power politics of the postmodern world and consumer society playing game with women’s lives through subversive rules and religious dogmas to thwart the women’s lives in search of survival. By setting the novel in the near future, Atwood envisions a future which would rectify all the evils against women by the male dominated society, at the same time, depicts a picture of gruesome contemporary scenario where the situation with regard to women is getting aggravated beyond hope and redemption. Thus, Atwood is providing a therapy as well as a warning for the despicable predicament and wails of modern society.

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A Subaltern Perspective in Amitav Ghosh's *The Glass Palace*

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Abstract

The present paper deals with a subaltern perspective in Amitav Ghosh's *The Glass Palace*. Ghosh's novels, broadly speaking, reflect the colonial as well as postcolonial society, the patterns of history, subaltern consciousness, and issues of crossing national boundaries, the meaning of political freedom and impacts of globalization and dynamics of displacement in his own distinctive style.

His novel *The Glass Palace* begins with the shattering of the kingdom of Burma, and tells the story of a people's fortune, a family and its fate. It traces the life of Rajkumar, a poor Indian boy, a subaltern, who is lifted on the tides of political and social turmoil to build an empire in the Burmese take over forest. No one is directly indicted in the novel and not a single person is idealised however some of them are casually mentioned. The details get linked across space and time to form haunting patterns. *The Glass Palace* is memorable mainly because of its scathing critique of British colonialism.

Keywords: Amitav Ghosh, *The Glass Palace*, Subaltern, colonialism, Globalization, displacement, consciousness

Amitav Ghosh's novels broadly speaking reflect, besides the colonial as well as postcolonial society, patterns of history subaltern consciousness, and issues of crossing national boundaries the meaning of political freedom, impacts of globalization and dynamics of displacement in his own distinctive style. Amitav Ghosh, is at the forefront of this newly acquired fearlessness and freedom of Indian writers. A critical study of the prime thematic concerns of Amitav Ghosh's novels is thus an opportunity not just to peruse a substantial body of work that meditates upon a core set of issues concerning post colonialism in the contemporary fictional writing with special focus on the marginalised subaltern; but also to view history with a novel perspective. Attempt in the proposed research work, would be to make a thematic study of the fictional works by Amitav Ghosh and try to unravel the patterns inherent therein.

The Glass Palace is a perfect manifestation of almost all the major concerns of Ghosh, blended into a wonderful epic narrative. But over riding all the thematic concerns is the theme of post-coloniality. The homeless and displaced migrant native is an inseparable part of a post-colonial novel.

Nation formation is a major tool in the process of colonization, as in journeying from an amorphous nation less state to that of conscious nationhood, the new nation people feel privileged and subsequently relegate their apparently disorganised past to the realms of history. This nation-formation involves a poignant dispersal and scattering of people across man-made borders. The wide movement of people in the recent history of human race in the wake of imperialist and expansionist programmes across Africa and eastward in Asia bear adequate testimony to this. The Glass Palace records and incites the experiences of first such races inhabiting British occupied territories in South East Asia, who are dying to make their own nation.

The Glass Palace contains a proliferation of characters which include the privileged as well as the subaltern. The royal family-Thebaw, Queen Supayalat and the Burmese princesses; and commoners like Dolly, Rajkumar, Saya John and Uma are united ironically by the gales of colonial displacement. These protagonists forced by the rough historical winds are displaced from Burma to India, Malaya, Singapore and back again, each time involving a pattern of panic, crowded mobs and soldiers on the march as already illustrated in the very opening of the novel.

Rajkumar, initially a subaltern comes out as a true transnational post-colonial subject firstly by being a Kalaa, a foreigner in an alien territory, then by being subjected to colonization of a more severe kind in participating in the great national upheaval that the British occupation of Burma entails, followed by another turbulent experience in imperial India and his foray into the Malayan forest resources. He inhabits a truly borderless post-colonial space beyond the interstices of race, class and nation in which his life is enmeshed.

The hybrid nature of the colonized-subaltern who evolves himself into an affluent businessman and comes to resemble the colonizer is revealed through the character of Rajkumar, who graduates from a petty immigrant lad, through his apprenticeship as a luga lei under Saya John, to a merchant who is revered in the timber trading circles of Burma. Saya John, his mentor, is another transnational from China who evolves himself into a semblance of Europeans in his garb and manner. Saya John instructs Rajkumar in the life of young Europeans who taught them how “to bend the work of nature to your will” (TGP, p.75). Saya John’s conception that the whole enterprise of logging timber from the forests could not have been possible without the Europeans’ ingenuity; Saya’s knowledge of this and his imitation of the white Sahib’s lifestyle, involves a compromise between the complete separation from the empire and complete dependence upon the empire for its existence.

The colonized subject’s empathy with the fellow colonized, though of separate nationality is apparent when Rajkumar expresses surprise at his own involvement with the general mourning at the sudden occupation of Burma and the loss of the king.

Rajkumar was at a loss to understand his greed. He was in a way, a feral creature, unaware that there exists an invisible bond linking people to one another through personifications of their commonality. In the Bengal of his birth these ties had been sundered by a century of conquests and no longer existed even as a memory but that, there should exist a universe of loyalties that was unrelated to himself and his own immediate needs, this was very nearly incomprehensible (47).

The colonial subjects suffer from a sense of imaginary homeland having to suffer most of their lives in displaced locations. Dolly and Rajkumar both ironically have an allegiance to the nation of their exile or displacement which they have appropriated as home. For Dolly, her life in Outran House is the only life she knows and surprisingly she is the most assertive, in her place of exile. She asks Uma, “where would I go, this is home” (119).

The experience of these exiled victims of the breaking of nations is peculiar in the sense that they slide easily into alien cultures, at the same time triggering off the spirit of alienation, national longing and transnational’s in their divided identities. Ghosh’s characterization of Rajkumar, the petty luga lei turned timber tycoon is a way of voicing the problematic of settling and resettling of communities and individuals amid the confluence of nations and nationalities. He is a true multicultural, a reinvented migrant, who, by dint of his enterprise, carves a niche for himself and escapes, landing in underclass ethnic ghettos. Uma, like most of Ghosh’s other characters is a citizen of the world away from delimiting boundaries.

Ghosh carries his love for forging connections a little too far when he brings together Uma – Rajkumar in a quite anaesthetic manner at the end of the novel. But despite these stray discordant incidents, the novel is a wholesome treat for those who seek scholarship as well as those who seek melodramatic family sagas. Despite the comprehensive themes, bulk of research matter and a proliferation of characters, the novel is quite well conceived and well plotted. The novel is well rounded with its beginning and end, both involving ‘the glass palace’ although of different implications.

The traveller here is one among the sufferers, belonging to the place, and empathetic with them.

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Exploration of Postmodernism Doris Lessing's *The Golden Notebook*

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Abstract

It has become a virtual commonplace of contemporary criticism that postmodern thought challenges the Enlightenment view of human reason, especially its assumption of a stable, autonomous subject capable of directing the forces of history. For this reason, some theorists see postmodernism as pivoting on a reformulation of anti-Enlightenment thought that surfaced during the nineteenth-century and which remained active throughout the modernist period. From this perspective, literary modernism's ambivalent stance toward the integrity of the subject is in part the legacy of Marx, Nietzsche, and Freud-- precisely those nineteenth-century thinkers who situate much of the postmodern project. Regarding all the previous criticisms, this study clearly assumes that postmodernism employs quite different critical methodologies from those of modernism. This study, particularly, examines Doris Lessing's major work for which she was awarded Nobel Prize in Literature in 2007, *The Golden Notebook* (1962), in which postmodern elements especially Lyotard's exists. Ultimately, the paper hails this most influential novel as a postmodern masterpiece.

Keywords: Doris Lessing, *The Golden Notebook*, Enlightenment, Postmodernism, Fragmentation, Chaos

The Enlightenment was a Europe-wide phenomenon, in philosophy, literature, language, art, religion, and political theory, which lasted from around 1680 until the end of the 18th century. Conventionally, the Enlightenment has been called the —age of reason|. For the Enlightenment thinker, truth was available and human reason was the tool by which this knowledge had been achieved and by further application of human reason, one day the whole truth would be available to the human mind. Traditional theory desires for a unitary and totalizing truth. During this time philosophers believed in the world's own story.

Moreover, postmodernist thought rejects universals, the whole truth, unitary and totalization. This is the fragmentation of truth. Postmodernist art, architecture and literature emphasize the lack of any unifying form or method in art. Postmodernist art revels in the fragmentation of artistic standards (Luntley, 1995). Hence, the postmodern literature world is the representation of chaos and fragmentation. In postmodern novels, chaos, fragmentation, and breakdown are in both their contents and structures. Lyotard, too sees society as fragmented. The postmodern novelists would appreciate the readers to explore fragmented society and human beings. Postmodern novelists reject any conventional story-telling and emphasize that there are no pre-established ways for writing. The process of story-telling is different for postmodern novelists. They are interested in discovering new ways for writing. A liberating way of story-telling is clear for postmodern novelists.

In this novel, Lessing avoids being committed to conventional storytelling, and tends to regard unconventional and new ways for story-telling. This essay discusses Anna's skepticism about the Communist Party, as illustrated primarily in the Red Notebook. Doris Lessing, the Noble Prize winner in literature 2007, the greatest English novelist of the postwar period, born in Persia (now Iran) to British parents in 1919. She has written a lot of plays, short stories and novels. *The Grass is singing*, which appeared in 1950, is her first novel. As she has told her interviewers, it is not her first attempt at the novel; she has destroyed the manuscripts of two earlier works. During the 50s and 60s, *The Grass is singing* was followed by the five volumes of her Children of Violence series: *Martha Quest* (1952); *A Proper Marriage* (1954); *A Ripple from the Storm* (1958); *Landlocked* (1956), and *The Four-Gated City* (1969). Also, she has written several other novels and a series of short stories. *To Room Nineteen* (1978) and *Through the Tunnel* (1990) are her best-known short stories. One of her plays is *Play with a Tiger*: a play in three acts.

The main focus of the present essay, as mentioned before, is on Lessing's *The Golden Notebook*, which will be closely analyzed in the following paragraphs. Doris Lessing's *The Golden Notebook* (1962) opens with a —Free Women section: *Free Women* is a conventional short novel that is divided into five sections and separated by stages of the four Notebooks; *Black*, *Red*, *Yellow* and *Blue*, and *The Golden Notebook* appears near the book's end. In these notebooks Anna keeps writing of events in her life. The *Black Notebook* is a record of various aspects of Anna's bestselling first novel, *Frontiers of war*; The *Red* one is about her experiences and dissatisfaction with the British Communist Party; The *Yellow* one is about her romantic novel called *The Shadow of the Third*; in this notebook she writes about *Ella* which is the mirror of her life; and the *Blue* one is Anna's diary of her life.

The Golden Notebook is one of the best-loved and most influential of Lessing's novels that invites her readers to discover postmodern fragmented society. When Anna Wulf, the writer

and the protagonist, in the beginning of the novel says —everything is cracking up, it implies that the hope of referring to unity has almost disappeared, and chaos has an opportunity to emerge. Also, Lessing mentions in the preface of *The Golden Notebook*; —its theme is breakdown and fragmentation. Chaos and fragmentation are in agreement with the novel. Anna expresses that writing four notebooks instead of one notebook is just because of chaos. She senses incoherent in both her life and personality. Given different colors for notebooks shows her fragmented personality in the society.

In the Red Notebook, Anna explains she hates joining anything, which seems to her incompatible. In lieu of being satisfied with joining the Communist Party, always she is thinking about leaving the Party. According to Marx, —the aim of a Communist society is to procure genuine freedom, genuine individuality and humanity, genuine democracy (Habib, 2008, 534). But, affirmative political beliefs of becoming a communist in Central Africa play virtually no part here for Anna. She attacks Communism at the beginning of talking with Molly about joining the Party.

In this part, Anna criticizes the very possibility of real freedom and democracy in the Communist Party. She expresses that the Communist Party is too dishonest upon the individual. Although the Communist Party invites their members in the society to express their ideas and doubts freely, but it is not the truth. In fact, they are dishonest toward people. In spite of thinking about leaving the Party, Anna is still in it. So, it is her ambivalent aspect about the Communist Party. Anna says: —I write very little in this notebook. Why? I see everything I write is critical of the Party. Yet I am still in it. Molly too (GN 168). But through reading the Red Notebook, we understand regardless of her ambivalence, most of the time she calls the Communist Party into question. —I see that I wrote yesterday, I would leave the Party. I wonder when, and on what issue (GN 170).

Not for the first time in my life I realize I have spent weeks and months in frenzied political activity and have achieved absolutely nothing. More, that I might have foreseen it would achieve nothing. The Twentieth Congress has doubled and trebled the numbers of people, both in and out of the Party, who want a ‘new’ communist party. Last night I was at a meeting which went on till nearly morning. Towards the end a man who had not spoken before, a socialist from Austria, made a short humorous speech, something like this: 'My dear Comrades. I have been listening to you, amazed at the wells of faith in human beings! What you are saying amounts to this: that you know the leadership of the British C. P. Consists of men and women totally corrupted by years of work in the Stalinist atmosphere. You know they will do anything to maintain their position. You know, because you have given a hundred examples of it here this evening that they suppress resolutions, rig ballots, pack meetings, lie and twist. There is no way of getting them out of office by democratic means partly because they are unscrupulous, and

partly because half of the Party members are too innocent to believe their leaders are capable of such trickery. [...] (GN 435)

Postmodern novelists, like Lessing are interested in interpretations and pave the way for the plurality of possible interpretations. The freedom of the postmodern writers is like the freedom of the readers. The Golden Notebook, then, is a novel informing fragments which encourages the readers to grow discouraged with grand narratives; the Communist Party. The most important matter that Anna, the main character, expresses over and over again in her notebooks, specifically in the Red Notebook is the fragmentation and chaos. Also, the acceleration of fragmentation is all over her life. The Critical moment in her dream is the fragmentation.

She frequently meditates on the difficulty of the Communist Party and regards it inadequate. The red Notebook is a record of a period of history; the Communist Party, but maybe the end of the Communist Party. Most of the characters in the novel, especially Anna realize that they may be at the end of history. They interrogate grand narratives-universal and totalizing stories that give direction to the historical process and legitimize statements of truth. Judith Kegan Gardiner's valuable essay on Doris Lessing's The Golden Notebook perfectly describes little of internal communist maneuvering in the novel. In an attempt to leave the Communist Party, she often calls it into question. Gardiner (2007) says that most of the communists in the novel are deceived. Communism in The Golden Notebook thus becomes a set of false beliefs. The readers are motivated to discover whether Anna is interested in communism or not.

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The Plight of Poor in Rohinton Mistry's *A Fine Balance*

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Postcolonial Literature is the literature by people from formerly colonized countries. It exists on all continents except Antarctica. Postcolonial literature often addresses the problems and consequences of the decolonization of a country, especially questions relating to the political and cultural independence of formerly subjugated people, and themes such as racialism and colonialism. A range of literary theory has evolved around the subject. It addresses the role of literature in perpetuating and challenging what postcolonial critic Edward Said refers to cultural imperialism.

Postcolonial studies have given special attention to the many voices present in the novel, but unfortunately the voices of the people are unable to reach particular range. They remain voiceless. The people who are poor in this world, they suffer a lot both physically and mentally. The government has taken the steps for the poor people to come forward in their life, but tactlessly, the steps and schemes are not able to reach them properly due to some reason. So that, Poor remains poor. Especially, poor people who belong to lower caste are unable to communicate properly. And they are considered as slaves or seen as worms (insects). Even some places, they are killed, they are tortured, they are insulted after getting independence.

A *Fine Balance*, a novel by Rohinton Mistry, was written in 1995. It won the second annual Giller Prize in 1995 and the Los Angeles Times Book Prize for fiction in 1996. It won the 1996 Commonwealth Writers Prize and was shortlisted for the 1996 Booker Prize. This work focuses the theme such as suppressing the people's right, police brutality, compulsory sterilization, the flattening of slums, the clearing the streets of beggars, sending them off to work camps. What are the things that the author has mentioned in this work, which is faces by the people in somewhere else.

The author reveals the characters of Ishvar and his brother Narayan who belong to cobbler community. Ishvar and Narayan were sent to Ashraf uncle to learn tailoring by his father. After he learnt tailoring, Narayan decided to marry. Later, his wife gave birth to a son Omprakash. When Omprakash was of age, he was sent to Ashraf to learn to be a tailor.

During an election time, Narayan decided that he would like to have his own vote rather than having the upper caste members vote for him. For holding this opinion, he was tortured and killed and his family burnt alive in their hut. Actually, still, this kind of action is going on in the society. Apart from having or expressing their opinions, even if anyone who belong to lower community, fall in love with upper caste people, they are killed in the name of “honor killing”. Instead of showing interest on community, they adore it.

After this incident, Ishvar and Omprakash survived because they were with Ashraf. The pair remained at the tailor shop until business started to slow down and they headed into the city to look for work. Finally, they joined with Dina Dalal. Dina Dalal is one of the characters who was raised by her strict brother Nusswan after father’s death. She married Rustom Dalal, Rustom Dalal met an accident and died, leaving Dina alone. In order to lead her life, Rustom’s aunt taught Dina sewing, Dina paid her rent by being a tailor. However, her eyes began to deteriorate; she was forced to find another means of income. Her friend, Zenobia, found a border to rent out one of the rooms in Dina’s flat and also introduced Dina to Mrs. Gupta, who offered her tailoring piece work if she can employ two tailors.

This is also one of the common issues that any women who lose their husband, they feel very difficult to lead their life. If they go to work at any place, they have to protect themselves physically from the eyes of eagle person.

Finally, the tailors began working with Dina Dalal, who was initially a strict employer. On the way to her flat, they met Maneck Kolah, who was going to be her border, and they became friends. They had their tea at the Vishram Vegetarian Restaurant. They became regular customers. One day, before they had left for work, a fleet of buses assembled outside their colony. They were all forced onto the buses and taken to a big meeting where the Prime Minister was speaking. This is not wonder. Because, one can see this kind of incident even in our locality during the time of election. There is no problem if people are willing to come. But, no one forces them to come and attend the meetings. If anybody forces them, it will be ridiculous one.

After finishing up another day at work, the tailors returned home to find their colony being demolished under the laws of the emergency order. Slums such as theirs were illegal. They gathered what belongings they could and slept on the railway station for the night. Now-a-days, in the name of law and order, most of the places (poor) were destroyed. Simultaneously, most of the buildings are built in the way of water bodies or sometimes in the way of foot path. The government which is ready to take steps against poor, but it hesitates to take steps against rich. Instead of focusing rich people, always it focuses only the poor people. Because, the poor people don’t have voice to raise the questions against the government so that always they are suppressed.

They kept their belongings in Dina’s house. However, they were sleeping, policeman and trucks raided the street, packed all the beggars, including the tailors, into the truck and drove them to an

irrigation project, where they were told, they would work for food and board. During the project time, the tailors had a hard time adjusting to the nature of the work and would often fall ill and injure themselves. Again, this is also an example how poor people are treated.

After very long time, Ishvar and Omprakash went to their village. They reunited with Ashraf, their teacher and were saddened to hear that his wife had died. While they were shopping in the market place, they came across Thakur Dharamsi, who was responsible for the death of their family, and unable to control himself, Omprakash spat at him. One day, while they were shopping, garbage trucks and policemen swarmed the square, taking people at random. In the scuffle, a policeman hit Ashraf in the head and left him to die while the policeman forced Ishvar and Om onto the trucks. They were taken to a sterilization camp just outside city, and were forced to have the operation. While resting in the recovery tent, Thakur came around to inspect the premises, and seeing Om, ordered that he must be castrated. The doctors had no choice but to oblige.

Again, here is an example of the existence of a man of the superior man. Because, the upper caste people easily revenge the lower caste people. After all these incidents, the tailors decided to return to the city.

Meanwhile, Dina had received a letter from Maneck saying that he had been offered a job in the gulf and would not be returning to the city. When the tailors didn't return, she was forced to return the sewing machines. Due to some problems, Dina had to go back and live with her brother. Women are always dependent on anyone, regardless of how high they are.

Eight years later, Maneck returned from the Gulf for his father's funeral. During that time, the riots were taking place due to the murder of the Prime minister by her Sikh guards. After cremating his father, Maneck became very depressed about what had been happening in his country since he had left. He returned to the city to visit Dina and the tailors, and after tracking her down at her brother's place, learned what had happened since he had left. On the way, he met some of the people but he couldn't bring himself to talk to them. It all became too much for him, and he ended his life by jumping in front of a train. Maneck put full stop to his life after hearing the problems of his friends. Even one who is not ready to hear the problems of others, definitely, they cannot live in this society. But, most of the people lead their life by bearing all the difficulties. They believe that one day "The Sun also rises towards their life". There is a huge question mark "will the Sun come", if the answer is Yes, the next question is "When will the Sun come".

In this novel, one can see a lot of struggles which are faced by the characters. Generally, whenever people meet struggles in their life, they protest against that and win it. But, some people sink in their struggles and die, because they don't know the way how to overcome it. Even in this novel, Maneck jumps in front of train, because he is unable to bear the situations which took place in his home country. Whatever the difficulty one who has in one's life, they should face it. The government should help the

people, instead of abusing their power on people. At the same time, the government should take necessary steps regarding to casteism, because most of the people who suffer under this category. Simultaneously, the government always is aware that the power of government should not be corrupted or misused by someone on someone. Knowingly or unknowingly, the author depicts the difficult situation of poor and also corruption of power. The government is only responsible to eliminate the grievances of poor and at the same time promotes the poor people livelihood. To conclude, by saying or writing from the poem “If”,

“If you can talk with crowds and keep your virtue,
Or walk with Kings – nor lose the common touch,”

-Rudyard Kipling

Anita Nair's *Ladies Coupe* as a Voice of Suffering Women in Postcolonial Literature

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Abstract

Anita Nair is a famous feminist of this age. Through her books she had proved it, especially in *Ladies Coupe*. In this particular work she brings out the life of 5 differently abandoned women, who have been victims of the male dominated society. Their life brings out the difficulties of women in the society. The place they possess in family and societal frame work draws us towards the life of women in the postcolonial India.

Ladies Coupe published in 2001 has been very successful in understanding how society has been crucial and cruel in designing the life of these 5 main characters including protagonist, representing the majority of suffering women. The book begins with the story of these 5 women but ends with the imagination of the protagonist about her future. Every character faces different challenges and different problems. Their fight to stand is a great inspirational aspect of this fiction. It is a reflection of Anita Nair's own experience in this society.

No feminist would like to see a woman struggling for her life. So as a feminist Nair gives this book for the self-satisfaction of the suffering women. As it is a voice suffering women it speaks on behalf of suffering women. Being in advanced 21st century, the place of women in society is very backward. The problems of women in the society are divided in to five types and each represented by each character who are all struggling for their life in the society.

Introduction

Anita Nair's *Ladies Coupé* follows the journey of 5 middle-aged women along with the protagonist, Akhila who is in search of independence. This book was published in 2001. It represents the life of women in India, who are defeated by fate and society.

Nair is the author of bestselling novels "The Better Man" and "Ladies coupe", poetry collection of "Malabar Mind", a collection of short stories "Satyr of Subway" and Eleven other

stories and has written two children's books, 'The Puffin Book of world Myths and Legends'. Anita Nair is a novelist, poet, travel writer, essayist, short story writer and writer of stories for children. Anita Nair was working as the creative director of an advertising agency in Bangalore when she wrote her first book, a collection of short stories called *Satyr of the Subway*, which she sold to Har-Anand Press. The book won her a fellowship from the *Virginia Center for the Creative Arts*.

The novel *Ladies Coupe* is about women's conditions in a male dominated society. *Ladies Coupe* (2001) was rated as one of 2002's top five books of the year and was translated into more than twenty-five languages around the world.

Nair has also written a few other books, such as *Mistress* (2003), *Adventures of Nonu, the Skating Squirrel* (2006), *Living Next Door to Alise* (2007) and *Magical Indian Myths* (2008). She was recipient of Kerala Sahitya Akademi Award in May 2012 for her contribution to Literature and Culture. She was also appointed as Global ambassador for Women for Expo May 2015.

Anita Nair is one of India's popular female writers. She depicts through her expression, the present condition of women in society. She displays the real life of the suffering women and makes the reader to feel as it is a real incident of the day to day society.

In the novel, *Ladies Coupe*, Anita Nair develops deep into the minds of the main characters and produced an excellent novel. All the main characters are women in this novel and they express their innermost hope, goal, wishes, emotions, and experiences in their life. Akhila, a Brahmin spinster of forty- five years old is the protagonist of the novel.

Akhila obeys the elder without making any objection as like her mother. When Akhila finished her pre-university course, her parents considered her education was completed and expected her to find turn all the house-keeping abilities in preparation for the day she should be married. It shows that where the restrictions start for the women.

Akhila's mother used to say that the wife is inferior to the husband. It is revealed through her words, and it will be the best example to know how Nair has depicted the life of suffering women in the society.

It is best to accept that the wife is inferior to the husband. That way there can be no strife, no disharmony. it is when one wants to prove one's equality that there is warring and sparring the time. (LC 14)

Anita Nair uses certain character like Akhila's mother, to express how women are strong conservatives of the structure that has framed strict social, political and economic limitations on women. Akhila's mother is a conservative and orthodox, mother, devoted wife her own theory that a wife is always inferior to her husband. She is a sort of women who never takes decision on her own but leaves all decisions to her husband for she believes, "He know the best" (LC 14). According to her, a good wife learns to put her husband's interest before anyone else's, even her father's.

Akhila's life before and after her father's death is entirely different. Akhila wanted to live a life of independence but becomes a failure because of her family. Akhila is conventional while her father is alive.

After her father's death Akhila took the job of supporting her family. When Akhila's father died, two things happened: Sundays became just another day of the work and Akhila became the man of the family. She got a job of clerk in the income tax department. She becomes the pillar and breadwinner of the family. Her responsibilities had increased. She educated her brother, Narayan and Narsimman.

Narsimman decided to get married. Akhila helped Narsimman to marry and she also helps her sister Padma to get married in a respected family. But no one in the society is thinking of her marriage and no one wants to hear that she has a mind of her own. Akhila is not given opportunity to get married and to have family of her own. This leads Akhila to commit some immoral activities. It is only the result of the male dominated society which treated Akhila as a weak gender.

Being an educated woman, Margaret Shanthi is another example for domestic abuse in this novel who suffers without independence in her domestic life. Margaret completed her M.Sc. in chemistry with a gold medal. This shows that she was excellent at her academic standard. She falls in love with Ebenezar Paulraj at first sight in the church youth group meeting. He was a principal of a reputed school. He also attracted towards her. Ebenezar and Margaret got married. Ebenezar starts to thrust upon his supremacy over her. And he treats her as like a slave which makes her to suffer a lot.

Prabha Devi is another traveler. Anita Nair has chosen the character of Prabha Devi to emphasis this issue, when Prabha Devi is born her father sighs, as it would be a hindrance for his business progress as he says, "Has this baby, apart from reining my business plans, added your brains as well? If you ask me, a daughter is a bloody nuisance" (LC 169). These words of Prabha Devi's father show that how the society reacts with the female gender however it s child.

Sharmila is another educated woman in this novel who cannot enjoy her own freedom and suffers from male domination. She is a school friend of Prabha Devi. Prabha Devi went along with her husband Jagdeesh on a business trip to New York. On their way back, she met her friend, Sharmila in Bombay airport. She was the most brilliant student in her school. Everyone had said that she was destined for great things. Everyone thought that she would be either a doctor or an IAS officer. But Prabha Devi was shocked to see her friend with sweat dotting brow, lank hair, droopy mouth, chained to a fractious toddler in a stroller and a mother-in-law who darted suspicious glances at everyone and everything. It proves the place of women in the society.

Janaki, another important character in this novel is quiet elder to Akhila. She is a pampered wife and a confused mother. Janaki was eighteen and Prabhakar was twenty-seven when they were married on the basis of the matching of their horoscopes. Janaki did not know what was expected of him. Her mother and aunts taught her all the skill of marriage-cooking, cleaning, sewing, pickling, etc., initially she was unable to meet her husband Prabhakar's sexual needs. She didn't like being touched by her husband. She felt only revulsion. She began to fear that if she did not give him what he wanted, he would go looking for it elsewhere. She decided not to remain cold towards her husband. As years passed by she became very loving towards her husband. Though she is satisfied with her life, she is at the dissatisfied which all human beings have at a certain age woman. Janaki's assertion fails to assure Akhila. What Janaki says appears to be absolute in today's changing times. These matters too show the suffering of the people who has born in the female gender.

Sheela, another traveler is a fourteen years old teenager, studying ninth standard. Anita Nair has not only brought out the need to assert the individuality of the female selfhood but also has finally brought out the issue of female child abuse through the character portrayal of Sheela. She has exceptional perceptive observation. She can understand even the subtle things around her. Sheela is very fond of her mother's mother, calling her Ammamma. The old woman is treated very harshly by her sons and their wives. It is so sad that the women are suffering by the women due to the condition of the society.

Marikolanthu is an example for "sex objects". She is a realistic picture of the humble and miserable woman on whom male oppression is forced on heavily and left unquestioned. Even as a girl she is denied to be sent to the town school as her mother says, "It's not just the money but how can I send a young girl by herself... there is too much risk" (LC 215).

Men and women are like two wheels in a cycle. So they must be treated with equal importance. They should be united and should work together. One is not superior or inferior to other. At the same time, women should not misuse if the freedom is given to them. They must

keep themselves away from the vices. The women should learn to conquer their fears and assert themselves. Another activist, Margaret Sanger says that no woman can call herself free who does not control her own body. According to the above mentioned quote, women must control themselves. They must be aware of their rights and responsibilities towards their family and society. They should plan their own life, family and career. If this happens, our nation and world will become the happiest one.

This attempt is to conclude with the words of Marikolanthu in the novel, *Ladies Coupe*. “Women are not weak women are strong. Women can do everything as well as men. Women can do much more. But a woman has to seek that vain of strength in her. It does not show itself naturally” (LC 209-210). And it can be taken as the voice of suffering women on the male dominating society by Nair. And therefore, women should not be made weaker by the society. No society can ever progress without an active participation of women who are an integral part of human civilization in its overall development. Everyone can look forward to the universalization of women. Only then women can be entirely brought into the dominant discourse and feminisms’ search for autonomy will be possible. Nair speaks on behalf of suffering women in this novel thus it is as the voce of suffering women.

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Maneuvers Enhancing Pupils' Presentation Skills

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Abstract

Even though there is exploration of highly advanced forms of communication, there exists lack of oral presentation skills within the students. A study on oral communication anxiety discloses a major number of persons are affected depressingly by this phenomenon. Anxiety is learned and toughened by experience. Despite the cause of the difficulty or the remedial training strategy used to advance students' presentations, educators must be responsible in supporting the students to increase competent communication presentation skills. The theoretical hypothesis is that it may be reduced by suitable training maneuvers. If educators' efforts are really victorious, the result will be attained by the students easily. The chief intention of this paper is to recognize some probable reasons for many pupils' inability to effectively deliver presentations and to discuss some training maneuvers intended to help students to develop a skill in the area of oral presentation delivery.

Keywords: Oral presentation, Communication, Strategies, Anxiety, Training.

Even though there is exploration of highly advanced forms of communication by means of the Internet, there exist some age-old problems like improper grammar, usage, and mechanics; poorly written forms of communication because of insufficient preparation and organization; and lacking of oral presentation skills. As each of these basic problems can regularly frustrate pupils' mastery in educational disciplines, added discussion about maneuvers to improve students' skills in any one of these areas of communication is merited in today's literature. This paper focuses on the last communication problem noted above—lack of oral presentation skills and its intention is to address: (1) a few likely reasons for students' incapability to efficiently deliver presentations and (2) some promising maneuvers to help students for enhancing their skill in the area of oral presentations.

Pupils' inability to efficiently deliver presentations

The inability to efficiently deliver oral presentations may root from a communication associated anxiety known as oral communication apprehension. McCroskey defined this broad-based anxiety as "an individual's level of fear or anxiety associated with either real or anticipated communication with another person or persons" (McCroskey 78). The primary mechanisms of oral

communication apprehension is which may contribute to an increase in nervousness and loss of self-confidence and, as a result, depressingly affect one's action to take on in oral communication, whether the form of communication is speaking face-to-face in a meeting; in the middle of numerous persons in a group discussion; or to an audience by delivering a presentation/speech.

The uneasiness of speaking before a group of persons remains as a difficulty even in this twenty-first century. According to Krannich, the panic of delivering a speech or a presentation positions as the primary fear among most people, which includes students as well as adults from many varied backdrops. The fear of communicating in front of a group weighs as one of the major reasons why numerous employees refuse job promotions.

According to Phillips, a thing contributing to poor communication presentation may lie in one's remembrance of his or her parents mistreating language to ventilate complaints, rebuke one another, or verbally annoy family members, including oneself. As the person becomes matured, these harmful experiences may direct the individual to be scared of communication dialogue, resulting in withdrawal from oral communication encounters.

Because the alarm of participating in oral communication activities is learned by practice, a theoretical assumption is that one's anxiety may be reduced by suitable guidance.

Maneuvers Enhancing Pupils' Presentation Skills

There are various avenues through which academic institutions can progress students' presentation of delivering class presentations. With the complete help of the institutions' administrators, curriculum could be revised to embrace a set of oral communication necessities for all division of students and disciplines. Also, the entire existing courses should be modified to comprise additional oral communication coursework. Teachers could strengthen their exploration in communication apprehension to formulate training maneuvers that would considerably reduce pupils' fear to speak in front of groups.

There are many strategies commonly used in workshops and put into practice in many college communication courses to assist the students in order to turn out to be improved oral communicators. The first one is that a teacher should keep in mind that the classroom communication performance manipulates students' communication behavior. The teacher acts as a viable role model. If students' presentations are to be lively, well-organized, and engaging, then the professor's daily lectures must be the reason.

Next, it is necessary that the teacher offer clear prospects concerning layout, content, and delivery. To speak about layout issues, one must be certain to explain the reason of the presentation, the time frame and the kind of audio-visual aids that are essential. To address content matters, the teacher should evidently elucidate what the listeners should learn from listening to the presentations and the types of supporting proof like statistics, examples, etc., should be used as well as the

requirement to incorporate expressive language like emotional appeals, repetition, simile, metaphor, etc. Finally, for deliverance issues, the instructor must highlight the significance of vocal variety, hand gestures, facial expression, and eye contact. To assist students by delivering more attractive presentations, the professor could require an extemporaneous delivery, which needs advance preparation, but makes use of only limited notes during the speech.

Subsequently, instructors could film presentations. While students observe the presentation, they could assess it using the appraisal form. The students' critiques could promote a good discussion which could additionally highlight the teacher's expectations.

Finally, if possible, instructors should fix in-class presentations to real work-life circumstances. If students understand that the type of speech allocated for a class reflects a business presentation, then they are more probable to put effort for a strong presentation.

Numerous factors can help instructors customizing the strategies to fit the oral presentation skills specifically needed by their students. Some that can be considered are the course discipline and learning objectives; types of assignments; age and number of students enrolled in a class; instructor's teaching method and behavior; and the predestined extent of required evaluative feature essential to evaluate the efficiency of students' oral presentations.

Despite the cause of the difficulty or the remedial training strategy used to advance students' presentations, educators must be responsible in supporting the students to increase competent communication presentation skills. Certainly, students should have the chance and training that will allow them to achieve communication skills, particularly listening, public speaking, interpersonal communication, written communication, and the mannerism of enthusiasm skills and potentials. If educators' efforts are really victorious, this result will be attained by the students.

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Women and Private Fears in Audrey Thomas' Short Fiction

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“I’m afraid,” said Isobel to the shrink, “I’m afraid all the time. Of everything.”
(*Blown Figures* 20)

Sometimes I wake up frightened in the middle of my mind. (*Mrs. Blood* 193)

Audrey Thomas is one of the leading short fiction writers of Canadian literature. The impact of her literary studies manifests itself in her feminist writing. As George Bowering rightly states if anything may be said to be Audrey Thomas' consistent theme, it is private fear (Snow 28). Audrey Thomas' women are usually bewildered, afraid of not being loved, unable to cope and dependent on men, though resentful of them. For Audrey Thomas it is in this context that events happen to the women protagonists. Her women are usually trapped alone in the self, resentful or fearful of failing at their roles somewhere in the society, an identity thrust at them out of the dark. They find themselves ineffective and terrified of their old age, coupled with their inability to cope with life.

“Tear Here” is the story of an old woman who has a strange habit of collecting plastic bags. She goes to the Super-Valu at least three times a week and tears off an inordinate number of plastic bags quietly and furtively. She would have gone more often but “some residual instinct” warns her not to make herself too conspicuous (*Ladies & Escorts* 108). She finds her own obsession with plastic bags queer. Although the bags are free and no limits are imposed on the number of bags a customer can have, and the bags are kept there only for the customers to use, she is still frightened that she might get into trouble.

She does not seem to have any friends, or even acquaintance. So, she experiences a sense of insecurity. She does not discuss her reasons for collecting the plastic bags with anybody. All that is known of the old woman is that she is not very well off; she wears the same coat, the same shoes and the same stockings, day in and day out. Only a bit of an old silk dress of dark and nondescript print is seen hanging down at one place below the hem of her coat. The fact that she is very old is known only because she does nothing to hide the grey in her hair or the cross-hatch of wrinkles on her cheeks or the liver spots on the back of her thin hands.

The narrator of the story wonders why the old woman has to make so many attempts to collect the plastic bags when she could have easily taken a whole roll in one attempt on an afternoon when the produce manager and the water boy goes to have a quick cup of coffee. She'd have saved all that anxiety about being caught. Although at her age it might be risky to face the five minutes of tachycardia, she still could have had enough plastic bags to last a year.

After successfully collecting 144 dozen plastic bags, the old woman slips one over her head and fastens a rope of dull green twisters around her skinny neck. All the 144 dozen bags are later found to be used and neatly refolded in the bureau drawers. She has been practicing this for 144 dozen days before taking the final step. The harmless pastime of collecting plastic bags has ended up in the self-annihilation of the old woman who is not courageous enough to face life all alone in her old age. Although she succeeds in overcoming her fear by committing suicide after 144 dozen attempts, she has disastrously failed in encountering her fear of life stirred up by her loneliness and old age. Thomas' talent is for writing about states of mind that are tragically bleak.

Contrary to the old women in "Tear Here" who fail miserably in overcoming her fear, "Miss Foote" is the story of an elderly British traveler who has the courage to face, quite literally, her nightmare. She is a spunky world-travelling spinster who finds death in the form of a young punk barring her intrepid path and overcomes her fear by facing it bravely. Miss Foote is a very daring woman who faces the challenges audaciously irrespective of her old age. Though she is alone, she never succumbs to loneliness or to the fear caused by it. Not only is she bold but also a very adventurous woman who loves to travel a lot, especially travelling alone so that there will be no one to consult or complain if she wants to "pop down one more narrow passage in the bazaar or to get up at dawn to see the sun rise over the Ganges" (Goodbye Harold Good Luck 27). There is nothing that she likes better than being in a strange city and with a map in her hand, sorting things out for herself. She has also practiced saying a few common things in eleven different languages which may come handy in a foreign land like, "'Where is?' 'how much?' 'too much,' 'please' and 'thank you,'" in addition to "That man is following me everywhere" (28).

That Miss Foote is a very brave lady is manifested in one of her encounters with a strange man in Athens. The man, in a ragged coat, steps from behind a bush and exposes himself. Miss Foote is not a person who can be easily threatened. Bold as she is, she raises her walking stick against the stranger and the man flees in fear. The walking stick, which once belonged to her father, has the image of dragons elaborately carved, with their mouths wide open and ready to breathe fire. Miss Foote is also a dauntless lady who faces the threats in her life just like the dragon in the walking stick.

Although she is little bit frightened of her by now weak heart, she does not allow her condition to bind her free spirit. Regardless of her doctor's suggestion to take rest and unmindful of the warning of the man in newsagents that the footpath is only for experienced hikers, she sets out on her journey to Cornwall. She calls a small hotel inn and makes prior arrangement for her stay and starts packing her bags with the walking stick strapped to the outside of her suitcase. Singing songs,

she walks down the street to the bus-stop. She does not care for what people think or say of her. She wears a 'Women For Peace' button in her lapel and tramps along the Cornish coast path.

Miss Foote has a strange dream. It is Sunday morning and she has started up the path which will lead on to the cliffs. It is about 9:45 and the recorded church bells are ringing. Miss Foote finds it very strange that the church uses a tape of church bells instead of a real bell. The tape gives out a ridiculous and mechanical sound which is more like a silly racket. Then, as she stops to rest a minute and take a picture of the little fishing boats in the harbor down below, the bells stop and a recorded hymn begins. Hearing the hymn, Miss Foote stands puzzled as it is a hymn which is usually sung only on Easter Sunday.

Dismissing her thoughts, she resumes her walk. As she nears the top of the hill she sees a young man, dressed all in black except for his white plimsolls, standing right in the middle of the path and reading a newspaper. Finding the climb a bit difficult, she does not want to stop until she reaches the top. So, she calls out cheerily to the young man but he does not move. Wondering whether he is really absorbed in his reading or he is deaf, she is annoyed at the young man's behaviour. Now she has to go around him and step off onto the grass to proceed with her walk. So she moves to the left. Without looking up he too does the same. Already breathless from the climb and her heart pounding heavily, she is even more confused and makes her think that he might be on drugs. She moves back on to the path but he is too quick for her.

Forcing herself not be frightened, she pleads him to let her pass. But the man ignores her pleas and without looking up, reads out a headline from the newspaper reporting of a headless corpse kept in a sauna for five months. Not giving in, Miss Foote raises her voice and takes a step forward, speaking slowly, loudly and distinctly: "Please – let – me – pass" (34). The boy lowers the newspaper and stares at her as though he has just become aware of her presence. Miss Foote observes that he has painted his face white and thinks that he matches up, in his black suit, white face and white shoes, with the black-and-white cows munching contentedly on the hill beyond. The only difference that she notices between them is that the cows are fat and the man is as thin as a rake.

Without acceding to her request, he stares at her for a long time. When Miss Foote stares back at him, he says that the pathway is closed. Genuinely indignant she says that it is a public path and that it is always open. She further adds that she has come up there for a walk and that she intends to have it. Saying this she forces her way up the hill. But the man is obstinate and continues reading his paper. Miss Foote looks behind to see whether there is anybody else coming up the path but there is no one. The man lowers his newspaper again and addresses her. He animadverts that the world is nasty and terrible and that there is no chance for a bloke like him to survive in it.

Annoyed by the young man's behaviour, she retrieves her courage and speaks out firmly that she is not prepared to discuss the state of the world with him and that she only wish to get on with her walk. But he continues graveling her by blocking her path. The only way to get rid of him is to give up and get down the way she climbed. But even the thought of getting down that long way makes her feel dizzy. Threateningly he takes a step forward. Frightened and furious, she steps back

and decides to get down the hill. Miffed by his demeanor, she decides to jeopardize him by making a report to the authorities. But when she turns around to start back down the path, he gets down and continues to block her path. This makes her panic and her heart which is already weak, starts to beat very loudly.

On the spur of the moment, unmindful of her heart condition, she gets enraged and decides not to tolerate the insolent behaviour of him. She courageously raises her father's cane and starts beating his head incessantly, all the while screaming at him. She stops only with the loud knocking of the door by the landlady. Only then does she realize that her encounter with the young man is just a dream and that she is not on the cliff but in her bed, with her right hands still clenched as though holding tight to her walking stick. The nightmare makes her drench in sweat and her sheets are soaked.

Miss Foote realizes that her body has betrayed her and that she has wet herself in her terror of the dream. The dream has been so intense that it does not seem very much a dream but a very real event from which she has been saved only by the landlady's knock. The power of the dream combined with the humiliation of the wet bed reduces her to tears. She weeps as she hasn't wept in years. In a perplexed state, she gets out of bed and changes her dress. Not knowing what to do with the wet sheet and mattress she feels dizzy. However, she pulls herself together and decides to turn the mattress to hide the large wet stain made by her. She rinses out the bottom sheet and hides it at the back of her wardrobe. She tidies up her room and has a leisurely bath to overcome the resulted tautness.

She gets down and tries to help herself to tea at the breakfast table. But she is completely horrified when the guests at the table discuss the scandal of a millionaire who killed his wife by cutting off her head and kept the rest of the body in a sauna for five years. In her dreadful state, she makes a wreck of her piece of toast and there are torn bits and crumbs scattered all around her plate. But she does not succumb to her fears. She decides to take a brisk walk around. She sets out to Lobber Hill, where the path up to the cliffs begins. Smiling at everybody passing her, she tries to find solace in the famous lines of Robert Browning from "Pippa Passes": "God's in His Heaven . . . all's right with the world" (Goodbye Harold Good Luck 40). She strides through the narrow streets and courageously walks up the hill.

Miss Foote relives every detail of her dream. Just as in her dream, she hears the recorded church bell ringing which breaks off and is followed by the hymns. Disregarding the fear caused in her dreams, she moves bravely up the hill towards the dark figure standing right in the middle of the path, reading the Sunday paper. She successfully overcomes her fear by making up her mind to climb the hill and to face the danger that lay ahead. Not giving in to fears, she encounters the situation courageously.

Fear of old age, of incompetence, of unattractiveness, of death and of the unknown dominate Audrey Thomas' stories. They have a psychological bearing and project the difficulties faced by her characters in shedding their fear and insecurities. Although they have a difficult life trying to

overcome their fear, they eventually come to terms with their fears and encounter it courageously. Still few others, make ceaseless attempts to overcome it; they try to slough off their fear syndrome and to make advancement in their attempt to overcome their private fears.

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Self-Realization: The Inner Door to Divine Power in the Select Works of Hermann Hesse

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Abstract

Man constantly strives to achieve the purpose and goal of his existence through the innumerable experiences of his life's journey. This journey takes place for those individuals interested in deeper meanings, values and intentions in their life beside considering it just as a new experience. The journey of man begins with birth and ends with death. The gross physical body that serves as a vehicle for the journey has within it the invisible passenger. The universal question that rendezvous man beyond his everyday life is to identify his goal. Self-Realization is an internal journey for speaking to the spirit, touching the soul, and certainly knowing oneself. The purpose of this study is to find the process of self-realization of the main character in the novels by Herman Hesse

Keywords: Hermann Hesse, Self- Realization, Journey, Soul

The essence of human spirit can be traced in exploration and all human beings are, in truth, travelers. Knowing the unknown, hearing the unheard and travelling the less-travelled enhance and intensify the meaning of life, make a man an unflawed story-teller. But the best travel perhaps, is the search of life, an inward voyage to meet oneself, a journey from innocence to consciousness, the flow is from action to knowledge to wisdom. Truth is skin deep. It's not on the surface, but it's available to those who are ready to look beyond the physical appearance. Truth is not in the body, but truth enters into the body and can consciously move out of the body. One who has consciousness can experience the truth and live with it. Being is not the limited edition with the body, brain and heart, but much grander in experience, beyond the physical identity of the mind.

The journey of the self-realization is to bring one closer to the truth of life that exists within. Truth is inside and all the outside path of life is directed inward, to connect with the truth. The life is a journey, Human life is not meant merely for eating, drinking and merry-making. Its meaning lies in a journey for something true and meaningful. The theme of self-realization was

important to Hesse because he experienced similar events in life. He was born in Germany in 1877 and raised in a Protestant home with expectations to follow in the footsteps of his forefathers and become a missionary. He did not wish to do so, partly because he was interested in Eastern religions. This personal crisis of the questioning the fundamental beliefs deeply affected Hesse. In the novels *Demian* and *Siddhartha*, Hermann Hesse reveals the influence by Sigmund Freud and Carl Jung, both psycho-analysts. A personal crisis, which caused Hesse to undergo psycho-analysis with Dr. J.B. Lang led to the writing of *Demian* in 1919. His fascination with Eastern cultures and his trip to India in 1922 directly resulted in the creation of the novel *Siddhartha*.

The fundamental theme of self-realization is evident in both novels. Self-realization involves developing the mind, experiencing life, obtaining wisdom, learning about oneself, coming to an understanding and acceptance of this, and by the end, discovering one's identity. In *Demian* he writes, "There is only one true vocation for everybody - to find the way to himself." (*Demian* 120) Through his struggles, he found that the road to self-realization could only be experienced firsthand and could not be explained in words or taught to others. "... but it becomes clear to him that the way to salvation cannot be taught, that words and creeds are empty sounds, that each man must find the way by himself, the secret of the experience cannot be passed on." (Malthaner 103). This underlying secret was incorporated into the novels *Demian* and *Siddhartha*.

'Self-realization' is the maximum that a person can achieve by using his abilities and skills or it is the fulfillment of one's own objectives and goals. "The truth-consciousness, finding evolutionary Nature ready, has to descend into her and enables her to liberate the supramental principle within her; so, must be created the supramental and spiritual being as the first unveiled manifestation of the truth of the Self and Spirit in the material universe." (Aurobindo 952). It deals with exploring one's own self and accomplishing one's desired goals about one's self. Nature and self of a person are closely linked to each other. "This world wasn't made to be bettered. You were made to be yourselves" (Galbreath 66). Through different experiences from nature, a person is able to realize his own self. Life is a set of goals, as one goal is accomplished there would be another goal waiting. One gains experience through the accomplishment of these goals which leads a person towards self-realization.

Siddhartha and *Demian* is the most notable of Hermann Hesse's literary works. A universally acclaimed novel based on internal conflicts and moral values, Both the novels are logical, emotional and sociological effort by Hermann Hesse. In both novels, Hermann Hesse explores the theme of self-realization by portraying two contrasting worlds, including an all-knowing figure, and involving religion. By developing two contrasting worlds, the protagonist, Siddhartha in *Siddhartha* and Sinclair in *Demian*, is able to explore different philosophies and

unite the two worlds to find a harmonious relationship between them. "...the word is thought transformed into vibration; you are projecting into the air around you something which, before, was only energy. ...The word has more power than many rituals." (Pandit Rajmani Tigunait, 84).

Developing contrasting worlds allows the protagonist to explore different philosophies and unite the two domains to find a harmonious relationship between them. In this way, the protagonist eventually finds his role in society. In *Demian*, the two contrasting worlds are the world of good and world of evil. The good world is represented by family and the household, while the evil world is represented by the world outside of the innocent home.

In *Siddhartha*, the worlds are of the pure and the materialistic. The pure world is represented by the domain of the Samanas, a group of ascetic holy men. The small town of Samsara, where Siddhartha the protagonist, accumulates wealth and experiences romance, represents the materialistic world. In both novels, the protagonist explores each of the separate worlds thoroughly, gaining a variety of experiences and experiencing a variety of emotions. To emphasize the contrast between the worlds, the protagonist shifts from the initial world to the contrasting one and back again. These shifts are voluntarily taken because of the wish to seek the meanings of life. By the end, the protagonist sees that he must live in a world which is a combination of the two. Once he accomplishes this, he lives in harmony with the universe once again. This gives the protagonist the opportunity to explore what he is and what he is not, allowing him to build his own world that includes both elements.

The combination of the worlds is symbolized by the river in *Siddhartha*, and by a new god in *Demian*. It is at the river where Siddhartha discovers the need for both worlds. "I sat here and listened to the river. It has told me a great deal, it has filled me with many great thoughts, with thoughts of unity [of the two worlds]." (Siddhartha 114) The river has elements both of the purity and materialistic. In *Demian*, a newly created deity by the name of Abraxas is a god that is both good and evil. Through Sinclair's concept of this god, he discovers the need for both worlds. "He finds that even the evil things which he had done lately had been necessary as an experience in order to bring him to an understanding of what life really was." (Malthaner, 103) The value of exploring both sides of the world follow Hesse's philosophy of experiencing firsthand in order to discover oneself. In this way, the protagonist explores and achieves harmony between the two worlds. However, the protagonist does not discover the need for both worlds by himself.

On the road to self-discovery, Hesse provides an all-knowing figure to guide the protagonist along the journey. Because of the belief in firsthand experience, the mentors do not reveal all of the secrets to life. In *Demian*, Max is a mentor who helps Sinclair to explore the dark side. Max is a mortal being but he is shown as an eternal entity. His experience in life is

evident in his words to Sinclair, "Examine a man closely enough and you'll soon know more about him than he does himself." (*Demian* 54) At the beginning, Max liberates Sinclair from potential ruin and later helps him to explore new possibilities in life, and new ways of thinking and interpreting. Sinclair commits crimes under the control of Franz Kromer, a local school bully, at the beginning. His future looks very dim until Max appears and eliminates the nuisance. From that point onward, their relationship develops. Sinclair asks Max numerous questions about life and receives many answers. Max is a very surrealistic character who holds the answers to everything and also possesses psychic powers. This mentor also provides a benchmark for Sinclair to compare himself to on the road to self-discovery.

In the case of *Siddhartha*, it is by the river where Siddhartha attempts suicide. The river in *Siddhartha* is the all-knowing figure who guides the protagonist through the later stages in life. Siddhartha stays by the river for many years and learns some of its secrets. "It seemed to him that whoever understood this river and its secrets, would understand much more, many secrets, all secrets." (*Siddhartha* 101-102) He learns that the pure and materialistic worlds must be harmonized. To *Siddhartha*, the end of the road is the state of Nirvana. This state is reached with the help of the river.

Hesse is careful not to reveal too many secrets from the all-knowing figures. They only provide hints, guiding the protagonists toward the proper path. Without the help of these beings, the protagonists would have taken much longer, and it would have been much more difficult to reach the final state of 'Nirvana', the end of the road to self-discovery. Perhaps they would not have reached that state at all. Max and the river also aid the protagonists in developing new interpretations of the world. The questioning of religion is a crisis that is eventually faced by every person. The biblical story of Abel and Cain are the roots for the changes of Sinclair in *Demian*. This story is interpreted differently by Max, causing confusion in Sinclair. The new interpretation states that the mark of Cain actually indicates a strong, courageous individual, as opposed to one who is branded as a murderer. "According to *Demian*, the story was not properly recorded or interpreted: Cain was neither the villain nor someone to pity; rather he was a man of courage and character." (Galbreath 176).

Though it requires time for Sinclair to realize that there are other interpretations of religion, he gradually begins to question the traditional interpretations. In grammar school, Sinclair is shown questioning all interpretation under the encouragement of Max when Sinclair says, "I could not and would not abandon Abel and glorify Cain now that I myself had once more become an Abel." (*Demian* 44) After deep thought and incubation, the traditional interpretations of religion are rejected. Following his confirmation ceremonies in grammar school he truly believes in Max's interpretation. Religion is modified when Sinclair discovers

Abraxas, a god that was both good and evil. Sinclair's conclusion is that the world as a whole consists of both the good and evil, and religion must to accept both.

In *Siddhartha*, the aspects of Buddhist religion are laced throughout the novel. The protagonist is obsessed with achieving the state of Nirvana. His first experience with the ascetics is in the hopes of achieving this state but he eventually questions whether he will ever reach it. Siddhartha says to his friend, Govinda, "He is sixty years old and has not attained Nirvana. He will be seventy and eighty years old, and you and I, we shall grow as old as he, and do exercises and fast and meditate. But we will not attain Nirvana, neither he nor we." (*Siddhartha* 18) Siddhartha's rejection of the methods of reaching self-discovery, is shown when he explains his belief to Gotama, the Illustrious One. "You have learned nothing through teachings, and so I think, O Illustrious One, that nobody finds salvation through teachings. That is why I am going on my way - not to seek another and better doctrine, for I know there is none, but to leave all doctrines and all teachers and to reach the goal [Nirvana] alone - or die." (*Siddhartha* 34). This also shows his modification of the Buddhist religion, his belief that Nirvana can only be achieved by one's own desire and actions, not through teachings. The questioning of fundamental beliefs and the development of such a situation shows the maturation of a character who is on the road to finding himself. These developments in personal beliefs are one of the obvious results of a quest of self-discovery.

The common theme of self-realization in *Demian* and *Siddhartha* is explored by providing firsthand experience for the protagonist. In each case, the protagonist is immersed in two different worlds, guided along by an all-knowing figure, and given the opportunity to re-evaluate religion. The most important result of the exploration of the two worlds is the realization that a combination of both worlds is necessary, finding a place in society. Guidance is provided by the all-knowing figure, accelerating the attainment of self-discovery. Religion is examined to allow the protagonist to develop his own personal philosophy. Hermann Hesse follows the philosophy of firsthand experience by employing these three elements. In each novel the protagonist reaches his destination of self-realization through similar paths. Though the road to self-realization is a long and painful journey that must be experienced.

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**Explication of the Game Theory in
*Silence! The Court is in Session***

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Abstract

A game is a play between two persons, between two players, two communities or between two countries based on a certain formulated approach. A game obviously ends in triumph or loss for one player and the other. But at times a group emerges as a single player to wage a war against an individual to accomplish certain vested interest. In the play *Silence! The Court is in Session* by Vijay Tendulkar the male society plays a deliberate game to entrap the heroine of the play Leela Benare in its own web through a subtle scheme. Mrs. Leela Benare a self-made and free girl suffers under various male characters in the play. But in the mock trial the male characters through a radiantly and deceitfully crafted strategy made the sinner the sinned. The various games played at diverse level in the drama offers us a chance to read the text from Game theory outlook.

Keywords: *Silence! The Court is in Session*, Game, De-construction, Unconsciousness, Jealousy, Existentialism

Vijay Dhondopant Tendulkar, a most important contemporary Indian Experimental and satirical playwright, a political journalist and a social critic has been in the forerunner of the Indian Theatre for nearly five decades and most of his plays contain a dormant analysis of modern male dominated Indian society and the middle-class pretense. He took a disinterested look and uncovered the mistreatment of woman both sexually and physically in male centered world. He successfully ventures into unveiling the social turpitude and the holocaust in which the interests of the fairer sex are almost strangled. In a hectic decade of avant-gardism (1960s), when the impact of the 'absurd' was heavy on the theatrical scenario of India, Tendulkar's *Silence! The Court is in Session* brought in need strategies of postmodernism. Yet, the play retains most of the deceptive features of proscenium realism shunning the temptations of existentialism. The

planned paper aims to deal with Silence! The court is in Session, one of his theatrically most successful plays from a new perspective. The play within a play structure provides us scope to analyze and anatomize the play from the recently developed theory –the game theory.

In the play the male subjugated society or patriarchal society used the plan of game as a potential instrument to entrap Leela Benare in the web created by the different male players who played as a group to defeat the lonely and single player Leela Benare who is as depicted in the play lives on her own term in a world designed and crafted by her, “My life is my own-I haven’t sold it to anyone for a job! My will is my own. My wishes are my own.” The game that emerges is an enchanting and enthralling one in which two groups of players are concerned in a rational battle. The different male members are failures in their respective occupation and field. They came jointly as a group to play an irrational game in an apparently rational way to outwit the disagreement who is a solo player in the complicated and subtle game of dishonoring and engaging a free bird.

Over the years there has been a development of myriad theories and many are evolving that have enlightened and brought in new ways of reading a picky literary work. Game theory is one of such theoretical tools which has handed over to the critics and theoreticians a fresh and new tool to read a particular text, appliance of game theory to the humanities have grown-up over the years in such disciplines as history, philosophy, faith and linguistics. Moral issues in business and law have also been examined using game-theoretic models. It is fiction that has confirmed to be the most fertile for humanistic application of game theory, novels, short stories, plays, opera librettos, a narrative poem – all have been subject to game theoretic exegesis, as have stories in the Hebrew bible. Game theory may also provide a thrifty frame work and an important set of tools for the literary analyst. Although there are no scrupulous tests to determine what the ‘right’ understanding of a work of fiction is, some understanding is more reasonable than others. Game theory has proved useful in explicating the tactical options of characters by making tighter the connection amid motives and events in plot construction.

Tendulkar’s play Silence! The Court is in Session assumes an important part under the above-mentioned quote where the different members of the group played a planned game with regulations and conventions formulated and devised by the members and any objection by Mrs. Benare to those self-crafted rules is immediately overridden with the banging of the gavel. She is restricted by unspoken rules and systems. This is where the game starts. Tendulkar deliberately drew our attention to the nature of the game as Peter Hutchinson, in his book Games Authors Play, states “Another characteristic of literary play is its self-conscious nature: in order to function as a game, the play must draw attention to itself”. The of the playwright is to channelize the reader/spectators’ concentration to a realism which always remain dormant in our

objective world. This objective of Tendulkar is self-evident by the fact that he states the word 'game' as many as 18 times or so in the play.

Jacques Derrida in his article Structure, Sign and Play in the Discourse of the Human Sciences avers that the game disrupts or breaks down the present structure and signifiers. Derrida attacks the concept of the centre which allows for a certain structure or organization. He insists that we must break with the structure's points of reference in order to obtain or enter into the game. In other words, disrupt the centre. He defines centre or structure as a 'point of presence', a fixed origin that is governed by a set rules, 'the function of the centre' was not only to orient, balance and organize the structure but above all to make sure that the organizing principle of the structure would limit any deviations or prohibit anything outside the centre or we might call free play of the structure. Generally 'drama' means action. As Aristotle puts it drama is an 'imitation of action'. But in *Silence! The Court is in Session*, we understand that the play is not an imitation of action, rather it is a game of word play, and the whole play is verbal rather than a spectacle of action.

The de-constructionist reading of a play teaches us to read between the lines and excavate the unconscious of a text. If we read this text from this perspective, then we can unconditionally state that the insensible of the text discloses the social structure and stereotyping of woman. Though the whole play turns around Benare and the game, but the insensible of the text highlights the dichotomy between male/female, freedom/bound, tradition / modernity, progressive / regressive, professionalism / amateurism, motherhood / womanhood, law/human spirit and justice/injustice. And it is obvious from the way the whole game is played that the later part of the dichotomy is marginalized, disparaged and sub-ordinated to the first part. The left is on the centre while the right is on the periphery.

Shanta the play and its structure revolve wholly round the idea of a game and include the essential element of turnaround. Benare, who is on the unpleasant in the commencement, finds herself trapped at the close of the play. The claustrophobic environment within the hall gives a kind of setting. The setting helps to transport us into the second level or the unaware of the text which is the real one. When the charges which were based partly on conjecture and somewhat on gossip were brought against her, Benare looks astonished. All are soundless for the moment. The environment is tremendously boring. Unexpectedly the ambience is changed. From joyful and candid environment, it shifted into a serious and crucial environment.

In the act I, we find that in the sub-conscious mind of the players, there was already the seed of playing a game was already sown;

Sukhatme: ...Shall I tell you what's going through your mind right now? This hall, you are thinking, is ideal for Intimate Theatre-in other words, for those plays of yours for a tiny audience. Rawte's sickness and to teach Samant the proceeding of court and their willingness to kill the time before the actual performance give them their golden opportunity to play the game and thereby trap Benare and have some fun which is an intrinsic part of game. Mrs. Kashikar who had repressed hatred and jealousy for Benare, since Mrs. Kashikar is not as much educated and free like Benare and does not have financial independence and above all she is infertile, unable to produce children unlike Benare and she continually lives under the dominance of Mr. Kashikar.

Mrs. Kashikar: ...That's what happens these days when you get everything without marrying. They just want comfort. They couldn't care about responsibility... It's the sly new fashion of women earning that makes everything go wrong.

Mrs. Kashikar: ...Should there be no limit to how freely a woman can behave with a man? An unmarried woman?

And it was Mrs. Kashikar who first proposed for a rehearsal and suggested that there must be a change in the accused. Even during their discussion as to who should be the accused, a latent and hidden game being played.

Karnik: ... [Aside to Ponshe, who has reached him] Do you know something Ponshe?

Ponshe: What?

Karnik: [Indicating inner room] about her? About Miss Benare. Rokde told me.

Kashikar: Whispers some plan to them, gesticulating every now and then, he points to the room where Benare is.

Finally, Miss Leela Benare was charged with the crime of infanticide under section No.302 of the Indian Penal Code. Later in the play Kashikar confessed that he deliberately picked the charge labeled against Benare Kashikar: The question of infanticide is one of great social significance. That's why I deliberately picked it.

To conclude, the reader or spectator is not fixed on a particular meaning; rather the game of the play provides the reader/spectator to decipher the totalizing subject or thought within the play. The organization of the play and the open conclusion nature of the text present us an chance to do away with the centre. The reader has the chance to liberally participate in the text and cheer the diversity of the literary game, meaning, and the connotations also hands over to us a tool to undermine the overt and understood actuality and go deep into the sub-conscious strata

of the text. In conclusion the game breaks with regularity and causes revolution and entropy in the textual space. The play offers us a scope for a sensible application of Game theory.

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Developing Communicative Language Teaching: A Remedial Approach

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Abstract

This paper seeks the possibilities of applying the communicative Language teaching – a remedial approach for slow learners. Teaching is more than just imparting knowledge to students. Teaching is also about effective communication and without the capacity to effectively communicate the students from different background cannot perform well at various fronts of social life. Call Centre's, Shopping malls, trade fairs etc... all need young personnel, at least fluent in English. Student need to speak well in their personal lives, future workplaces, social interactions, and political endeavors. They will have meeting to attend, presentations to make, discussions and arguments to participate in, and groups to work with. Remedial approach is all about identifying slow learners and gives them necessary guidance to help them overcome problems. The paper concludes with suggestive remarks about communicative Language Teaching- Remedial approach and also provides a solution for the teachers, which will help slow learners to have a better grasp in communicative Skills

A Remedial Approach

Communicative language teaching or the communicative approach is an approach to language teaching that emphasizes interaction as both the means and the ultimate goal of study. Communicative Language Teaching is to be found in the changes in the British language teaching tradition dating from the late 1960s. Until then, Situational Language represented the major British approach to teaching English as a foreign language. In Situational Language Teaching, language was taught by practicing basic structures in meaningful situation based activities. British applied linguists emphasized another fundamental dimension of language that was inadequately addressed in current approaches to language teaching at that time the functional and communicative potential of language. They saw the need to focus in language teaching on communicative proficiency rather than on mere mastery of structures.

Another impetus for different approaches to foreign language teaching came from changing educational realities in Europe. In 1971 a group of experts began to investigate the possibility of developing language courses on a unit-credit system, a system in which learning tasks are broken down into portions or units, each of which corresponds to a component of a learner's needs and is systematically related to all the other portions.

The work of the Council of Europe; the writings of Wilkins, Widdowson, Candlin, Christopher Bruit, Keith Johnson, and other British applied linguists on the theoretical basis for a communicative or functional approach to language teaching; the rapid application of these ideas by textbook writers; and the equally rapid acceptance of these new principles by British language teaching specialists, curriculum development centers, and even governments gave prominence nationally and internationally to what came to be referred to as the Communicative Approach, or simply Communicative Language Teaching.

Howatt distinguishes between a "strong" and a "weak" version of Communicative Language Teaching: There is, in a sense, a 'strong' version of the communicative approach and a 'weak' version. The weak version which has become more or less standard practice in the last ten years, stresses the importance of providing learners with opportunities to use their English for communicative purposes and, characteristically, attempts to integrate such activities into a wider program of language teaching, 'strong' version of communicative teaching, on the other hand, advances the claim that language is acquired through communication, so that it is not merely a question of activating an existing but inert knowledge of the language, but of stimulating the development of the language system itself. If the former could be described as 'learning to use' English, the latter entails 'using English to learn it.'

The communicative approach in language teaching starts from a theory of language as communication. The goal of language teaching is to develop what Hymes (1972) referred to as "communicative competence." Hymes coined this term in order to contrast a communicative view of language and Chomsky's theory of competence. Chomsky held that linguistic theory is concerned primarily with an ideal speaker-listener in a completely homogeneous speech community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitation, distractions, shifts of attention and interest, and errors in applying his knowledge of the language in actual performance.

Learning a second language was similarly viewed by proponents of Communicative Language Teaching as acquiring the linguistic means to perform different kinds of functions. At the level of language theory, Communicative Language Teaching has a rich, if somewhat eclectic, theoretical base. Some of the characteristics of this communicative view of language follow. Language is a system for the expression of meaning. The primary function of language is for interaction and communication. The structure of language reflects its functional and

communicative uses. The primary units of language are not merely its grammatical and structural features, but categories of functional and communicative meaning as exemplified in discourse.

One such element might be described as the communication principle: Activities that involve real communication promote learning. A second element is the task principle: Activities in which language is used for carrying out meaningful tasks promote learning. A third element is the meaningfulness principle: Language that is meaningful to the learner supports the learning process. Learning activities are consequently selected according to how well they engage the learner in meaningful and authentic language use. These principles, we suggest, can be inferred from CLT practices.

The range of exercise types and activities compatible with a communicative approach is unlimited, provided that such exercises enable learners to attain the communicative objectives of the curriculum, engage learners in communication, and require the use of such communicative processes as information sharing, negotiation of meaning, and interaction. Classroom activities are often designed to focus on completing tasks that are mediated through language or involve negotiation of information and information sharing.

The emphasis in Communicative Language Teaching on the processes of communication, rather than mastery of language. Several roles are assumed for teachers in Communicative Language Teaching, the importance of particular roles being determined by the view of CLT adopted.

The teacher has two main roles: the first role is to facilitate the communication process between all participants in the classroom, and between these participants and the various activities and texts. The second role is to act as an independent participant within the learning-teaching group. The latter role is closely related to the objectives of the first role and arises from it. These roles imply a set of secondary roles for the teacher; first, as an organizer of resources and as a resource himself, second as a guide within the classroom procedures and activities. A third role for the teacher is that of researcher and learner, with much to contribute in terms of appropriate knowledge and abilities, actual and observed experience of the nature of learning and organizational capacities.

The CLT teacher assumes a responsibility for determining and responding to learner language needs. This may be done informally and personally through one-to-one sessions with students, in which the teacher talks through such issues as the student's perception of his or her learning style, learning assets, and learning goals.

Another role assumed by several CLT approaches is that of counselor, similar to the way this role is defined in Community Language Learning. In this role, the teacher-counselor is expected to exemplify an effective communicator seeking to maximize the meshing of speaker intention and hearer interpretation, through the use of paraphrase, confirmation, and feedback.

The focus on fluency and comprehensibility in Communicative Language Teaching may cause anxiety among teachers accustomed to seeing error suppression and correction as the major instructional responsibility, and who see their primary function as preparing learners to take standardized or other kinds of tests. A continuing teacher concern has been the possible deleterious effect in pair or group work of imperfect modeling and student error. Although this issue is far from resolved, it is interesting to note that recent research findings suggest that "data contradicts the notion that other learners are not good conversational partners because they can't provide accurate input when it is solicited" (Porter 1983).

A wide variety of materials have been used to support communicative approaches to language teaching. Unlike some contemporary methodologies, such as Community Language Learning, practitioners of Communicative Language Teaching view materials as a way of influencing the quality of classroom interaction and language use. Materials thus have the primary role of promoting communicative language use. We will consider three kinds of materials currently used in CLT and label these text-based, task-based, and realia.

Morrow and Johnson's *Communicate* (1979), for example, has none of the usual dialogues, drills, or sentence patterns and uses visual cues, taped cues, pictures, and sentence fragments to initiate conversation. A variety of games, role plays, simulations, and task-based communication activities have been prepared to support Communicative Language Teaching classes. These typically are in the form of one-of-a-kind items: exercise handbooks, cue cards, activity cards, pair-communication practice materials, and student-interaction practice booklets. In pair-communication materials, there are typically two sets of material for a pair of students, each set containing different kinds of information. Many proponents of Communicative Language Teaching have advocated the use of "authentic," "from-life" materials in the classroom. These might include language-based realia, such as signs, magazines, advertisements, and newspapers, or graphic and visual sources around which communicative activities can be built, such as maps, pictures, symbols, graphs, and charts. Different kinds of objects can be used to support communicative exercises, such as a plastic model to assemble from directions.

Communicative Language Teaching is best considered an approach rather than a method. Thus although a reasonable degree of theoretical consistency can be discerned at the levels of language and learning theory, at the levels of design and procedure there is much greater room for individual interpretation and variation than most methods permit. It could be

that one version among the various proposals for syllabus models, exercise types, and classroom activities may gain wider approval in the future, giving Communicative Language Teaching a status similar to other teaching methods. On the other hand, divergent interpretations might lead to homogeneous subgroups.

Communicative Language Teaching appeared at a time when British language teaching was ready for a paradigm shift. Situational Language Teaching was no longer felt to reflect a methodology appropriate for the seventies and beyond. CLT appealed to those who sought a more humanistic approach to teaching, one in which the interactive processes of communication received priority. The rapid adoption and implementation of the communicative approach also resulted from the fact that it quickly assumed the status of orthodoxy in British language teaching circles, receiving the sanction and support of leading British applied linguists, language specialists, publishers, as well as institutions, such as the British Council.

The adoption of a communicative approach raises important issues for teacher training, materials development, and testing and evaluation. Questions that have been raised include whether a communicative approach can be applied at all levels in a language program, whether it is equally suited to ESL and EFL situations, whether it requires existing grammar-based syllabuses to be abandoned or merely revised, how such an approach can be evaluated, how suitable it is for non-native teachers, and how it can be adopted in situations where students must continue to take grammar-based tests. These kinds of questions will doubtless require attention if the communicative movement in language teaching continues to gain momentum in the future.

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**A Study of Political Space in Nayantara Sahgal's
*Storm In Chandigarh***

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Abstract

Space has become an agenda very much, and Michael Foucault is much cited these days. There is an empirical shift from the temporal to the spatial. The Spatial turn has elevated the place of action, the character's approach, intimacy and a sense of the space in the narrative equally important, interpretative and communicative to the readers, for which the writer strives throughout the text. *The Oxford Dictionary of Critical Theory* defines space as "The container of everyday life and an active agent in it". Space is not something that has suddenly come into existence in literary theories but it exists from the days of Aristotle as *Topos* and *Chora*. If space is defined as a realm without meaning then place has human invested meaning. Many of the literary resources like social, political, economic issues are the off-shoots of the spatial phenomenon. The issues of nationalism, colonialism, post colonialism, gender, urbanism, eco-criticism etc. are the result of either dislocation or disturbed stabilisation of the inhabitants. According to Henry Lefebvre any search for space in literary text will find everywhere, and in every guise - enclosed, described, projected, dreamt of, speculated at etc. Of the forces conditioning space politics and power are the greatest. This paper aims at identifying a promising avenue of enquiry that seeks to explore the connections between space and politics with reference to Nayantara Sahgal's *Storm in Chandigarh*

Keywords: Nayantara Sahgal, *Storm in Chandigarh*, Space, Political Space.

Space is not a mere geographic location, but an active agent that designs the social relations and in turn the society conditions space. Space shape events and we learn from history that space itself is a product of political activity. When space is inhibited it transcends from being a mere objective geometric latitude positioning to a subjective, emotional and meaningful sphere to the inhabited. The Spatial turn has elevated the place of action, the character's approach, intimacy and a sense of the space in the narrative equally important, interpretative and communicative to the readers, for which the writer strives throughout the text. *The Oxford Dictionary of Critical Theory* defines Space as "the container of everyday life and an active agent in it..." Many of the social, political and economic issues that have become increasingly central in the literary studies have spatial dimension including- nationalism, colonialism, gender, sexuality, urbanism, eco poetics etc.

lights For instance the geographic location 33°52'18.627"N and 74°53'57.7536"E mean nothing but when it is named Pulwama, it means a lot to the Indians today. The name reminds of terror and threat to the entire nation. Thus an event endows meaning and shapes space. Thus spatial approach is the new dimension of unlocking the writer's perceived meaning of the text. Nayantara Sahgal is one of the earlier writers who put India in the literary world map. Her genealogy gifted her with the opportunity to move with the great Indian leaders and witness the historical freedom movement, riots, hartals and the whole independent period closely which form the stuff of her narratives. Thus her narratives are highly charged with spatial meaning. It's time to move Sahgal from the worn-out foci of feminist, historical, and political angles and study under the spatial.

Of the forces conditioning space politics and power are the greatest. Politics is thoroughly spatial and space is thoroughly political. It makes a Utopia or Distopia of it. Space is more a product of political conflict and competing political discussion. Borders are the sites where the inextricable links between space and politics crystallise more clearly bringing their intrications sharply into focus. Almost all the issues are about who is the 'insider' and the 'outsider'. Thus the study of political space is the study of a concept through which we analyse the world in order perhaps to highlight inadequacies, inequalities and deficiencies of democracy.

Nayantara Sahgal is one of the earliest writers who put India in the literary world map. She was opportune to move with the great builders of the nation, witness the freedom movement, riots and hartals. She witnessed the becoming of the nation and also the aftermath massacre called partition- a catastrophe of the millions, a division of the social fabric and an end of communally shared territory. Her third novel *Storm in Chandigarh* is about the repetition of the massacre just after twenty years of the nation's recovery from the trauma - Indo- Pak fracture. The novel is about the partition of Punjab as Punjab and Haryana on the linguistic and religious grounds.

Chandigarh the jewel crown of Punjab, a planned city designed by Le Caubeshire, to replace Lahore of Pakistan after partition becomes the centre of claim for both the newly formed states. Thus the novel is about the rescaling of the territory into two political autonomies. On the other hand the novel also finds Delhi the identity of the nation -conditioning the life of many and is shrunk into a mere alley of cocktail parties and receptions. Both the places are politically conditioned and in turn influence the life of many that inhibit them.

The political storm, the political battle between Gyan Singh the Chief Minister of Punjab and Harpal Singh the Chief Minister of Haryana is to shape the space and in turn shape the lives of Vishal Dubey, a capable I.C.S. officer chosen to be sent to Chandigarh because of his powers of persuasion so that he may enable the Government to take one step ahead- hold on and wait. The Home Minister feels that Dubey has the capacity to counsel patience. This geographical configuration is power operated and it is to dislocate and disturb the stabilisation of the characters.

Chandigarh - newly built - has nothing to share and people have come there with something new they have to offer it. In all these years there had been no open conflict between state governments though there had been disagreements, now they have the will and the organisation to

risk an open threat. Gyan Singh the labour party leader operates the trauma. Both the states claim the central power of Chandigarh. The opening lines of the novel captures the frequency of the political power that operates the spatial structure of the nation and the state – “*violence lies close to the surface of Punjab. Violence has become a part of their routine*”. (p.1). This power propelled climate of the state soon to become the climate of the entire nation – “*violence lies close to the surface of everywhere*” – the dystopian ,ugly temperament of the country.

The map of India was becoming a welter of separate, sensitive identities resurrected after the independence due to the political rivalries which cease to even bargain. Gyan Singh threatens to show his strength by launching a crippling strike which is just a showdown , not a mass movement that ends in the attack of the Gandhian Harpal Singh. It a stance of how power in the wrong hand is manipulated for the personal cause. “*the labour legislation is making monstrous of labours and the congress party splitting*”- (p.18)

The strike reminds Vishal Dubey of his visit to the border district between Utter Pradesh and Punjab back in 1947 during the world’s greatest displacement called partition which was conditioned and structured by the political powers. This politically operated geographic configuration of a territory shattered the lives of millions. The political storm in Chandigarh is not a problem of two states but of two powers- that is to reshape the borders and the bonds and leave a mere bandage of fracture and pain. It is a state of the degenerated politics into a squabble. Harpal Singh recalls his escape from Jhelum during the partition and how a huge man took him to Delhi at the cost of everything that he had. Harpal Singh finds the very same man has joined the Congress, become a heartless thug murdering the poor huntsman for agitating to clear the area, later grown up to the status of the Chief Minister of Punjab – Gyan Singh. The murder of the huntsman for a piece of land had been haunting Harpal Singh and the memory has become the mode of his life. Similarly Dubey is haunted by the memory of the murder of the former Chief Minister of Punjab when he visits Kairon. These places are hand-cuffed with the memories of some trauma caused by the political activities. The events carve an identity scar, with which it is remembered and looked at. That space becomes inseparable from the conscience and the pain. Every space is conditioned by the social, political and economic structure and relation. Space as a container of events absorbs the referential force of the events.

On the other hand Delhi, the top drawer for the administrative service has become a lounge for cocktail parties, downgraded leisure and small talks. Dubey and Kachru from the same ilk, training and tradition upon whom is rested the onus of the transition are divided by nauseating hypocrisy. Delhi has become the dump house of the memories of Dubey’s married life with Leela which was a failure from where he wants to escape. In turn Chandigarh the jewel of the crown for the political powers and their battles to win it has made it a dungeon for Inder, Saroj, Jit and Mara, the ill-matched couple. Chandigarh becomes the object of the political battle and victim, a haunting reminder of the nation’s past and that can never be a whole. Dubey, himself being a pastiche of Gandhi, Nehru and Jinnah tries to patch the fissure. History is repeated- the political powers remap, rescale the territory as well as the lives. This repetition reminds that it may not be the last. It’s yet to be repeated by the powers yet to come and manipulate.

The study of Political space diagnoses the manipulation and the pulse of the manipulated which a work of art tries to voice to the world. This spatial dimension unlocks the role of place, the environment container where the action takes place as a prime force or the drive that invents and directs the entire action. This active space has been interpreted by Lefebvre that refigures the narrative. This impact of human habitation on geometric forms and the impact of form on the human habitation was charged by Bachelard in his *Poetics of Space* from home to the chest as the various forms of space, This new foci of approach is vibrant in scope and as newly triggered the approach is to be nourished with more research and new terminologies and add up to the hermeneutics of the interdisciplinary literary studies

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Badal Sircar's Third Theatre: A Theatre of Conscientization

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Abstract

Badal Sircar, the pioneer of an alternative people's theatre movement in India – The Third Theatre- attracted wide attention for its striking originality. According to Sircar, art must espouse a social cause and he believed that theatre is the best art to serve his social purpose of making people aware of their situations and their potentialities to bring about a social change.

The paper analyses Sircar's Third Theatre plays which is concerned with imparting social change by making people think and feel deeply about the injustices and inequities in the society. The direct personalised address to the audience and the inciting of the spectator to a moral decision leading to action are the important features of the Third Theatre – the theatre of Conscientization.

The paper concludes asserting that the audience of Sircar's theatre do not remain passive spectators but emerge as active participants and no spectator of Badal Sircar's theatre is left without being strongly influenced by the message of the plays. He instils courage and strength in man to confront their own problems and find possibilities for solution to live nobly and responsibly.

Keywords: Badal Sircar, *Third Theatre*, Theatre of Conscientization, Moral decision

Movies will make you famous;
Television will make you rich;
But Theatre will make you good.

-Terrance Man

Badal Sircar, the *avant garde* playwright, an actor and a director, through his Third Theatre gives life to the words of Terrance Man, an American actor, director, singer, songwriter and dancer. According to Sircar, art must espouse a social cause and he believed that theatre is the best art to serve his social purpose of making people aware of their situations and their potentialities to bring about a social change. He formulated Third Theatre to serve his purpose of creating awareness among people about their condition and that of their surroundings and ignite their minds towards positive progression.

Badal Sircar, the theatre activist had set his heart on the common good, not on personal achievement. His theatre and performances are aimed at raising the consciousness of people who are mired in condemned, quotidian life. The content, concern and art of Sircar eschew the traditional ideal vision of life and society, and also the playwright as a visionary: it is rather, practically and pragmatically doing something with an urge of immediacy that should bring about change in people and society. His theatre was founded not on the vision of an ideal life, but on the ways of moving towards a better life. The Third Theatre was not only for the people, it was also by the people. Sircar did many performances in the remote villages of India and held workshops to prepare the people to do theatre themselves. Instead of entertaining people in the city's theatre hall, Sircar took the theatre to the villages and small localities for people's meaningful involvement in the theatre, both as audience and participants. This gives credence to Sircar's street theatre as a socio-political movement.

Badal Sircar renounced everything to serve the masses – his career as an engineer and town planner, the bourgeois patronage of art, the professional glory of the proscenium and the achievements of a conformist. His theatrical acumen, his work, his passion to liberate art from narrow confines, his sense of responsibility for the destitute bear testimony to the fact that he is not an ordinary playwright but a society man who had dedicated his life and works for the cause of the masses.

Badal Sircar's interest in theatre was not confined to writing plays. An actor and director, he formed his group Satabdi and produced a few of his comedies. A gradual disenchantment with the proscenium theatre in general and Bengali theatre in particular added to his growing conviction that if theatre were to serve its social purpose it had to break down the barriers erected by the conventions of Proscenium theatre. It led him to devise, write and produce plays for Angan Mancha, an arena theatre, theatre-in-the-round and environmental theatre. During his trip to Poland in 1969, Sircar first came into contact with Grotowski's —Poor Theatre, which influenced greatly in formulating his Third Theatre. Furthermore, during his trip to the U.S.A. in 1972, Sircar's concept of theatre was particularly influenced by Richard Schechner's 'Environmental Theatre' and Julian Beck's 'Living Theatre'. An amalgamated knowledge of all these resulted in the creation of the Theatre of Conscientization.

According to Badal Sircar, one of the important characteristic features of the socio-economic conditions of India is an unfortunate dichotomy between the urban and rural life. He felt that theatre is one of the fields where this dichotomy manifests most. Hence, he wished to create a link between the two through Third Theatre which synthesizes the two. Third Theatre, thus, is an outcome of transcending the confines of the urban commercial theatre and the indigenous folk theatre.

Badal Sircar had worked in tribal and rural areas among the poor and the down-trodden and had come to know at first hand the exploitation and oppression they suffer. Hence, he set about working with the people in their places to produce and write plays which brought out their struggles and perceptions and enhanced their social consciousness. To enhance his purpose, Badal Sircar

brought forward the Third Theatre by utilising the funds granted for his theatre project through Jawaharlal Nehru Fellowship during the period (1971-73).

Sircar wishes to communicate through his Third Theatre the clear-cut facts and concrete truths about what is happening in the villages at the grassroots level, the nature of exploitation, both industrial and agricultural and the urban stranglehold on the rural economy. The ultimate aim of his theatre is to make people aware of themselves and their surroundings. His credo is simple: From everybody according to his ability to everybody according to their needs. After formulating the concept of Third theatre, the theatre man produced several plays and the first being *Spartacus*.

Sircar's group Satabdi performed the play *Spartacus* at Surendranath Park in the year 1972 for the first time. It was a great success that the audience were spellbound throughout the performance and accepted the Third Theatre. The desired outcome proved to Sircar that a serious and regular theatre audience was developing at Surendranath Park. The performers found a new kind of involvement. The success showed Sircar that the Third Theatre which was liberated from the traditional form was much feasible and it is an alternative to the melodramatic, over-simplified, and sentimental Jatra.

Sircar and his team produced Third Theatre plays such as *Michhil (Procession)*, *Rupkathar Kelenkari (Scandal in Fairyland)*, *Bhoma*, *Sukhathya Bharater Itihas (Indian History Made Easy)*, *Hattamalar Operey (Beyond the Land of Hattamala)*, and *Basi Khabar (Stale News)*.

The play *Procession* is about the search for a 'real home' – a new society where man can live peacefully free from poverty, ignorance, inequality, ill treatment and exploitation. Sircar projects the socio-cultural reality of Post-colonial India by presenting a series of multifarious processions that rocked the society. The term 'Procession' is symbolic of revolt against the injustices and evil forces. This has been the eternal struggle of man for generations together. The theme of the play is realised through a relentless flow of events, most skilfully concretized in the choreographic movement of the scene. The characters in the play are constantly on the move – walking, running and jogging. The spectators are made to sit on benches with their backs facing each other, thus creating a bewildering environment with the bodies, back, faces and profile of the spectators. As the actors move between the rows of spectators, they feel as though a procession has started winding its way around the streets of Calcutta. The powerful motif of the procession is used throughout the play as a symbol of a community journey, a quest. The false processions that lead nowhere are contrasted with the search for the true procession. At the end a 'real procession' consisting of the proletariat enters to show a 'real way' to 'real home'. The performers call upon the audience to join them as part of the theatre activity. The audience joining hands with the actors is indicative of their ignition to action.

The play *Bhoma* is a dramatization of the life of the oppressed peasant in Indian rural society through a series of scenes in which he is socially and economically exploited. Sircar, a committed playwright, does not simply present the gravity of a problem, but offers a solution by employing powerful symbols and images. Bhoma, as an archetype of the neglected, oppressed, exploited, subaltern peasant class unable to endure anymore sufferings, takes up his 'rusty axe', grinds and

sharpens it to cut the poisonous trees that grow around him. Similarly, the contemporary man shall set to action against social evils and overcome his anguish. Sircar ignites the spirits of the common masses to rise up like Bhoma and put an end to the inhumaneness – the exploitations of man by man. He induces the audience to jump into actions against exploitation.

The play *Stale News* deals with the theme of revolt. The historical condition of Santhal Rebellion resonates in contemporary experience. Badal Sircar aims at creating awareness among the audience about the pathetic conditions of the poor and also stresses the need for social reform. Badal Sircar, through the play, makes the performers and the audience realise their social responsibility. It is this purpose that animates, shapes and guides his art.

Theatre, for Badal Sircar, is the field-work that must strategically be used to bring about the desired result. The objective is to raise the awareness about the inept and corrupt system and inculcate a desire for change among one and all. Consequently, an important aim of Badal Sircar's comedies is an almost missionary dedication to the cause of social change and his use of theatre to highlight the ideal by exposing the gap between the ideal and the real. His play *Pare Konodin (Some Day, Later)* is a complex interweaving of the realistic and the fantastical modes. Time is broken up, so that the present, as seen in the play, is already past time to some of the characters. The play highlights that human beings, with their ordinary concerns – property, career, marriage – are merely puppets in the inexorable cycle of historical process. The human condition, thus, is absurd and can only arouse compassion. On the other hand, it can also arouse laughter. Here laughter becomes a means by which men can face the realities of their existence.

The play *Kobi Kahini* is a suave comedy on a contemporary theme – an election campaign. The play makes use of one of the most conventional devices of comedy – the mistaken identity theme. Sircar directs his witty barbs at personal foibles as well as social aberrations. The play succeeds eminently in its aim of holding up a mirror to society. *Hattamalar Operey (Beyond the Land of Hattamala)*, a take-off from a novel *Hattamalar Deshey* written by Premendra Mitra is a rollicking comedy about two run-away thieves. The play, though a light veined comedy, conveys a great message. Work provides man with his needs and since all share in this endeavour, the results must also be shared by all.

Roopkathar Kelenkari (Scandal in Fairyland) is in fairy tale framework, of the brave prince who saves the country from the ravages of the wicked ogre. In this play, Sircar builds up a modern-day parable of the manner in which the press plays upon the human tendency to lap up everything that is sensational and hints at a scandal. These comical plays clearly point out the fact that there is the possibility of kindness, generosity, honesty and friendship though greed, corruption, cruelty and callousness prevail in human temperament.

Badal Sircar, a man of great compassion, questions the meaning of human community when humanity helplessly suffers. So, he takes his most potential and influential tool, the Third theatre to places where people gather together for their genuine involvement in the issues of life. He wished his theatre to be representative of people's desires and experiences and to be with them and among them.

He strives to awaken the people to demolish the colonial culture to avoid the dangers of new colonialism. The audience of his theatre do not remain passive spectators but emerge as active participants and no spectator of Badal Sircar's theatre is left without being strongly influenced by the message of the plays. He instils courage and strength in man to confront their own problems and find possibilities for solution to live nobly and responsibly.

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Economic Exploitation in Manjula Padmanabhan's *Harvest*

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Abstract

This essay offers a reading of Indian writer Manjula Padmanabhan's dystopian play *Harvest*. The trade in human organs and the commoditization of the third world body that such a trade is predicated upon. Padmanabhan's play, an unemployed Indian man sells the rights to his body parts to a buyer in the United States, pointedly critiques the commoditization of the healthy third-world body. Wealthy ailing patients in the first world are increasingly turning to healthy if the economical poverty stricken populations of the third world in order to procure 'spare' body parts. It is tempting at first glance to read this illicit global economy as yet another example of the exploitation of the third world bodies that global capitalism gives rise to. Unlike the commodity exported from an exploitative third world sweatshop, the organ is not produced by the third world body but extracted from it. Typical located in the third world such production sites displace human labour to remote geographical locations allowing for industrial production to become increasingly less visible in the first world. The first world on the other hand sees a proliferation of service economies.

Keywords: Manjula Padmanabhan, *Harvest*, economic, exploitation. healthy, poverty, body, organs.

Though Padmanabhan has used a futuristic space to depict the deprivations faced by the poor city dwellers in the twenty-fifth century, the idea for *Harvest* was the outcome of a visit to her sister in Chennai. She was confronted with the brutal reality of the trade in human organs on a morning walk around the town. Poverty is one of the major issues in the third world. Many socio economic studies on Indian cities are available but they are not directly poverty related studies. Major causes of urban poverty turn out to be unemployment, underemployment in a number of low productivity occupations, employment and low wages. In cities the majority among the poor population are the migrant workers. *Harvest* presents the dreadful consequences of poverty such as over population, organ selling, prison like incarceration, partiality of parents towards bread earners, artificial insemination, and the exploitation of women. This act of organ

selling also brings to the fore the ethical question of use and abuse of human body of both male and female persons. Rather than justifying the point of organ selling, Padmanabhan depicts it as one of the bitter realities of the modern third world.

At the superficial level the play is about Om Prakash who loses his job while living in a one bedroom apartment with his family. He decides to sell unspecified organs through a company called InterPlanta Service to a rich person, Ginni in the United States. He becomes rich quick. InterPlanta and the recipient are obsessed with, maintaining Om's health and therefore control the lives of Om, his mother Ma, and wife Jaya in their one room apartment. The recipient, Ginni, periodically looks in on them via a videophone and treats them condescendingly. First Om's volunteers to meet Ginni, has been projected as enticing white woman. The underlying theme of the play carries deep meaning and constitutes the substance of the play. It is a parable of contemporary social scenario of the third world countries and specifically of India as the organ trading is prevalent due to increasing demand for donated organs, high economic profitability and uncontrolled trafficking.

The play opens with the presence of Jaya and her mother-in-law, Ma on stage who is impatiently waiting for Om's return from his job interview. Both are restless, Ma fervently hopes that Om will get employment. Jaya knowing what the job entails hopes that he would not. But Om returns to announce that he has indeed been selected for the 'job' at InterPlanta Service. After passing a fascinating process of medical tests at InterPlanta Services, he has been decreed as an eligible, healthy candidate for selling rights of his entire body to an anonymous buyer in the United States. His confused feelings about signing such a contract allow Padmanabhan to portray the complex mix of hope and despair that has motivated his actions. At first, in ecstasy after getting a job he says,

OM: "We'll have more money than you and I have names for!" he says to Ma, proudly. "Who'd believe there's so much money in the world?" (11)

When his wife expresses her reservations about what he has done, he becomes defensive:

OM: You think I did it lightly. But [...] we'll be rich! Very rich!
Insanely rich! But you'd rather live in this one small room, I suppose!
Think it's such a fine thing- living day in, day out, like monkeys in a hot-case-lulled to sleep by out neighbors' rhythmic farting! [...]
And starving. (23)

Om's final reaction makes clear; his judgment has been severely impaired by the lure of unlimited wealth. When the reality of what he has done hits him, he is terrified "How could I have done this to myself? What sort of fool am I?" (58)

Om is panicking because they are late for lunch. Ironically their lunch consists of the multi-colored nutritional pellets provided to them by InterPlanta Servies. The constant surveillance of Om and his family would help Om to stay healthy. In other words, his good health would ensure that the extraction of the healthiest organs. Ma has become completely addicted to the new life of luxury. She spends most of her time compulsively watching television. When the Gray Guards really come they take Jeetu mistaking him to be Om. Even as the transplant turns out to be a successful Jeetu realize that he has lost the ability to see the real world as his eyes have been gauged out but the programming done in his brain still makes it possible for him to see the beaming video image of Ginni.

Here Jeetu serves a doppelganger for Om by substituting him. Later at the end of the play we see that Jeetu also serves as a doppelganger for Ginni as his whole body is transplanted to keep Ginni alive. While Jeetu happily goes with the InterPlanta Guards, Om tries to convince them that he is real donor. While both the male characters Om and Jeetu in a situation where their maleness is compromised due to their poverty, in a patriarchal society a woman is no more than a 'body' for gratification. Similarly in the play the binaries of male and female shift to third world and the first world where the third world citizens play the role of female shoes main identity is restricted to their body. Om sells his body, Jeetu world as a male prostitutes so both of them are projecting the role change and are projected as female substitutes. The demeaning of the poor citizens does not end are projected as female substitutes. The demeaning of the poor citizens does not end.

Making money. This is the promise that the occult economy of organ trade extends to its objects, sell your organ and you will make more money than you will ever earn through years of toil and labour. The promise of millennial capitalism works because it allows the third world individual to see her body as that which contains a natural 'spare' part, a naturally occurring surplus that is not the product of labour yet is still in high demand. The third-world individual is thus seduced into selling the organs that her body has a 'spare'.

An ideal agrarian economy is sustainable. The organ, once extracted is irreclaimable. While all the donors fall prey to Ginny's tactics, Padmanabhan uses Jaya, the only character in the play, is virulently opposed to Om's decision, to reclaim a human dignity of sorts, a dignity that allows Jaya to resist the lure of money and the seductive escapism of technology.

Harvest poses a potent critique of the first world's exploitation of third world bodies for the commodities of labour power and, as the recently emerged trade in organs shows health. Padmanabhan's notion of winning by losing seems a disturbingly apt way to define the third world individual's predicament lost your own body part to win the case.

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Postmodern Attributes in “The Rime of Ancient Mariner”

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Abstract

Post-modernism is a knowing modernism, a self-reflexive modernism, a modernism that does not agonise about itself. So postmodernism can be understood in relation to modernism. The Ancient Mariner by S.T. Coleridge is a literary ballad. The refrain of words, lines and sometimes stanza is a special feature of folk ballads. Coleridge makes use of refrain in a subtle way, for emphasis or for reminding us of the essence of a thing. He has frequently employed alliteration, assonance, various rhythms and supernatural elements. In this poem he has built in a large supernatural machinery to draw an effective and purposeful contrast between things natural and things human. Thus, we have in this poem a large variety of imagery which are simply and vividly drawn and the masterly use of imagery is discussed in detail in this paper.

Keywords: *The Rime of Ancient Mariner*, supernatural elements, musical arrangement, psychological aspects, modernity.

Post-modernism is the term used to suggest a reaction or response to modernism in the late twentieth century. So postmodernism can only be understood in relation to Modernism. At its core, Postmodernism rejects that which Modernism champions. While postmodernism seems very much like modernism in many ways, it differs from modernism in its attitude toward a lot of these trends. Modernism, for example, tends to present a fragmented view of human subjectivity and history, but presents that fragmentation as something tragic, something to be lamented and mourned as a loss. Postmodernism, in contrast, doesn't lament the idea of fragmentation, provisionality, or incoherence, but rather celebrates that. In literature, it is used to describe certain characteristics of post-World War II literature, for example, on fragmentation, paradox, questionable narrators, etc. and a reaction against Enlightenment ideas implicit in Modernist literature.

The Ancient Mariner by S.T. Coleridge is a literary ballad. Ballad is one of the earliest forms of literature. Following this age-old tradition Coleridge created a marvelous ballad poem. Here goes a discussion on what have made The Ancient Mariner a perfect ballad.

The refrain of words, lines and sometimes stanza is a special feature of folk ballads. Coleridge makes use of refrain in a subtle way. He makes use of refrain for emphasis or for reminding us of the essence of a thing. In the following lines refrain is clearly meant for emphasis. In the following lines repetition is clearly meant for emphasis:

Water, water everywhere
Nor any drop to drink. (17)

Coleridge has shown great skill in arranging the words of his verses in a melodious manner. For the sake of musical arrangement of words, he has frequently employed alliteration, assonance, and various rhythms. In the following passage he has employed the hissing sounds of “s” to convey the idea of movement in a musical manner.

Swiftly, swiftly flew the ship,
Yet she sailed softly too
Sweetly sweetly blew the breeze
On me alone it blew. (40)

Supernatural element is an essential element of ballads of all description. Coleridge in this poem has built in a large supernatural machinery to draw and effective and purposeful contrast between things natural and things human. The supernatural world or life has logic of its own and comes into action to impose the due punishment. It even controls, influences, and takes advantage of natural elements like the wind, the stars, the rain, the fog and the mist. The Ancient Mariner is also packed with mystery of an awful nature. The Mariner’s ship was becalmed. The ocean begins to rot. Then the ship begins to sail without a tide. The Mariner tells nothing of who he is and little of what he does. In the poem we find him as a helpless soul passing through strange experiences.

The poem is written in short ballad stanzas. Many of them are four-line stanzas. But some are also five-line, or six-line stanzas. The verses are iambic tetrameters followed by iambic trimeters. The rhythms are various. The stanza is the same that occurs in Thomas Percy’s ballads. But Coleridge’s stanza is more polished and finished than Percy’s.

The Ancient Mariner has touches of modernity. The psychological effect in which the poem abounds is something modern and original. In old ballads entire emphasis is laid upon external events. In Ancient Mariner the poet describes not only the external events but also what happens in the mind of the ancient Mariner. Thus we are told that The Ancient Mariner felt extremely fear stricken when the ghost-ship disappeared all of a sudden on the sea.

Fear at my heart at a cup
My life blood seemed to sip. (23)

In the light of the above discussion, it may be concluded that The Rime of the Ancient Mariner is obviously a ballad in its form. The poem has everything- a vivid story, dramatic action,

verbal music, a scenic setting, and mystery. It is a beautiful ballad possessing all the characteristics of a ballad in a more polished and finished form.

The poem "The Ancient Mariner" shows Coleridge's pictorial power and range. In most cases an image has been drawn by the use of a few words only. The poem abounds in Nature-pictures drawn from with a striking economy of words. Many of these nature pictures are richly colored. Here is an exquisite picture of mist, snow and ice-bergs.

And now there came both mist and snow,
And it grew wondrous cold (11)

The picture of ice bergs is repeated for the sake of emphasis. We have some sound pictures also in the following stanza.

The ice was here, the ice was there,
The ice was all around:
It cracked and growled, and roared and howled,
Like noises in a sound! (11)

Coleridge portrays the sufferings of the mariner and his shipmates using the imageries of hearing, sight, touch, taste and smell. He also personifies the nature and natural forces. Coleridge uses very vivid imageries in order to intensify the sufferings.

The imagery through which the isolation of the mariners is shown is an audio-visual imagery "the silent sea". Coleridge gives the picture of a lonely silent sea. The ship has been suddenly becalmed.

'Twas sad as sad could be;
And we did speak only to break
The silence of the sea! (15)

We know that the act of crime makes a being completely isolated lonely. Adam and Eve became lonely inhabitants of the world after their crime. Macbeth and Lady Macbeth became same lonely when they committed a crime. Once we see how lonely the mariners have become after the crime.

We notice a contrast between the two conditions of nature before and after the killing of the bird. Before the sun was "bright" but now it has become "the bloody sun" in a "hot and copper sky".

All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon. (15)

The nature continues punishing the mariners. The wind refuses to blow, and the sun's relentless heat chars the men.

Day after day, day after day,
We stuck, nor breathe nor motion;
As idle as a painted ship
Upon a painted ocean (16)

This hot sun makes the mariners thirsty, but they have no drinkable water.

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink. (17)

The mariner lives like Tantalus. They need water badly and it is all around them but it is entirely undrinkable. The throats became "unslaked" and "lips baked" under the hot sun.

We could not speak, no more than if
We had been choked with soot. (17)

The shipmates, in their sore distress, throw the whole guilt on the ancient Mariner and in sign they hang the dead sea-bird round his neck.

Instead of the cross, the Albatross
About my neck was hung. (18)

The time is weary and long. They have nothing to do but suffer only.

A weary time! a weary time!
How glazed each weary eye,
When looking westward, I beheld
A something in the sky. (19)

A mysterious ship arrives. When the ship is sighted in the distance, the sailors feel happy to think that they will now get water to quench their burning thirst.

I bit my arm, I sucked the blood,
And cried, A sail! a sail! (20)

But in a few moments, they discover the reality of the ship. The crew consists of Death and Life- in- death.

The Night-mare LIFE-IN-DEATH was she,
Who thickens man's blood with cold. (22)

Coleridge beautifully depicts the mental suffering of the Mariner under this condition through imagery:

Fear at my heart, as at a cup
My life blood seemed to sip. (23)

The suffering becomes even more painful when all his fellow men dropped down one by one. And the soul of each passes by him with the sound like that of his arrow that killed the Albatross. They dropped down one by one. For seven days and nights the mariner remained alone on the ship.

Alone, alone, all, all alone,
Alone on a wide, wide sea! (27)

The dead sailors, who miraculously did not rot, continued to curse him with their open eyes which intensified his inner guilt.

Seven days, seven nights, I saw that curse,
And yet I could not die. (28)

His surroundings- the ship, the ocean, and the creatures within it are “rotting” in the heat and sun, but he is the one who is rotten on the inside.

During his lonely days he spent his times by watching the little creatures on the ice. The mariner spontaneously recognizes the beauty of the sea snakes, his heart fills with love for them and he can bless them “unaware”.

A spring of love gushed from my heart,
And I blessed them unaware: (30)

Only when the mariner is able to appreciate the beauty of the natural world, he is granted the ability to pray. The moment he begins to view the natural world benevolently, his spiritual thirst is quenched. As a sign, the albatross- the burden of sin falls from his neck.

The Albatross fell off, and sank
Like lead into the sea. (31)
It finally rains and his thirst is quenched.
My lips were wet, my throat was cold,
My garments all were dank

The ship suddenly began to move towards the native land of the old sailor. Ultimately the ship reached near the harbor. It sank suddenly and the old sailor was rescued from the disaster.

Thus, we have in this poem a large variety of imagery which are simply and vividly drawn. Almost every phase of sea-scape, land-scape, and cloud-scape is touched upon in this poem. The masterly use of imagery is an important characteristic of the poem.

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In the Era of Globalisation, the Importance of Soft Skills and Professionalism

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Abstract

With the advent of globalisation, both government and private sector seek professionalism among their employees. For individuals who practice professionalism in their career, they understand that it encompasses soft skills in it. A complete mastery over soft skills enables an individual to shine in his/her career. There are people who mistake professionalism for the manner in which an individual performs in his/her profession. Likewise, communication skills are mistaken for employability skills. In a nutshell, professionalism cannot be identified with the position held by an individual. It includes attributes like what an individual does, in his/her character, how an individual is perceived by others and the way they conduct themselves. This paper tries to explain about the intricacies of the term professionalism and soft skills and the need to inculcate them to the learners.

Keywords: Employability skills, communication skills, soft skills, professionalism and globalisation.

Introduction

Buddha stated that “all composite things decay, strive diligently”. He made a prophetic statement as far as life is concerned; more so in education. In the era of cutthroat competition, getting an employment is much easier than getting along with an employment. Only the smartest individuals could thrive in their careers and they alone can make use of the countless opportunities which await us. In reality we do not come across smart individuals who can go places in their career, It is due to the failure of our educational system to teach them the real concept of Professionalism. In all possible means, it can be safely concluded that the present system of education is not effective in attuning our learners to the requirements of the industry.

As soon as an individual completes school education, he/she moves to the next level of education. In the current scenario, there are many who prefer professional education after their school education. They do so believing that it will help them in good stead in future. However, the reality is disappointing. Of late, both engineering and arts and science graduates prefer to pursue a career in software industries. This is due to the attraction in software industries. In this context, it is imperative to state that the National Employability Study 2011 carried out by Aspiring Mind Research came out with the shocking revelation that graduates from Tamil Nadu were the least employable in industries. Though this study was carried out by an agency from North India, the facts stated in it cannot be underestimated.

The study states that the centres of higher education learning in Tamil Nadu do not inculcate professionalism into the minds of their students. It is meaningless to generate graduates every year without necessary employability skills. It is due to a misconceived notion that the term employable skills and communication skills are one and the same. It is true that communication skills play a pivotal role in fetching decent employment. It is nothing but one of the necessary employable skills. Due to their misunderstanding, they learners are never sensitised to professionalism and instead they are taught profession.

Soft Skills and Professionalism

For producing employable graduates, all academic institutions need to be aware of the term professionalism and make it a part of its curricula. Whenever there is a discussion on professionalism, Soft skills cannot be isolated since both soft skills and professionalism complement each other. When you analyse the term professionalism, it is imperative to be a master of soft skills to be a true professional. The occupation each individual practices to eke out a living is called a profession whereas professionalism is not defined by the position held by an individual, but by inner character, the way he/she conducts herself, display of behaviour and the manner in which others perceive them and the image created...etc.,

The inner self or the character of an individual is displayed through his/her behaviour and technically it is called projecting the self. The outcome of an individual's knowledge determines one's character. It implies that the term self of character is a fine blend of knowledge and behaviour. An individual is known for the way he/she is noticed by others. Based on their observations, they form an opinion about him/her. It is here that soft skills have a role to play. They are distinct and different from hard skills. Hard skills constitute all the things a person has learned from childhood to till date. To be more precise, the knowledge acquired by a person becomes his/her hard skills. It is similar to the hardware and the software of a computer. The hardware constitutes the visible and the expensive physical aspects of a computer whereas the software includes the lesser expensive and invisible part of it. The vital aspect to be observed is that the visible and expensive hardware does not come into usage, if the invisible and lesser expensive part is not installed. It shows the necessity of this software in order to make the hardware part function. Now comes the pertinent question. In which way, this comparison proves to be relevant for realising the hard and the soft skills of a human being. At this juncture, it can only be stated that they have greater relevance.

As stated before, the knowledge acquired by an individual is supposed to be his/her hard skill. The manner in which it is displayed or shown out to the world is called soft skills. Here, the emphasis is on the term "manner". Since the manner in which something is done by a person shows his/her expertise in that specific field. In a nut shell, all actions of a human being is a soft skill, the manner of dressing, the style of walking, manner of talking...etc. Unless an individual understands to display or convey his/her expertise, there is no point in making use of their hard skills quite like hardware and software of a computer. The in depth study on soft skills and Professionalism enables in understanding that they conform each other. Hence, an individual's needs to be a true professional for to be a master of soft skills.

Five Important Soft Skills

The term soft skill is an umbrella term encompassing four of its kind. The capacity to settle an arithmetic challenge is a soft skill. But not all these sixty four skills are connected to professionalism. Since professionalism concerns only with the profession and the manner in which

an individual carries out his profession, the nexus between soft skills and professionalism can be focused on just five soft skills and the same are listed below:

1. Empathy – The ability to understand others.
2. Interpersonal communication skills – The ability to communicate to the self or thinking.
3. Intrapersonal communication skills – The ability to communicate to the world.
4. Negotiation skills – The ability to convince others.
5. Problem solving skills - The ability to solve problems.

In the beginning, among all the five soft skills, empathy comes foremost. It is the capability of an individual to understand the feelings of the others. It comes foremost in priority as it separates human beings. In all professions, empathy has a key role to play since the customer understanding, the colleagues and the employer happen to be a key aspect of any profession. By knowing their needs, a professional is able to render better service to them and in this manner; empathy has become an important soft skill for being a true professional.

After empathy come communication skills. It is a kind of interaction to exchange various sorts of information. All these messages carry certain structures to exchange, convince and play the role of a medium for individuals to foster relationships and assess other individuals. Therefore, developing effective communication is necessary to achieve these goals and maintain good reputations. In spite of being a written or oral communication, the capability to exchange information accurately is very much important. The manner in which the receiver understands the information will have a bearing on both conversation and relationship. In their profession, they can communicate in an effective manner with their colleagues and clients.

All employers are of the opinion that their employees lack communication skills. A worker having poor communication skill will have difficulty in exchanging information orally or graphically. The odds will be very much higher in situations where interpersonal skills are required. Relationships get ruined when there is difficulty in crafting and delivering messages in the manner in which they are intended. When there is a shortage of intrapersonal or interpersonal communication skills, miscommunication or misunderstanding of the conveyed message take place. Whenever communication takes place, intrapersonal communication comes first and it is followed by interpersonal communication next. It is because, intrapersonal communication talks about the art of thinking within. In all kinds of communication, the sender {speaker or writer} needs to give a thought about what he /she intends to convey. After taking a decision, the sender needs to choose the right mode of expression and it is where interpersonal communication comes into play. For to be a true professional, an individual needs to acquire the art of interpersonal and intrapersonal communication skills.

To surmount problems is a part and parcel of an individual's life. All of us come across problems in life. The enormity of the problem may vary from individual to individual. There are situations when problem solving becomes a question of survival. It again becomes a question of maintaining an individual's sanity. There is a need for problem solving techniques in all walks of life and profession. In all professions, there are problems in plenty and both employers and employees need to find ways and means in solving them. There are occasions when an individual has to be at his creative best to overcome certain problems. Therefore, acquiring problem solving skills is quiet essential for any individual to overcome any problems in life. Individuals with problem solving

technique display greater confidence in their profession and life. It enables them to make interpretations in an accurate manner and arrives at conclusions considering all valid points.

Individuals are confronted with problems in life. They have been problem solvers without even realizing it. Problem solving is a technique taken for granted by all individuals. All of us do it very commonly so that it is considered a natural ability of us. Hence, it is given a secondary importance. Familiarity breeds contempt. Likewise, the familiarity in problem solving is taken for granted and it is not given its due importance.

When someone gives a thought about the manner in which they solved problems while they were children, they will understand that they were more creative in their childhood. Later on, all of them employ the same tried and tested strategies rather than being innovative. The problem with them is that they take problem solving for granted. They do not want to spend time in solving problems, but they neither have the will nor the time for it.

Problem solving is an amazing process. It is for the individuals to carry it in this manner. All individuals are blessed with an innate ability to solve problems, but they need to view it as an art. When professionals are employed with better problem solving techniques, they go the extra distance in their career.

Negotiation is an aspect of problem-solving skills as several individuals consider problems to be as big as anything in this world. Negotiation is an attribute which is necessary to settle conflicts and arrive at a solution which is accepted by many. There cannot be any room for negotiation unless an individual learns to compromise to some extent and stop finding faults with other individuals.

Summation

All professionals need to acquire the art of negotiating to attain success in making deals, avoiding conflicts and in maintaining better relationships with the employees. All employees spend most of their time in their work place and hence it is important for them to be relaxed and tension free. This will enable them to be more focused with good concentration. Whenever there is a difference of opinion, there need not be any altercation. Instead, the confrontation can be settled across the table through negotiation. Maintaining smooth professional skills with all employees is the need of the hour.

Soft skills can also be called life skills. Individuals need to acquire them to be successful in their profession. Professionals without mastery of these five soft skills will have to cut a sorry figure in their profession. True professionals can be chiseled only with the aid of soft skills. For to be a good professional, it is essential to be a master of these five soft skills. Therefore, all educational institutions will have to give importance for them and try to inculcate them into the minds of their learners so that they become successful professionals in future.

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**The Voice of Women in Kamala Markandaya's Select Novels
*Nectar in A Sieve and A Handful of Rice***

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Abstract

The paper examines feminine awakening through the characters of Kamala Markandaya. On the basis of her feminine perspectives, she can be called a creative feminist writer. Kamala Markandaya in her novels like **Nectar in a sieve, A Handful of Rice, Some Inner Fury, The Golden Honeycomb and A Silence of Desire** explains about the problems facing by the women and also how a woman should overcome the problems in life. These novels of Kamala Markandaya reflect the awakened feminine feelings in contemporary India.

A woman's quest for identity and refining herself finds reflection in her novels and shows an important drive of female aspects. She also traces a woman's journey from self-sacrifice to self-realization, from self denial to self-assertion and from self-negation to self-affirmation. This paper deals with the awakened women's aspects characterised in the work of **Nectar in Sieve and A Handful of Rice**. This paper also enumerates about the struggling of the women in the male subjugated society and also how the suffered women make themselves as awakened women.

Keywords: Kamala Markandaya, *Nectar in A sieve, A Handful of Rice*, Feministic Perspective, Quest for identity, Awakened women.

Introduction

On making a deep examination of Kamala Markandaya's novels, one sees her intense awareness of her identity as a woman and her attention to feminine problems. Markandaya's objective is to help women in general to attain identity, dignity and recognition for their contribution to society. Her novels are not propaganda for reforms, but they reflect the ambivalence of change in women & being a conservative feminist, her feminism is implied in her novels.

Kamala Markandaya has depicted social problems which are closely related to human life and with moving realism she depicted the tragic plight of Indian society. The character of Rukmani in *Nectar in a Sieve* is stronger than other women characters in her novels. Rukmani's life is full of hopes and frustrations, pleasures and pains, rise and fall.

Voice of Women in Kamala Markandaya's Novels

In *A Handful of Rice*, Nalini has been shown as an ideal victim. The strength of Nalini lies in her sacrifice for others. Love and compassion are the inborn qualities in her and are not blunted by social oppression. She shows her awareness of the female consciousness through her characterization. Ideal housewife rises against the social forces confronting her retaining the sacredness of her home. In her assertions against the social forces, she emerges as a positive mature leader.

An awakened-woman is completely different from the woman who thinks of seeking equality with man and emphasizing on her own rights as a woman. Quite contrary, the awakened woman is the woman whose pet words are self-assertion and dominance and who calls herself emancipated and economically independent.

Through her characters Rukumani, Nailini, Ira, Mira, Roshan, Helen, Lalitha, Mohini, Usha, Valli etc she shows a realistic picture of contemporary women. Kamala Markandaya's characters are gifted with depth and rational thinking. She has represented strong women characters in each of her novels who are ready to face the challenges.

In *Nectar in a Sieve*, Rukmani who seems to be the legendary model of a Markandaya proves that the plight of the woman in rural India has a meaningful role in the changing scenario of Indian society. She is the first Indian writer who probes into the women's psyche. A woman occupies a conspicuous role in her novels. She portrays the woman who struggles against those forces which are beyond her control Rukmani in *Nectar in a Sieve*. But it does not mean they rebel.

In *A Handful of Rice*, Nalini is shown as an ideal sufferer and nurturer. The tolerance of these women is born out of their faith. Their strength lies essentially in their innate capacity for

sacrifice. Love and compassion are inherent qualities in them and are not blunted by the passage of time or social oppression. Even in most of her novels, where male characters are the protagonists, the women are shown calm and soothing as if to counterbalance the ambitious nature of male characters. She shows her awareness of the female consciousness through her characterization. Ideal housewife rises against the social forces confronting her retaining the sanctity of her home. In her assertions against the social forces, she emerges as a positive mature leader.

Nalini becomes sheet anchor of the wavering life of Ravi at the time when he, with his own masculine values, undermines the family life. Ravi feels the restoring power of Nalini in his weak moments of allurements towards Damodar's immoral world. He feels incomplete without Nalini. He cannot move a step without her guidance. He feels peace, easy and safe under her eye and care. While living according to the traditional norms, she guides her husband and instills courage in him in the critical hours of his life. She, thus, has all the qualities of an awakened woman and makes efforts to attain recognition by means of her dedication to her husband.

Though basically, Kamala Markandaya has projected the traditional image of woman, it will be injustice to carve her woman in this image as she has re-discovered, redefined and asserted her identity and recognition as person, not as possession. Feeling the pulse of the changed time, she has created a new race of woman who is neither staunch traditionalist nor ultra-modern but that who honors the traditions and welcomes modernity to the best of her caliber and sensibility. She can very intelligently keep pace with the new developments of the fast-electronic world. To create such new race, she has taken up the most vitalizing stuff of tradition along with the purest light stuff of modernity. This light stuff of modernity has now entered her soul electrifying the moral strength, which expresses itself at the surface in the form of her equipoise. By creating the new image of woman, Kamala Markandaya has emerged as a bridge builder between the tradition and modernity. Her heroines are awakened whether they are modern or traditional.

Markandaya's women are in search of something positive. She has portrayed a gloomy scenario of Indian life due to changes in social, economic and political spheres yet she believes that togetherness and mutual understanding can create a meaningful existence for mankind. In each of her novels she has portrayed strong women characters who are prepared to meet the challenges of life come what may. The novels of Kamala Markandaya reflect the awakened feminine sensibility in contemporary India. In her novels, she traces a woman's journey from self-sacrifice to self-realization, from self denial to self-assertion and from self-negation to self-affirmation. Markandaya proves that the plight of the woman in rural India has a meaningful role in the changing scenario of Indian society. She is the first Indian writer who probes into the women's psyche. A woman occupies a conspicuous role in her novels. She portrays the woman

who struggles against those forces which are beyond her control as Rukmini in *Nectar in a Sieve* but it does not mean they rebel.

In *A Handful of Rice*, Nalini is shown as an ideal sufferer and nurturer. The tolerance of these women is born out of their faith. Their strength lies essentially in their innate capacity for sacrifice. Love and compassion are inherent qualities in them and are not blunted by the passage of time or social oppression. Even in novels like *A Handful of Rice*, where male characters are the protagonists, the women are shown calm and soothing as if to counterbalance the ambitious nature of male characters. She shows her awareness of the female consciousness through her characterization.

Kamala Markandaya has presented Indian food in western plate. While doing so, some times she has crossed the limits and forgets the ethos of Indian culture in order to please the western readers for whom she was writing. Like Shakespeare who introduced the supernatural elements, she paints the pages of 'her novels with red color – sex, naked pictures, virginity, first night after marriage etc. She presented the great tradition of women novelists established by Jane Austen. She has broken the monopoly of Big three - Raja Rao, Mulk Raj Anand and R.K. Narayan and secured a permanent place in Indian fiction.

In her fiction Kamala Markandaya has shown a woman's gradual journey from self-effacement to self-realization, from self-denial to self-assertion and from self-sacrifice to self-fulfillment. She has traced a woman's transformation from self-sacrificing Rukmani in her first novel to self-asserting Mohini in her ninth novel, kindling her son Rabi with the flame of revolution.

Conclusion

By the study of Kamala Markandaya's fiction it is proved that the feminine voice is heard in nearly all her novels. The one persistent theme that underlies in the novels of Kamala Markandaya is a constant search for identity and mainly by the female protagonists. This paper examines witness an internal and external conflict in them] in their process of discerning and affirming their self identity.

In her novels, Kamala Markandaya has shown that women are not lesser human beings; rather they are sometimes more dignified than men because of their greater human virtues and qualities. The suppression of the feminist voice may cause havoc in our life. It is they who enhance the beauty and charm of life and provide grace and dignity to it. They provide the solid foundation to the edifice of family which is impossible without their active participation. They need to be given their rightful place and dignity in the family and society for their well-being.

Markandaya has made us hear the pronounced voice of women in her fiction, as it may lead to the welfare of entire mankind.

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Trimester Syllabi in High School: A Review

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Abstract

Languages are made up of organized sounds. The raw materials of all languages are the sounds that the human voice is capable of producing. From all the possible sounds that the human voice can produce, each language makes a very limited selection. To the native speakers of the language, these are the sounds that are natural and easy to the foreigner, they may be strange, complicated and difficult. The grammar and written form also differ from language to language.

Learning a language means learning a system or code of the type. English being a universal language is the mostly sought-after one. Even the Chinese and the French, have of late, started learning English. It is the window to the world of knowledge, since all new books and research articles are first published in English for wider consumption. With the technological advancement, all books, journals and articles are available just at a click of the mouse.

The use of English has been a felt need in all the countries, especially in India. India being a multi-lingual country, English is the declared official language. It is taught as Part-II language in Schools and Colleges in Tamil Nadu and a pass in it is a must for passing to the next higher class or getting a degree.

Trimester pattern is followed in all schools of Tamilnadu. It is of recent origin a major break, from the traditional annual syllabus followed for centuries and is vogue. Two sets of books are issued to the students. 1) Tamil and English 2) Mathematics, Science and Social Science. These are issued afresh for all the three terms, which end with terminal examinations. This paper examines, based on the pilot survey conducted by the researcher, the suitability and viability of trimester syllabi at High School level.

Introduction

Both semester and the annual system have their own merits and demerits. When asked about their choice, some of the students say that annual system is far better than semester system and vice-versa. The semester system has been introduced by the government to improve the standard in education. The semester system was introduced during the 1970s. However, most of the students opposed this move. A small comparison about the advantages and disadvantages of Examination pattern will help us do much:

Advantages of Semester System

- It will provide an opportunity to the students for continuous learning, assessment and feedback.
- It facilitates a better understanding of the subject.
- More emphasis is laid on class interaction because of constant engagement between teachers and students.
- This system improves regular study habits of the students.
- It gives scope for evaluating the performance of students twice a year.
- The students will have less burden of the syllabus as it is divided into two halves.
- A semester system bestows greater freedom and scope for designing and delivering a variety of courses that the students can pick to enhance the quality of learning.
- Through this system, students attend the college regularly without failing as there is a stringent regulation of 75% attendance compulsory.
- Students can develop skills and subject related knowledge in a better way through this system.

Disadvantages of Semester System

- Semester system faces insufficiency of time.
Most of time the educators fail to complete the course of study on time.
 - Semester system increases workload because of the twice conducted evaluation process.
 - Semester system fails to give any scope for extra classes due to lack of time.
 - Co-curricular activities re restricted by semester system as most of the time teachers are engaged in completion of syllabus and students are involved in the revision syllabus.
- However, many teachers and students feel in general that the annual system is better than a semester system.

Advantages of Annual System

- The students will have enough and sufficient time to revise the syllabus.
- Students will have a chance to refer various books.
- They can prepare their notes by using library and online resources.
- Students can participate in all the co-curricular and extracurricular activities.

- Teachers will ensure a chance to give as much as knowledge to the students related to the subject.
 - Teachers can take the students to various field trips and give them much exposure.
- Disadvantages of Annual System
- In the annual system, most of the students show negligence towards studies as the examinations is conducted once a year.
 - Students have to study the entire syllabus for annual exams which is a burden.
 - Most of the students do not attend the college regularly as there is no strict regulation on attendance.

Trimester Syllabi

Advantages

1. A learner has minimum credits to complete.
2. In turn, the learner will get extra time to write assignments or studies to face the exam.
3. In practical examinations or project work, one will see the difference straight away.
4. It gives the autonomy to choose internship which won't last too long but will give one enough to gain valuable experience.
5. It did not have the chance to get bored with the subjects.
6. Some of the trimesters will fall during the not so busy times of the year which you can take and have more quality time with your supervisors who will be free as well and work with you.

Disadvantages

1. Sometimes you get the feeling the trimester is done dusted in no time and you have learned nothing.
2. Regarding major credits, it may be difficult to handle all at once.
3. If you have project and some other credits, it will be tough handling those other credits.
4. All the credits you want may not be available at the time you want.
5. The supervisor you want to work with for the project may not be available at the time you want.

The following were the findings of the pilot study conducted in Pudukkottai District, Tamil Nadu, India.

1. This pilot study reveals that the level of Co-Ed rural school is higher than other schools.
2. The study found that almost 40.81% of Co-ed urban school students have moderate level of simulation-based learning followed by low level girls urban school (13.5%) and high level girls urban school (57.89%). The percentage of trimester syllabi is high level students is lower than the moderate and low level.
3. The co-ed urban School students are higher than both the girls urban and co-ed urban school students.
4. Most of the teachers find this to be a new method and felt that they need a sophisticated methodology for teaching.

5. Many of the students feel the heaviness of the syllabus and examination that follows.

Conclusion

Every pattern of examination, be it semester, Non-Semester or Trimester syllabi, aims at imparting quality education to the learners. These patterns may give the desired effect at college level where the matured learners cope up with varying patterns of teaching or make themselves adopt with the new methodology that is followed. At high school level it has certain hiccups when trimester syllabi are practiced or followed. So, the heaviness of the syllabus or new teaching strategies are to be devised for trimester syllabi at High School Level.

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**A Comparative Theory on the Theme of Death in
Emily Dickinson's Poem "Because I Could Not Stop For Death" and
Dylan Thomas's "Do Not Go Gentle Into That Good Night"**

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Death is the critical moment which occurs to all in life, which gives the end. Religious scholars say man is soil and returns to soil. Death doesn't spare anyone. It is inevitable. There is activation of mind in birth and cessation of it at death. Nobody is going to live forever. Religion has given message to take death peacefully. Poems have given men the need to mature with knowledge of the ultimate and learn to face the divine.

In this paper presentation two poets we present how Emily Dickinson, an American writer and Dylan Thomas, a British poet, have explained death in two different aspects. Emily uses romance to relate with death in the trait of womanly grace, whereas Dylan is the most studious son to tell his father to bravo to death.

Both Dylan and Dickinson hold sentimental feelings and have dealt with death in deep thought and contemplation. They have analyzed and regarded death metaphysically. They approach it in a philosophical manner. Humans have phobia against the natural phenomenon, which means 'Born to Die'. Death gives alarm, to go to disappear or to the unknown. Men acknowledge death with fear and apprehension. They have no knowledge of the after-world mystery which scares them. Thus, death overpowers them.

The poets of this study tell us that death cannot triumph over man if faced courageously. Death is a Savior and a Deliverer. While Dickinson in her poem sets tone and mood, by significantly reveling over the eternal glory attained at death and leaving death inactive as the soul reaches the heavens, Dylan wants death to be faced with powerful energy with achievement and not slavery submission.

Emily Dickinson's perspective towards death is a calm acceptance. She personifies death and receives it as a gentleperson caller, whose courtship and polite cordial attitude overwhelms her, that she accompanies death in a significant carriage ride and journeys in a peaceful path to her everlasting abode. *Because I could not Stop for Death* symbolically shows that Emily does not fear death but is willingly looking forward to it as waiting for lover and a companion. She wants to embrace death with yearning attitude to attain immortality and so treats death as a 'beau' or fiancé. Her poem also becomes an ode paying homage to death.

On the contrary, Dylan views death with more care and concern for his father's sake and states metaphorically in his poem "Do not go gentle into that good night" by reinforcing high spirits

till the end. Dylan advises his old paternal not to give in to any painful misery of old age. Till the last he wishes his elder to exhibit courage towards death and make useful every minute of his life.

Both the poets, even though they vary in their perspective, they encourage avoiding depression or sadness to set in before death. They want us all to face the situation wisely. Dylan uses symbolic metaphors to refer to death in his nineteen-lined poem of pastoral elegance, termed as *villanelle* with two refrains, and Emily is light-hearted and whimsical in her vivid imagery as she follows her lover who is death personified.

For Dylan, night represents death; the darkness refers to the fatal aspect that approaches all beings. As age catches up, life gives depression. The poet stimulates his father to take up challenges till the end and not to let down his spirits. The third line “Rage rage against the dying of the light” reveals how the poet wishes to inspire his father with strength to accomplish even until the last moment. He also takes great care to imply correctly his philosophy to boost the morale of his father. He says that wise men had the intelligence to look forward to their life’s last days on earth and, however hard they tried to impress the public, they ended up just as same as the common. Therefore, going the path of long sleep certainly was never gentle for them. They could not get recognition from their accomplishments and at last knew that all the great must go to the grave.

On the contrary Emily Dickinson, in symbolism, passively presents the carriage ride journey, as the various stages for getting ready to die and take to eternal journey, to the heavens. At first, she gracefully accepts eagerly like a bride. But as night falls, a chill fear creeps before her submission.

Though both the poets treat death as themes from different perspectives they merge at the conclusive solution.

Death, for Emily, waited patiently to take her to eternity in a loving manner. Death affectionately makes her to put away her mundane labor and leisure in this life. Through the ride, Emily observes the routine activities of life, the difficulties of childhood existence. Her gown symbolizes the material trappings. As she nears her destination, the poetess views with coldness as events become sinister. “We paused before a house that seemed A Swelling of the Ground-” (li.17-18), the imagery of the house at the end of her ride which is a mound and clearly a grave becomes ideal and leads her to gloriously bright eternity. Thus, she steps into immortality. Time suddenly loses its meaning; hundreds of years feel no different than a day, time is gone, the poetess enters the highest knowledge of realization and death becomes just not death, but immortality for she “surmised the Horses’ Heads Were toward Eternity-” (li.22-24). Thus, the infinite life merges and she reaches eternity in her final stanza.

Dylan, on the other hand ponders over the various aspects people face death. In line seven the poet talks about how good men face death. The sea is full of life which reflects at the colorful bay but when the rolling wave pushes itself forward it gets broken and dissolved at the blocks of the bay, it doesn’t get to thrust its full force, but dies halfway. Similarly, the good men who die early leave lesser imprints rather than they would have done if they had lived longer. Here ironically the poet himself died at an early stage like Keats, both who would have done more presentations to literature had they been alive. The serious grave people, who anticipate death, fight for the best even if they become partially blind. They shine like meteors on their way to death unlike the luxurious party men who rave at the end of their bright summer days. The poet encourages his father to be heroic in an optimistic manner. Weak submission is a taboo for the poet.

Dylan and Dickinson, both the poets, thus reflect upon death with personal concept. Death has baffled the scholars and the most sagacious, but these two poets have understood the nature of death and wish to ease the psyche of humans from the fear of death. They assure not to fear but to find everlasting happiness in death.

Dylan and Dickinson both accept death at varying angles. Dylan gives cheer to his father to rid fear and rise courageously and Dickinson had compassion and surrender when the instinct in the mind gave an alarm to die. Though she could accept it at morning she couldn't tolerate the evening like the wedding fear. She assumed she couldn't continue but, since there was no escape, she surrendered; in the same concept the British poet wants to pass on a surviving idea to his father to achieve like that of Frost's message telling one having a lot to do before going miles to sleep. As for Dylan, he wanted to give knowledge to enlighten that one can't stop death, so must embrace it at the right time. Until then whether accepting or not, one has to go on doing one's duty whatever may it be, as far as one has confidence and consciousness. One has to continue till the end to satisfy oneself and then finally sacrifice the soul in ultimate liberation.

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R. K. Narayan's Portrayal of Indian Traditional Women

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Abstract

R.K. Narayan, a forerunner of Indian English fiction, has presented a wide variety of women characters in his fiction. His novels reflect the social reality and the predicament of women in Indian society. On going through the works of Narayan, I found that even a male writer can understand and write about women and their psychological urges. His novels are a study of the female psyche. After Independence, rapid social changes took place in the Indian society and a new woman emerged as a force in every field of life. Even today women's issues are dominating the literary field. In his novels, Narayan has dealt with the position and role of women in family and society. His novels show the march of Indian women from traditional to a modern and progressive one. He has painted multiple facets of a woman's personality. R.K. Narayan is a novelist who holds Indian traditional views about women, especially in his earlier novels. The traditional concept of woman in the Indian society projects her role in relation to others as wife, mother, sister, daughter, daughter-in-law, mother-in-law and grandmother. Of all these roles, the role of a wife is very important in the Indian society.

The roles women play in society and their images have developed not simply from the exigencies of biology and social institution but from a rather deep rootedness in the myths and legends and the religion of culture. Since time immemorial woman has been playing the role of a wife as meaningfully and inevitably in running of the family as well as society. Kanta Grover asserts that: "Women have been viewed as the highest gift of God to man" Indian tradition woman in the midst of does not stand alone. Her identity is wholly designed by her relationship with others. The dominant psycho-social realities of a woman's life condensed into three stages. Firstly, she is a daughter to her parents. Secondly, she is a wife to her husband and daughter-in-law to the husband's parents. Thirdly, she is a mother to her children. For a woman, it is not her father, her son, nor her mother, friends nor her own self, but the husband who in this world and the next is ever her sole means of salvation. The paper will show the significance of the role, position and duty of Indian traditional woman as wife and mother.

R.K. Narayan has presented two female characters in his novel, *The Bachelor of Arts*. One is the protagonist, Chandran's wife, Susila and the other is the protagonist, Chandran's unnamed mother. The character of Susila is more important as Indian traditional wife. She possesses qualities stronger than those of her mother-in-law. Like every traditional Indian girl, she accepts the arranged

marriage made by her parents. Even after marriage, she is obedient, faithful and loyal to her husband as well as her-in-laws. She has full respect for the family members. She has the Sita-Savitri image of fulfilling every need for her husband. Susila is a perfect Indian traditional wife. She completely changes the life of Chandran. After marriage love becomes a reality for Chandran's life; more secure than he has learnt how to make the world of his dreams correspond to the world of reality. Thus, Susila is the only person who matures Chandran into the adult world. Her life is completely dedicated to her husband. Susila is the picture of a warm and appealing woman who epitomizes the best in Indian Traditional womanhood. Pointing out the ideal qualities of Indian woman, Mary Wollstonecraft remarks: Women are told from their infancy and taught by the example of their mothers, that softness of temper, outward obedience and our scrupulous attention to a puerile kind of prosperity will obtain for them the protection of man ...". Susila is also a pious woman. Every day she offers flowers and incense sticks to God and prays for the welfare and well-being of her husband and in-laws. Interpreting and commenting on the role of a true wife, Susan Wadley lays down as: "The Wifely role is of subordination of devotion in any circumstances of dutifulness". In Narayan's *The Bachelor of Arts*, I would like to appreciate the character of Susila, the female protagonist. She is a friend, a companion, a servant, an advisor, a well-wisher, a nurse, etc. to her husband.

She is also the playmate, the partner, the guide, the beloved, the discipline and learned one enough in fine arts to teach her husband. Giving his own opinion on the roles of woman who remains confined to the fulfillment of interest of the family, William Walsh rightly comments: "... the woman rather than the old represents Custom and Reason and knows what is and what is not proper". A family is constituted of two sectional halves –female section and male section. A society is a composition of many families comprising only the above two sections. So the role played by a wife in the family is not less than that of a husband in the family as well as in the society. A wife is also equally responsible as a husband is to the society which is larger form of family. Women's kinship and family relationships, reinforcing the view of woman as wife. Most Indian women probably will continue to be motivated by the concept of the Indian traditional woman as dutiful wife and will perform her yearly ritual for her husband's long life.

As per norms of Indian tradition, the concept of duty is paramount for Susila. She socializes, educates, loves, feeds and supports the individual of the family with devotion, affection, love, sincerity and obedience. She is the foundation stone of the family in particular and the society in general. In this regard what Pandit J.L. Nehru had observed is worth mentioning: "To awaken the people, it is the woman who must be awakened. Once she is on the move, the family moves, the village moves and the nation moves". Susila is an ideal woman who performs various roles as a wife, a daughter-in-law and a daughter. She does not have a single moment to think about her own self as her life is fully dedicated to her family members. Caring for and looking after her family was her sole concern. Rehena Ghadially, assigning true Indian Woman's identity to Susila, remarks: "Indian women's identity is deeply embedded not in the marital twosome, but in the entire family, caste, creed and community". Thus, Narayan portrays the character of Susila with significant features of an Indian woman as traditional wife to her husband and all in the building up of a happy family

world. His portrayal of such woman character attempts at establishing human values, in an insensitive age, within the existing background to Indian Traditional Culture.

Another important character in *The Bachelor of Arts* is the protagonist, Chandran's unnamed mother. She is a typical tradition bound, orthodox, conservative and a homely Indian woman. As a mother, she abounds in love for her son. She always thinks for the welfare and well-being of Chandran. The role of a mother in building up of the child's future and personality is extremely important. The relationship between the mother and the son in the Indian tradition is a sublime one. The influence of materialism and commercialism is not noticed in the relationship between the mother and the son. Money and power cannot cast their dehumanizing effect on the relationship between the mother and the son. Chandran's mother is the representative of mother Goddess Earth who bears the burden of both fair and foul and good and evil. She does everything for her family and her children Nissim Ezekiel has presented the selfless love of mother for her children in his poem, *Night of the Scorpion*, as: "My mother only said, Thank God, the Scorpion picked on me and spared my children". In *The Bachelor of Arts*, Chandran's mother represents the age-old customs and traditional values. She has a firm belief in superstitions. Like every womenfolk of the Hindu family, she is against the marriage of Chandran with Malathi when the horoscope of the two does not match. She insists upon observing the set of code of marriage and religious ritual. She wants to do everything perfectly in accordance with the customs and traditions in Hindu society. She was the conventional image of the mother who loved and cared for her children. She loved Chandran so deeply that she could not bear to see him in miserable condition. In the middle class tradition ridden ambience, the role of woman remains confined to the fulfillment of the interest of the family, what William Walsh has said about the role of women in Narayan's novels, applies fully to Chandran's mother.

He says: It was, as Narayan shows, the duty of women to translate and refine the principles of orthodoxy and correctness into codes and etiquettes covering the basic drive for food, shelter, sex and company. Chandran's mother is a God-fearing and saintly woman keeping herself busy with prayer-beads. She utters the name of Sri Rama, at the same time, her husband, home, children and relatives. Chandran's mother, like all Hindu mothers, is willing to marry her son to the most desirable young girl with the best dowry. She insists that the settlement of marriage is to observe certain well-set procedures and principles of social prosperity. She thinks that a girl's parents should have good social status. She wants to take rich dowry in the marriage of her son. She scorns when she hears the dowry which Malathi's father proposed to give for his daughter was not good and costly. She gives references to her own marriage many years ago. She wants to marry her son to the daughter of a rich man of high social status as she is very much aware of her status. She strongly believes that marriage is made in heaven long time before the birth of the bride and bridegroom on earth physically. Chandran's mother is the symbol of pathos in Indian tradition. She is also a good mother. She always keeps herself busy with the welfare and well-being of her children and husband. She does everything for her son.

Her relationship with Chandran is totally emotional rather than sentimental. In an attempt to define what a “mother” is Krishna Kant Singh writes: “the very word „mother. is an inspiration for children from the very beginning. The labour pain which a mother feels at the time of childbirth has both biological as well as philosophical significance. Such a role taken by the mother for the children is a sublime one.” As a result of Rosie bold actions, it is often thought that she is very different from common Indian women. I have tried to show that in reality she is just like our diverse Indian culture which conceives both tradition and modernity. Her desires, dilemmas and decisions can happen only to an Indian woman. She may seem ahead of her time but certainly contemporary in 2014. Thus even today’s modern Indian women can identify themselves with Rosie. In fact her journey towards self establishment somehow forecasts the evolution of women's role in the Indian society. Rosie in this aspect stands as a quintessential Indian women.

She can disregard all her conservative ideas when she finds her son’s happiness at stake. She is also a good relative of the near and dear ones and she cares very much for them. Though, she is orthodox and superstitious, yet she does not impose any undesirable and unnecessary conditions on anybody for her selfish ends. Despite her conservative thinking and orthodox nature, she is a noble, kind and gentle lady always busy making her husband, children and family happy. She believes that the duty of a woman is to translate and refine the principles of orthodoxy and corrections into codes and etiquettes. Thus, mother always provides inspiration and helps in understanding the complexity of human existence. The Indian mother, though fettered by domestic injustice and tyrannical custom, has been placed on pedestal and is worshipped as Goddess in literature, history and society. So also, Chandran’s mother is the sole giver to her son. Meena Shirwadkar has rightly pointed out that the image of Indian womanhood is that of the mother in the following words: “Indeed, the mother-image shines like an unbroken ray in the whole of Indian Culture”. For a woman, it is not her father, her son, nor her mother, friends nor her ownself, but the husband who in this world and the next is ever her sole means of salvation.

If thou dost enter the impenetrable forest today, O descendant of Raghu, I shall precede thee on foot, treading down the spiky Kusha grass. In truth, whether in palace, in chariots or in heaven, whether the shadow of the feat of her consort falls, it must be followed Narayan’s women characters exhibit his characteristic attitude to life, arising out of certain deeply cherished Indian social values. He gives supreme importance to chastity in marital relations. He seems to be against pre-marital and extra-marital affairs, as the traditional Indian society does not recognise these ideas. Narayan, a believer in loyalty demands fidelity in marital relations. Men and women who attempt to cross the boundary of fidelity disrupt the normal order of society and bring unhappiness to themselves, family and society. Any deviation from the institution of family and marriage destroys domestic life.

This can be seen in Sampath-Shanti relationship in Mr. Sampath in Raju-Rosie relationship in The Guide and in Vasu-Rangi relationship in The Man Eater of Malgudi. Sampath in the novel, Mr. Sampath, violates the moral-social codes of society and gets into an extra-marital relationship with Shanti Devi, a film actress. He even justifies his illicit relationship with Shanti Devi.

“Some people say that every sane man needs two wives - a perfect one for the house and a perfect one outside for social life... I have the one. Why not the other? I have confidence that I will keep both of them happy and if necessary in separate houses.” R.K. Narayan believes in the theory of Karma. Sampath is rejected by Shanti Devi. Narayan’s women feel a peculiar sense of guilt if they protest and break prevalent social and moral norms. In *The Guide*, the love affair between Rosie and Raju ends in frustration. Rosie, the female protagonist feels guilty for trespassing the social, marital and moral codes of conduct. While living with Raju, her lover, she finds herself in a state of utter confusion. Finally she detaches herself from her lover and returns to her husband Marco because she realizes, “After all, after all, he is my husband... I do and I deserved nothing less. Any other husband would have throttled me then and there. He tolerated my company for nearly a month, even after knowing what I had done.”

Daisy, the female protagonist of *The Painter of Signs*, signals the arrival of the new woman eager to fight against orthodox male dominated society. With her new ideas she re-interprets the traditional social values. She is against the institution of marriage and considers it as an obstacle in the path of her career. She is also against old customs and the caste system. She has strength and will to transcend her biological urges and sacrifices her own comfort for her missionary zeal. Raman acknowledges, “I don’t know if she cares for any other god or religion, and I haven’t asked. Her worship takes the form of service to the poor and the ignorant and helping them live a decent life. She cares not for wealth or luxury or titles. She can live with the poorest in their huts, eat their food and sleep on the mud floor.”

Narayan grasps the psychological essence of his characters. He has a deep understanding of human psychology and this provides his characters a reality and vitality. He has explored and analysed the emotional world of women with admirable insight. He understands the sufferings and the inner conflict of women. His women characters struggle to free themselves from the traditional roles imposed on them by society and family but ultimately they show their faith in traditional family values.

“In Narayan’s novels, the characters-the men folk to a greater extent and the women folk to a lesser extent - swerve from the normal path. The men characters move along unchartered ways, as far as the orthodox Indian tradition is concerned in quest of some relief from the suffocation or oppression of domestic life. As they move, they clash with the established codes of a traditional society and thus appear funny, pathetic and absurd. They are ultimately led to a point where their whims and fancies can no more sustain them. When the stage of ripeness is reached, their illusion crumbles and normal reality is restored.”

A comparative study of Narayan’s early and later novels show that women were getting educated and coming out of their traditional domestic roles. These women are conscious of their individuality and career. From the silently suffering housewife Savitri (*The Dark Room*) to a vivacious exuberantly youthful dancer Rosie (*The Guide*), to Bharati, a true follower of Gandhiji to Daisy, a population control officer in *The Painter of Signs*, show the rise of individuality in women. Pooni, a minor woman character in *The Dark Room* too is conscious of her individuality and is

independent in her outlook she represents the new woman. The feminist movement which fought for women's liberation originally started in the west but gradually spread in India and other countries. A number of Indian English writers have championed the cause of women. Ellen, E. Jordan writes, "The English feminist endowed the new women with her hostility to men, her questioning of marriage, her determination to escape from the restrictions of home life and her belief that education could make a woman capable of leading a financially self-sufficient, single and yet fulfilling life. In his fiction, Narayan has shown the transformation of passive, meek, suffering women into educated, active and independent individuals. His characters are all realistic-modern yet traditional. They are all strong-willed individuals with a progressive outlook towards life moving ahead in life with confidence.

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