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About Roots

ROOTS International Journal of Multidisciplinary Researches (RIJMR) is a peer reviewed, refereed and quarterly journal. The journal provides a space for academics, researchers and professionals to share the latest developments and– advances in Multidisciplinary Subjects. This journal is an excellent forum for intra disciplinary and interdisciplinary study of various aspects of Arts, Science and Professional Studies as intellectually stimulating open platform for academicians, consultants, researchers, and business practitioners to share and promulgate their research works. Journal of Roots seek to publish research findings and articles that would promote research awareness and understanding dissemination.

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Roots will be published as special issues for the national / international conference and seminars volumes. The group of papers also will be published in Roots journal.

Editorial Note

Kanchi Mamunivar Govt. Institute for Postgraduate Studies and Research (Autonomous), Puducherry, was established in the year 1989 with the objective of imparting higher education at Postgraduate and Research level to the urban and rural society by offering Thirteen PG Courses, Eleven M.Phil and Eight Ph.D Programmes in Arts, Humanities, Social science, and Science disciplines. The Department of English has been constantly contributing to the qualitative and quantitative phenomenal growth with enriched PG courses and full-time and part-time Ph.D programmes.

The objective of the special issue is to draw the attention of scholars and students toward Comparative Paradigm and render their contribution to a particular genre of literature and diverse genres of literature namely parallelism in societies and their cultural differences, the status of women and the ancient and modern attribution, symbols, theme and motif in comparative literature, the similar or dissimilar postcolonial voices, man and woman relationship in two different characters / literatures and so on.

As a result of multiculturalism, individuals are socially and economically forced to undergo cross-cultural experience, and therefore, trans-culturalism emerges as an inevitable context. This special issue consists of research articles delineating how various genres of literature portray the origins and traces of cultures and attempt to relocate the divergent cross and trans-cultural identities in the multi-cultural global contexts.

As mark of uninterrupted academic march, our department has extended another opportunity to the faculty members, research scholars, and students to write research articles on the aforementioned theme to utilize their research knowledge academically productive. With the support of our academic well-wisher Dr.S.Balasubramanian, we have brought out two issues namely ***Bhodhi*** International

Journal and the second issue has been published in the Online Journal, **Roots**. Faculty members from various other colleges have also extended their hand by contributing articles to bring the March 2021 special Issue. We express our sincere thanks to **The Director** of our Institute and all those, who have extended their immense support to bring out our research contributions to this level.

Dr. S. Rajarajan

Associate Professor of English

Dr. M. Palanisamy

Associate Professor of English

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Editorial Profile



Dr. S. RAJARAJAN is serving at KanchiMamunivar Government Institute for Postgraduate Studies and Research (Autonomous), U.T of Puducherry. As a member of faculty in English, he has put in Twenty-Seven years of service in teaching and research. He is a committed teacher and an ardent researcher. He began his Teaching career in the year 1993. He has served in various regions in the U.T of Puducherry. He has delivered many a lectures at various educational forums. His areas of research include Indian Writing in English, Language and Linguistics and African-American Literature, Mythology and so on. He has been supervising pre-doctoral and doctoral research for about 15 years in the field of Indian Writing in English, Postcolonial Literature and Common Wealth Literature. He has published 90 research articles in the journals of National and International repute. He also serves as a Member in various academic bodies.



Dr. M.PALANISAMY is serving as a faculty in the Department of English at KanchiMamunivar Government Institute for Postgraduate Studies and Research, (Autonomous), U.T of Puducherry. He began his Teaching career in the year 2004. He is not only an ardent researcher but also a creative writer. His forte is Post-Colonial Studies, and his area of interest broadens itself into Literary Theories, Subaltern Studies, and Translation Studies and so on. He has published three books and many a scholarly research articles in the journals and books of National and International repute. He has been guiding M.Phil and Ph.D research scholars for about 17 years. He has been widely recognized as a resource person, and he has delivered for about 75 invited lectures so far at various National and International seminars and conferences.



Dr. G. RUBY DAVASEELI, Associate Professor of English, KanchiMamunivar Govt. Institute for Postgraduate Studies and Research, has been in college teaching for the past 33 years. She has been consistently working towards the upliftment of the student community. Her area of specialisation is American Literature. She got her doctorate degree on contemporary Indian Women writers in English. She has got 43 publications in National/International books and journals. Nearly in 45 National/International conferences and

seminars, she has presented research papers. A feather to the cap is her paper presentation at the International Conference in Singapore. She is also the editor of dictionary, Short story, Poetry and one-act play collections. She has delivered inaugural and valedictory addresses in National seminars. She has given more than 26 invited talks, a few radio talks and talk shows in popular televisions. She is a recognized research guide and has got 6 scholars pursuing Ph. D. under her guidance, and 6 have been awarded Ph.D. degree. She has also brought laurels to the English teaching community by her recent visit to UK for presenting research paper at the international conference held at London.



Dr. K.S. Suresh, Associate Professor of English, Bharathidasan Govt. College for Women, Puducherry has been in college teaching for the past 27 years. He has been consistently and constantly rendering his services towards the upliftment of the student community. He has delivered many lectures on various contemporary issues in literatures at National seminars, conferences and workshops. He has been constantly contributing to many research journals as in the present volume. He has been as member of various academic bodies

at universities and colleges. Specialized in Fiction Studies and Comparative Aesthetics and researched and published on diverse areas like Comparative Literature, Translation, Literary Theory, Travel Writing and Historical Fiction. He also translates from and into Malayalam. His translation of Quim Monzo's Benzina is the first ever novel in Catalan to be translated into any Indian language.

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Aim & Objectives

Academic Excellence in research is a continual process. The Roots motivates researchers in all aspects of encounters across disciplines and research fields, by assembling research groups and their projects, supporting publications and organizing programmes. Internationalisation of research work is what the journal seeks to develop through enhancement of quality in publications, visibility of research by creating sustainable platforms for research and publication, and through motivating dissemination of research findings.

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BETWEEN CARICATURE AND IRONY, INNOCENCE AND MOCKING: CHANGING CONTOURS OF HUMOUR IN WILLIAM DALRYMPLE'S *CITY OF DJINNS* AND *THE AGE OF KALI*

Dr. K.S. Suresh

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Award-winning travel writer and historian William Dalrymple's books that are characterised by the meticulousness of the research that has gone into them also reveal him as straddling two worlds—one, of the academic white man who exoticises the land he studies with an amount of superiority and condescension, and the other of the avowed indophile who narrates his observations and portrays his subjects sympathetically. In either case, the defining element of his writings on India—be it the first offspring of his affair with India, *City of Djinnns: A Year in Delhi* (1993) or the much more sombre *TheAge of Kali: Indian Travels and Encounters* (1998)—is humour that provides the woof of their craft. The scholarship that goes into the narrative sits lightly on the shoulders of ironic and sarcastic humour that is sometimes reminiscent of the writings of Rudyard Kipling but without the latter's racism and jingoism. Be that as it may, it can easily be perceived that inescapable that humour is in the writings of Dalrymple, its matter and manner has changed considerably between *City of Djinnns* and *TheAge of Kali*.

Written in the manner of a novel, *City of Djinnns* is in the format of a memoirs and catalogues the writer's encounter with a large cast of characters in the city of Delhi; *TheAge of Kali* is in form "a collection of peripatetic essays" (xi) based on ten years of travel around the subcontinent. As has been argued by this writer earlier, *City of Djinnns* is a

veritable portrait gallery containing caricatures of the people the writer meets in Delhi, beginning with Mrs Puri who turns from a 'refugee pauper' to a 'Punjabi princess' who accumulated her riches by hard work and thrift bordering on a kind of benevolent extortion, and her 'cantankerous old man' (p. 49). The portraiture of the idiosyncratic taxi driver Balvinder Singh complements and reinforces the impression of life in Delhi generally and vehicular traffic particularly as 'anarchic and alarming'. Irony and sarcasm inform the narration of the travel writer's struggle with India's bureaucracy, which is exposed in the text as notorious for its officiousness, irrationality and insensitivity. Typical is the narration of the writer's experience at the office of the Mahanagar Telephone Nigam Limited which is described as 'an empire dedicated to bureaucratic obfuscation, the perpetration of difficulty, the collection of bribes and, perhaps, more than anything else, the spinning of great glistening cocoons of red tape' where the staff methodically subvert Mahatma Gandhi's words which speak as if ironically from a poster: 'A customer is the most important visitor to our premises. He is not dependent on us, we are dependent on him' (20). The book, in the true fashion of travel literature, documents the first-hand experience of the writer's travel in Delhi, focusing on what he has observed in the city. By adopting this technology of reporting only what has been experienced and scrupulously avoiding the use of the second person or third person

narration, Dalrymple succeeds in screening his travel narrative from any kind of fictionalization. His narrative exploration of Delhi is the site of encounter between the culture of the visitor and that of the place visited. This encounter is transacted using a narrative technique that not only does not stoop to voyeuristic gaze but gives the impression of the narrator's innocence or even respect for the objects of his gaze, ample testimony of which can be seen in Dalrymple's description of his first encounter with the eunuchs of Delhi. The word-portraits of the city and the caricatures in the book of the people who inhabit it frame the travel writer's narrative journey into the soul of the city: "a portrait of a city disjointed in time, a city whose different ages lay suspended side by side as in aspic, a city of djinns" (9).

The Age of Kali is, by Dalrymple's own admission, a collection of peripatetic essays distilled out of ten years' travel around the Indian subcontinent. The twenty one essays in the book are all based on personal experience and direct observation. The title of the book refers to the last of the great epochs in ancient Hindu cosmology that would throw everything into strife, corruption, darkness and disintegration. During his travel through India and Pakistan, the writer thought many a time that this dark epoch was upon him and that it was approaching its apocalyptic climax. Yet he also saw that India had defied prophesies of doom on the land and that large parts of the country were stable and prosperous. The book, which attempts to probe into the problems of the land and into the forces that created the problems, unravels an India where the past and the present co-exist, where human existence is as diverse as diverse can be—in terms of religion, culture, attire, cuisine, money and what-not. Dalrymple appears to chronicle a nation's struggle to stand together in the force of the opposing pulls of the ancient and modern forces that threaten to rip it apart. Projecting to be an unprejudiced holistic view of India, *The Age of Kali* is a collection of stories of breakdown—moral, political and religious.

The stories contained in the volume portray politicians as self-serving, power as an implement to be used legally and systematically to decimate and terrorize, religion as an excuse to inflict pain and sorrow, and success as something to be celebrated with obscene grandeur. Like in the earlier book, Dalrymple paints word-pictures of the land, its people and the ideas that have taken root in order to bring the spotlight on what has gone horribly wrong with the country, often with tongue-in-cheek cynicism and sometimes with superiority and condescension.

But the pictures do present with bristling insight the unbiased truth that one of the great civilizations of the world has now turned decadent, riddled as it is with crime, corruption, apathy, casteism, superstition and communal hatred. Notwithstanding this gloomy theme, presented in vivid pictures a la V.S. Naipaul, is Dalrymple's interspersing of funny elements that are nothing short of wicked yet insightful, as can be seen in his description, in the Patna Chapter of the book, of Laloo Prasad Yadav whom he interviewed on an aircraft:

Laloo [...] a small, broad-shouldered, thick-set man; his prematurely grey hair [...] cut in a boyish early-Beatles mop [...] sprawled lengthwise along the first row of seats like some

degenerate Roman Emperor, graphically illustrated all i had heard about [his] being no angel of political morality [...]

I asked Laloo about his childhood. He proved only too willing to talk about it. He lolled back against the side of the plane, his legs stretched over two seats.

'My father was a small father,' he began, scratching his balls with the unembarrassed thoroughness of a true yokel. (13-15)

Later, when he asks Laloo what action he has taken taken against one of his MPs who had beaten up a civil servant on a train, Laloo replies:

'I told my MPs: "you must not behave like this. A citizen is the owner of the country. We are just servants."'

'That's all you did?'

'I have condemned what happened,' said Laloo, smiling from ear to ear. 'I have condemned

Mr Ansari.' (23)

The starkness of this image needs to be juxtaposed with the words in the first Chapter on Lucknow (entitled "In the Kingdom of Avadh") of Suleiman, erstwhile Rajah of Mahmudabad, in order to comprehend Dalrymple's project of painting the picture of modern India, which appears to have squandered its hard-earned Independence when much could have been accomplished:

But all that happened was the rise of these criminal politicians: they filled the vacuum and they are the role models today. Worse still, theirs are the values—if you can call them values—to which people look up: corruption, deception, duplicity, and crude, crass materialism. (46)

The physicality of humour employed in the Patna Chapter of the book gives way to a compassionate irony when the narrative moves on to the essay on Vrindavan entitled "The City of Widows". The narration of the story of Kanaklatha, the widow of a Bengali landlord who was forced to work as a maid, and who later moved to Vrindavan, apparently obeying the call of Lord Krishna, only to descend to the status of a beggar in order for her and her mother to survive, is not told with any obvious humour but the irony is ever-present:

... I wasn't used to working as a servant, and every day I cried. I asked Govinda [Krishna], "What have I done to deserve this?" How can I describe to anyone how great my pain was? After three years Krishna appeared to me in a dream and said that I should come here....
... 'We were a landowning family [...] Now we have to beg to survive. Even now I'm full of

shame when I beg, thinking I am from a good family. It is the same with all the widows.

Our usefulness is past. We are all rejects. This is our karma.' (51-3)

Despite all their sufferings, the widows of Vrindavan still look up to Govinda to look after them, and so does the Rajmata of Gwalior who also suffers but under entirely different circumstances. Dalrymple's picture of the Rajmata is certainly painted in the hues of caricature with an unmistakeable tinge of sarcasm. For all the violence that the Rajmata's political party has unleashed in the country, "... you would never guess she could be capable of anything more sinister than winning an award for Most Loveable Granny at an English village fete."

The deeply religious lady is described as spending at least two hours every morning in prayer, enjoying a close relationship with Krishna: "I can't really describe what it's like ... I mean, I really shouldn't: it's so personal. It's ... it's like two lovers..." (65)

Irony and sarcasm, however, turn into dismissive mockery in the Chapter entitled "Two Bombay Portraits", the portraits in question being those of the rapper Baba Sehgal who "broke all conceivable bounds of probability" (135) and the pulp writer Shobha Dé who "looks good, lives well and writes dirty" (145). To Dalrymple, the former is certainly and typically low-brow:

Sehgal seems a most improbable proposition: a devout Sikh from the conservative northern city of Lucknow, he nonetheless specialises in cross-dressing [...] His music is pretty forgettable and his lyrics [...] derivative [...] But [...] he is still an astonishing commercial phenomenon. Baba can turn up at any provincial town in India and play to audiences of tens of thousands. The crowds will range from urban yuppies in baseball caps to elderly village illiterates in turbans. (138)

Notwithstanding the tell-tale quotes from his interview, Dalrymple points out deftly what is admirable about the commercially successful Dé: "... at least no one can say that Shobha Dé has any pretensions about her *oeuvre* [...] Certainly her writing is no great shakes, but that's not the issue. The real problem is that Shobha has guts". (153-6)

A commercially successful writer like William Dalrymple who has written books which a reader cannot put down unread on account of their lucid narrative style, tongue-in-cheek humour and meticulously done research, cannot overcome the temptation of marketing his writing as a commodity targeted at such readers as are consumers of art that has celebrated the subcontinent's dirt, poverty and ignorance. Projecting to give a clear-eyed vision of modern India in all its purported extremes, Dalrymple's India project which begins with the young traveller's account in *City of Djinnns*, slides into a redefining of his objectives, resisting the Oedipal urges to shake off the influence of such precursors as

Kipling and Naipaul under pressure, perhaps, of exigencies of publication, which can easily be perceived also in Dalrymple's inability to resist the urge of making fun by proxy of the Indians' way of using the English language. Thus, we have argued that humour as it figures in William Dalrymple changes its contours and, in the process, reveals its moorings in subconscious feelings of superiority and conscious search for incongruities.

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ARCHAIC RAMAYANA, MEMORY AND THE UNKNOWN VOICE OF POWER, UNVEILED: MANDODARI QUEEN OF LANKA AND LANKA'S PRINCESS

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Comparative literature is a sphere dealing with the analysis of literature and cultural voice across frontiers which commissions with languages and artistic traditions. It may also be accomplished on the task of the same language springs from distinct nations or cultures among which that language is spoken. The intercultural and transnational province of comparative literature covers with the association between literature, which elucidate the domain of human venture such as arts, History, Science, Philosophy and Politics. comparative literature locates its emphasis on the interdisciplinary analysis of social and cultural production. It is an area in which one who study literature beyond national borderline, time periods, languages, genres, and the other arts like music, painting, dance, film, psychology, architecture, sociology and politics.

Comparative literature helps one's preference to research literature beyond the horizon and fascination in languages so that they can peruse foreign texts in their original form, it also amalgamates literary incident with other cultural phenomena such as historical change, philosophical concepts, and social movements. The comparatists have traditionally been skilled in several vernacular and familiarized with the literary traditions and major literary texts of those languages. It is closely tied to world literature.

This paper is an attempt to compare two most important characters from Ramayana, this famous epic is traditionally divided into Seven major kandas. Ramayana may have lent the campaign a macho momentum in one's fancy, but the famous epic's core

beat with fierce women. The epic sketches the women in a society filled with choice of social, marital, political and spiritual status irrespective of whether she lived in a castle or in forest. Mandodari who appears in Uttara Kanda and Meenakshi in Aranya Kanda are compared, to make it simplified two novels from two authors have been considered in this paper, *Mandodari Queen of Lanka* by Manini J. Anandani and the other is *Surpanakha, Lanka's Princess* written by Kavita Kane.

Kavitha Kane and Manini J. Anandani are Indian Writers in English, their fiction falls on the Best-selling fictions led to a series of Myth-inspired Tales. They speculate myths out of Ancient Indian narratives. Kavita Kane and Manini J. Anandani's novels are refined in the ocean of Indian affluent mines of myth and ecclesiastical history. Their novels move round the unnoticed feminine characters of Ramayana. The characters, painted in their novels are re-created personalities, and their fiction shapes different from the real epic. Kane and Manini are unique in portraying feminine characters which are the fringed once of the mythology. The women characters revealed in their fictions are unassailable but never seen the sunshine in their life, their prime movers are not so much chew over. Kavita Kane and Manini J. Anandani's narrating style speaks for their luminous and enchanting art. They have done a magnificent job with a marginalized character of Ramayana. Through *Mandodari Queen of Lanka* and *Lanka's Princess*, the authors in their novels picturises from the side of the girls Mandodari and Meenakshi.

Madodari of *Mandodari Queen of Lanka* was a beautiful girl child rescued by Mayasura ruler of Mayarastra a renowned architect who designed Lanka the golden city and his wife Hema an apsara and celestial dancer they had two sons, Mayavi and Dundubhi, the couple were penancing to Lord Shiva to bless them with a daughter and named her Mandodari. They were grateful and happily adopted the rescued child as their daughter. As a princess she completed most of her education at the age of twelve, when Mandodari turned fifteen Mayavi started involving her in his venture and her mother had instructed Mai the midwife to teach her all things that a perfect bride should know. Once Dashaanan visited Mayasura's place to learn architecture, there he sees pretty Mandodari and falls for her. He asks for her hand in marriage.

In *Lanka's Princess Meenu*, Lanka's Princess was the daughter of the great sage Vishrava and the daitya princess Kaikesi. Kaikesi's father king Sumali wished to marry her to the most powerful person and finally she selected Vishrava, a scholar and researcher with the concern of her father and mother Taraka. Vishrava had fallen in love so deeply with her that he left his first wife Ilavida, son Kuber and took her as his second wife. Meenu the fourth child among Ravana, Kumbakarna and Vibhishan. She was named as Meenakshi due to her golden eyes which are as graceful as a fish's. She was a sore sight in the eyes of their mother whose fingernails look like claws. Kaikesi's heart sank, she needed sons as rulers of the three worlds and recover Lanka their lost golden city, her lost domicile. Meenu was a girl who was constantly lambasted for her budge and aspects, her own family members nicknamed her as Surpanakha for the claws like nails. Kaikesi missed understood that Meenu was to stay single due to her ugly looks, but it turned out to be opposite. She soon learned magic and art of seduction from her beloved granny Taraka who loved her more than others.

Mandodari was married off to the mighty Asura king Dashaanan, the one with ten heads elder

brother of Meenakshi, Kaikesi placed her crystal necklace around her first-born son Ravana. The reflection of the crystal necklace on his face created an ocular illusion of ten heads. 'People called him Ravana', the king of Lanka. Thus, Mandodari, the daughter of Mayasura was coronated as the 'Queen of Lanka'. Meenakshi as the Lanka's princess grew up with thin and curved structure, fish eyed, adorned with thick long brown hair and a sweet mellifluous tone. Meenu falls in love with Danava prince of the Kalkeya Danava named Vidyjiva. He was the one to declare his love for her who was madly in love with Meenu and wanted to marry her, where Meenu had the same feeling for him but Kumbha's words delayed her to accept his hands immediately. They were caught together by Ravana and Kumbha in her bedchamber, according to her brothers Vidyjiva is a rouge. She retorted scornfully stating their brothers are busy in their newly married life that have forgotten that they have a sister way past her marriageable age older than their wife. Meenu continued relentlessly stating the fate of Vedavati and Rambha. Mandodari tried her best to convince Dashaanan on behalf of Meenakshi by stating him to lend a chance to explain herself and accept Vidyjiva as her husband. Finally, he forgave them due to the affection he had for Meenakshi and he gave a new name for Vidyjiva as Dushtabuddhi in Lanka for his evil mind that brainwashed his sister, this action of Meenu enraged Ravana as Danavas and Asuras shared a bond of enmity. After twelve years Meenu gave birth to a son named Sambhukumar.

Dashaanan had more than a hundred other women in antapura and married Dhanyamalini and Nayanadini, he cannot stop marring with one, whereas he has to do whatever is in the best interest of Lanka. But his love for Mandodari is more than anything else and he wanted her to stand with him. Mandodari gave birth to three children first one was a girl as her husband wished for but born dead as she thought and buried in Mithila without the knowledge of Dashaanan, the second one was a boy named as

Meghanath later known as Indrajeet and the third son was Akshayakumara who was the first to live his soul in war between Rama and Ravana. The brain behind the cause of the war was Surpanakha.

Vidyujiva was killed on a battle field as an action of revenge by Ravana. Meenkshi saw in a flash back why Mandodari her sister-in-law combined her in her sad speech about her husband's lust. After Vidyujiva's cremation, Meenakshi left Lanka with a great displeasure and settle herself in Dandak forest with her only son, five-year-old Kumar expecting him to grow up fast to avenge his uncle Ravana. Before she left Lanka, she vowed herself as Surpanakha that the cherished Ashoka garden of her ambitious brother Ravana's will be reduced to ashes one day. Kumar was eighteen-year-old who was a master of all the celestial and occult weaponry, but to her sad fate she lost her son whom she trained to kill her own blood brother Ravana was accidentally murdered by Lakshman. When Surpanakha hears that the prince of Ayodhya, Ram, Lakshman and Sita are in exile in the forest Dandak, she was like the angry waves in Lanka and needed to muddle a war, which will destroy the golden city Lanka. Her plan was very simple and she decided to befriend with the Ayodhya princes. She disguised herself as a pretty lady with the magical trick learned from her Nanny approached the young brothers but Rama kindly rejected her, stating her that he a 'Yoga Pathini Viratha'. Surpanakha then gears up her steps towards Lakshmana, he too neglected her.

Surpanakha got infuriated by their play of tossing her between them and started attacking beautiful Sita, Lakshman fight back her, while rescuing Sita Surpanakha's nose was cut off by Lakshman. Then Surpanakha with the wound forcing her feet to flee to Lanka with her awful face. The first idea in her mind was to use the young Ayodhya princes against her brother. Surpanakha the game changer unveiled her face to Ravana stating that this shame was while she attempted to abduct Sita for him, the angry affectionate brother could not bear any more

immediately he decided to pay in return. Ravana kidnapped Sita, thus triggered the war. Rama's confrontation with Ravana, the epic's second major turn, was the brainchild of the warrior princess Surpanakha, she who asked Ravana to abduct Sita as revenge for her insult. Mandodari tried warning her husband, knowing that he was heading onto a path of his own destruction for the sake of his only sister Surpanakha. Mandodari was not only shown just as a perfect wife, but a wife who questions and advises the most powerful emperor of the three worlds. She recognises Sita as their daughter, she gave up at Mithila by the birthmark resembles as same as in her hand. Mandodari stood next to her husband during the battle and finally sent him with her wishes to win the battle, as a dutiful and loving wife, even though she knew of what was awaited her fate.

Mandodari stood along her powerful husband, she never shies away from giving sane counsel to her beloved husband. Even though she constantly urged Dashaanan to return Sita to Rama with honour, when the war comes upon their Golden City, she doesn't abandon Dashaanan as his younger blood brother Vibhishana. Ravana is dead, Surpanakha killed Ravana his own sister routed for this war to have him killed on the battlefield in the hands of Rama. As a revenge for killing her husband Vidyujiva. According to her, she has given him a more dignified death. Mandodari, the high-minded queen of Lanka like an ordinary wife bewailing her husband's death.

Mandodari and Surpanakha's role in Ramayana, through fleeting, is outstanding, both of them was an epitome of chastity and purity in loving their husband. Poor thing that who lose their husband and children, they were punished for no fault of them. Even after they hide all their feeling in their heart as they live a life of duality with varied experiences. When Surpanakha's pierced words hurt Mandodari by saying that she has no intention to stay there even for Vibhishana's Coronation or to the second wedding of Mandodari with Vibhishana swiftly followed after mourning. Where Mandodari without losing her

temper replied tenderly that she is getting married not for her sake but to protect the rights for Indrajit's four-year-old son, her marriage with Vibhishana was political necessity as Dashaanan's many wives on whom Mandodari cast-off with envy once, as her beloved husband claimed to be political necessities.

Kavita and Manini not only present their characters as a pretty woman, but also as a catastrophic character. Their novels are women-centric, about relatively lesser-spoken women in mythology and depict issues and problems of women relevant even in today's world. It is essential that the books talk about all the women characters in Ramayana but Mandodari and Surpanakha comes out as the most influential person, who are self-willed yet calm in plotting their progress. Instead of lamenting, they reciprocated by being a source of

robustness for their own. If there had been no Mandodari and Surpanakha there would have been no epic Ramayana. There is much that we know about Mandodari and Surpanakha, and more that was not known.

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A COMPARATIVE STUDY ON SURREALISM IN SELECT POEMS OF WILLIAM SHAKESPEARE AND JOHN KEATS

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From the time immemorial literature has remained as a platform for linking the historical past and the living present. It is indeed a record of the tradition and culture which is unique to one's society. So literature cannot be considered merely as a text filled with languages. It represents the life style, outlook and the temperament of the people of the epoch which they have lived through. Obviously, the range and the growth of literature in a country indicate the prosperity and the richness of its nation. Hence literature can be viewed as multifaceted human experiences retold and rewritten with aesthetics. Knowingly or unknowingly any writer leaves the traces about the world which they lived in. Similarly, their writings may be seen as a documentation of their involuntary confession of their hidden thoughts and desires. Probably every literature consists an implicit or explicit reference either to the age which it was written or some purpose behind their writings. It is to be accepted wholeheartedly that literature has some inherent and determinant purpose to achieve. The poets namely Shakespeare and Keats who were discussed in this paper literally belong to two different ages but they resemble each other in the way they express themselves through their writings. They sound similar in the treatment of certain subjects irrespective of difference of age and culture. They too had certain motives in producing their poetry. Yet another aspect that has to be mentioned is that sometimes their fear and anxiety that had been suppressed so far in their unconscious mind comes and falls out like a slip of the tongue in some of their poems considerably.

A handful of Shakespeare's poems and some of the odes of Keats were not an exception in this regard. Most likely some of the poems of these great poets share in common the prominent feature of Surrealism which is called as automatism. When John Keats was appreciated for his "Ode to Autumn", "Ode to a Nightingale" and "Ode on a Grecian urn" for so many reasons has really won the favour of millions of poetry lovers around the world even in the present scenario. Usually, these poems are credited for Keats's celebration of the alluring beauty that the autumn season imbibes, his appreciation for the permanence of art in Grecian urn and his shelter in the dreamy world of nightingale. Similarly, Shakespeare's 'A Requiem', 'Sonnet71', 'Sonnet60' were also viewed as the poet's concern for the mankind who unwelcome death and his subtle effort to impart his philosophy of death to his readers. But the poems mentioned above are the perfect specimen copies which speak about the automatism involved in these poems. Moreover, it also reflects the identity crisis which they faced during their life time. Misfortune befalls on anyone and at any point of time irrespective of age, gender, class, status and so on. Neither Shakespeare nor Keats is an exception who faced hardship in their life too. Even though Shakespeare witnessed adversity in his early life later transformed himself as a successful playwright. Yet the misfortune came in the disguise of death that never spared some of his family members. While this was the case with Shakespeare, Keats plight was still worse whereas for Keats it took various forms like poverty, loss of his family members, constant failure in his career and awareness about his premature

death. It is of no wonder that the misfortunes of their life developed an identity crisis where there is a subtle and recurrent reference to it in some of their poems. This current paper is an attempt to reveal how their identity crisis is expressed in some of their lyrical compositions.

More than the pain of the awareness about his premature death the cynicism of certain contemporary critic intensifies Keats's mental anguish. "The most incongruous ideas in the most uncouth language." This is how John Wilson Croker an eminent critic of the Romantic age remarks about the poetic creation of John Keats'. This cynicism about Keats is an eye-opener to explore the darkest chamber of his unconscious mind. Croker's criticism on Keats's disharmonized thoughts and the usage of indecent language stands as an authentic proof to justify the avid presence of surrealistic elements in his poems. This indeed leads us to explore the frustrated, suppressed thoughts of his unconscious mind. In this regard his poems sound to be more surrealistic than highly romantic

Technically speaking Surrealism is considered as a literary and art movement that flourished in Europe during the twentieth century. In fact, the surrealists had greater influence from Sigmund Freud. The early surrealists opposed the constraints of the consciousness and the rationality. Contrary to the conscious mind they tried to liberate the unconscious mind which Breton calls it as a "superior reality." The fundamental aspect of this movement is "automatism." The term Automatism refers to a mental process which involves an automatic or uncontrolled recording of the thought and images that evolves in an artist's mind.

It may sound strange to view their poems under the lens of Surrealism. But there is abundance of references in the poems that is taken for discussion to justify this standpoint. Considering the life of John Keats, he is undoubtedly a poet of great talents and potentials where he is an utter failure in his poetic career. His genius absolutely went unnoticed and

unrecognized. As a result, it affected both his personal life and his literary career bitterly. His real talent was felt only after his loss. Yet it required too many years to realize his potential. It is quite clear that till his death he has tasted only the bitterness of life which made him to conclude that the world where he lives in is filled with sorrow which he has wrote it as, "Where but to think is to be full of sorrow"(27)

From the above line it is evident that the words and thoughts of Keats contradict with each other. Actually, the world in general is not filled with pains and sorrows whereas it is the outpouring of Keats's intense remorse and aversion that he nurtures within his inner mind. Similar traces of automatism are visible in some of the works of Shakespeare. Keats expresses his discontent against the society for so many reasons. But being an accomplished writer Shakespeare too exhibits his dislike for the society which he claims this world to be more disgusting like his body being eaten away by the worms after his death. In sonnet 71 he urges his lady love to forget him after he passes away from this world. In fact, the thought about his death annoys him where he anticipates his absence in this world and he also feels consoled by the assumption that he would remain in the minds of readers forever. This clearly indicated that there has been a constant fight between him and death.

Like the other successful poets, he too longed for a victorious life where he ended up frustration. Probably the disappointment as a result of his unfulfilled desires and the disparity shown between his poems and the poems of the contemporary poets might have aroused a feeling of jealous over them which is subtly conveyed as, "here there is no light,"(38)

The above line clearly shows the ignorance of Keats. When the whole world is thriving with life and happiness why his life alone is sorrowful? The world is not to be complained whereas he has to take up the responsibility for his sorrows instead he finds fault with everything and anything that he encounters in

his life. He might be an excellent poet but an imperfect human being. It has to be accepted that he too had so many short comings within but he comfortably blames others in order to hide his flaws. Of course, he is reluctant to participate in the festivities of life. We can wake someone who is sleeping and show him the light but how is it possible in the case of a man who pretends to sleep? This is what happened in the case of Keats. When he says there is no light in his place, he failed to realize one thing that he was looking at the world with his eyes closed. Happiness will not come to him by its own rather he has created an opportunity to find happiness. He neither finds happiness for himself nor takes part in joys of others. This outpouring is a result of his comparison with other poets. Within his inner mind he had grudges against these poets. It is even hard for him to withstand the growth of these poets right in front of his eyes. Again, he commits the mistake by comparing himself with others. This shows that first of all he himself had not realized his own potential and how come he expects others to accept his poetry?

Apart from that too many worries in his life have really baffled him. As a result of this he lacked clarity of thought which ended up in fear and anxiety. Subsequently this fear and anxiety might have made him indecisive who says, "I cannot see what flowers are at my feet" (41). A confused mind will always miss the chances to find the solution to its problem. Similarly, when he says that he cannot see the flowers under his feet it means that his mind is overloaded with confusions which prevent him to see the world beyond this ordinary world. Moreover, it suggests how he narrows down the boundaries of his life and recoils from the beauty of the world. This world is filled with bounties like the flowers in variety but it is in the eyes of the onlookers to cherish its beauty. From his own statement he makes it clear that he himself is unwilling to explore the brighter side of the reality.

Generally, the nightingale referred in this poem is a metaphorical representation of the poets of the past especially the poets of the Elizabethan age whom he admired the most. Here he juxtaposes his plight with that of those poets. He sees their poems as a source of comfort and solace to the pain-stricken mind and at the same time he feels jealous of their popularity which he is deprived of. And moreover, he is in no way an inferior to them. There are contradictions between what he says and what he thinks. For e.g., when he says that he feels too happy in the song of the nightingale we believe that he really relishes the happiness of the bird. But it is not so. Within his mind he really broods over its happiness for he is unhappy within. When there is no inner peace within how can he find peace in the world outside? In fact, he really wishes to live a life of these poets who were at times became rich, popular and happy. Moreover, he is aware that these poets have attained immortality through their poems which he regrets about it. Hence it is understood that he expresses his desire to be like these poets whom he says that he wishes to fly to the world of nightingale. Here he sees these poets in the image of a nightingale. At the same time the world of nightingale has to be interpreted as the accomplished life of them. He is conscious of the happy life of those poets and the bitter life of his present where he had no escape from it which Jonathan Krol also rightly says "At once, his brief encounter with the world of inspired perception becomes both consolation and tragedy-consoling because the poet loosens the constraints of his own depressing surrounding and tragic because such constraints are impossible to elude completely."

Even though he feels jealous of these poets he also accepts that their poems have therapeutic effect over the sick mind. At the time when he is worried about his approaching death he sees the poets of the past as a reservoir of hope for him for he believes that one day he too will be immortalized through his poetry like them. The reminiscence of these poets

really brings about a change in the attitude of Keats. The fear about his death in the beginning of the poem gradually fades away and he gathers enough courage to face his death without any grumblings which he declares it as, "Now more than ever seems it rich to die," (55) From this we understand that his statements is contradictory for he seems bold enough to accept death at the same time he fears within but he convinces himself by saying that he is ready to accept it.

Similarly, in his 'Ode on a Grecian urn' though he admires the beauty and the immortality of art he speaks about his unfulfilled love for fanny Browne. In a world surrounded by bitterness the only comfort and solace he had is his lady love, a neighbor whom he fell in love with. He knew well that the happiness provided by his affair is not going to prolong for long. Likewise he is aware that before the consumption of their love definitely he would meet his death. The very thought about his unfulfilled love desire aggravates his anguish further which prompts him to say "Bold Lover, never, never canst thou kiss," (17)

Obviously, the description of the lover and the lady love engraved in the Grecian urn is not someone else as we think rather it is Keats and his lady love Fanny Browne themselves. It is the silent confession of the poet's unsatisfied physical union with his lady love. After knowing that he would die very soon the thought about his separation from Fanny annoys him. Remember he is just twenty-five when he died. It is quite natural for any man of his age to have such a strong passion for a physical union.

Likewise, when he speaks about love as, "More happy love! More happy, happy love! / Forever warm and still to be enjoy'd," (25-26) it really arouses a sense of absolute sympathy for the poet whose claim is both pathetic and ironical. It is pathetic for the reason that the only comfort and happiness he gains is from the relationship he had with fanny which is supposed to end abruptly. And at the same time ironical for he feels the warmth of love as he says but it is not going to last for long which contradicts with

the word 'ever' as used by Keats. These lines clearly speak about his true yearnings for fanny's love whose is to be separated by his premature death.

Generally, 'ode to autumn' is considered as the finest work of all Keats' odes. Actually, it is viewed as a poem about the poet's perception about the tranquil nature of the autumn season. But in a surrealistic perspective it demonstrates the psychological development of Keats at every stage of his life i.e., the period of transition where he relishes the sweet memory of the happiness that he received from his relationship with fanny, the turmoil created in his mind by the thought about his approaching death and the final reconciliation of accepting his death with complete harmony. For instance when he says, "Until they think warm days will never cease, / For Summer has o'er-brimmed their clammy cells." (9-10)

It seems to describe the vibrant nature of the autumn season. In fact, it is not the description of the bounties of autumn season whereas it is a reference to the overwhelming love that he had for Fanny. He recollects the unending warmth provided by her love. For a man who has seen only disappointments in his life felt contented only after falling in love with fanny and moreover he considers that period as the happiest moment in his life which he calls it as a season of 'mellow fruitfulness.' The intense love for his beloved reminds him of the death that is inevitable. The pain of his awareness about his death is expressed as, "Thou watchest the last oozings, hours by hours."

In the above-mentioned line, the last oozings denotes how he was able to witness how the disease is gradually eating away his body. Amidst this the thought about the criticism of his poetry still more agonizes him where he tries to pacify himself that his poetry will also be recognized one day as, "thou has thy music too," (22)

Similarly, 'A Requiem' an excerpt from Shakespeare's 'Cymbeline' is generally viewed as his philosophy of death. For an ordinary reader this poem inflicts a sense of comfort and solace which

gives them the confidence to face death without fear. It caricatures the poet as someone who is not scared of his death. Shakespeare knew that death is something that no one can evade. But within his hearts of heart he fears about death for then he is at the verge of his life when he wrote 'Cymbeline'. Apart from this during the last phase of his career he was witnessing a series of death in his family which would have developed a sense of fear and anxiety like Keats which he expresses this in his poem through automatism. His sense of fear is expressed through involuntary confession through therefrains like, 'fear no more' and 'come to dust'. When he tells us not to be panicked about death it means that he himself is feared of death.

Subsequently in 'Sonnet 71: No longer mourn for me when I am dead' and 'Sonnet 60: Like as the waves make towards the pebbled shore' we can see the traces of Shakespeare's automatism where he expresses his grudge against the inevitability of death. The concept of his poetic lines contradicts with the real thought of him. He actually unwelcomes death that comes through time but he tells that he praises Time despite its cruel nature. He claims with pride that Time has the power only to conquer him whereas it cannot defeat his poetry through which he lives in this world forever. It seems that his speech

has a tone of pride in conquering the Time through poetry but it has an undercurrent meaning of how he tactfully conceals his sense of fear over his death.

From the analysis we can perceive that on the superficial level though their poems are admired for so many reasons it has a tint of automatism which takes us beyond the general perception of the poets. These poets belong to two different ages but they are alike in the way they delivered their verse. Despite so many disparities between them they resemble each other in their outlook regarding life. For them poetry would have been the right choice to outburst their suppressed feelings and emotions. In fact, they never did it out rightly rather they did it with the subtlest words used in their poems. Probably they would have felt that poetry alone can provide them the required solace that guarantees the continuity of life beyond their struggle. On the whole the poems that have been taken for the study justifies that there are ample evidences of surrealism which brings them under a single umbrella.

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ODE TO A NIGHTINGALE BY JOHN KEATS AND KUYIL BY MAHAKAVI BHARATHIYAR – A PARALLEL STUDY

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Abstract

Birds are the symbol of joy and hope. They live in harmony with nature. A man who enjoys the vision of nature also enjoys the song of the birds. No nature poet can be found without singing about birds. British poet John Keats celebrated the Nightingale in his ode. Like the same Tamil poet Mahakavi Bharathiyar appreciated the bird Kuyil in his poem. Though Keats and Bharathiyar belong to different countries following different culture and customs with different languages, they become one in celebrating the birds in their poems. Both the poets feel happy on hearing the musical note of the birds and they want to live among the birds. This paper is an attempt for a parallel study of the poems Ode to a Nightingale by John Keats and Kuyil by Mahakavi Bharathiyar

Introduction

Today the world has become a global village. In a cosmopolitan society comparison cannot be avoided. Man can judge through comparison and contrast. Comparative literature is a climatic compulsion. This paper is an attempt for a parallel study of the poems Ode to a Nightingale by John Keats and Kuyil by Mahakavi Bharathiyar. British poet John Keats celebrated the Nightingale in his ode. Like the same Tamil poet Mahakavi Bharathiyar appreciated the bird Kuyil in his poem. Though Keats and Bharathiyar belong to different countries following different culture and customs with different languages, they become one in celebrating the birds in their poems. Both the poets feel happy on hearing the musical note of the birds and they want to live among the birds.

John Keats

John Keats (1795-1821) was the great British poet of early nineteenth century. He became apprentice to a surgeon at 15. He went on to study medicine and then in 1816 began to practice surgery but only for about a year. In 1817 he brought out his long poem 'Endymion'. Keats's all great odes were written sometime during the spring of 1819. The great

odes of Keats exhibit his worship and enjoyment of beauty – beauty of art and nature. 'Ode to a Nightingale' is one of the finest lyrics in the English language and the poet enjoys the immortal beauty of the Nightingale's song. In the spring of 1819, Keats was living in a house in Hampstead near London, with his friend Charles Brown. A Nightingale had built its nest near the house. Keats felt a tranquil continual joy in its song. One morning he sat out in the garden for a while and when he came back into the house, he had the ode in his hands. Thus the ode is a spontaneous expression of the poet's joy in the song of the Nightingale.

Mahakavi Bharathiyar

Subramania Bharathi, (1882-1921) was a Tamil writer, poet, journalist, Indian Independence activist, social reformer and polyglot. Popularly known as 'Mahakavi Bharathi' (Great poet Bharathi), he was a pioneer of modern Tamil poetry and is considered one of the greatest Tamil literary figures of all time. He covered political, social and spiritual themes. He paved the way for modern blank verse. He had a prodigious output penning thousands of verses on diverse topics like India Nationalism, love songs, children's songs, and songs of nature and glory of the

Tamil language. 'KuyilPattu' was published in 1923. The original title Bharathi gave for the poem is 'Kuyil'. It was probably written in 1914 or 1915. The landscape backdrop for the poem is a grove that belonged to one Krishnaswamy Chettiyar in region called MuthithiyalPettai in Puducherry.

Kuyil (In English Cuckoo)

The Indian Cuckoo (*Cuculusmicropterus*) is a member of the cuckoo order of birds, the Cuculiformes, is found in the Indian subcontinent and South East Asia. It is a solitary and shy bird, found in forests and open woodland.

Nightingale (A kind of singing bird – AllisaiPulpulam)

The Nightingale (*Luscinia megarhynchos*) is a small, plain, brown and gray European songbird noted for its melodious nocturnal song. It sings at night, and is celebrated for the sweetness of the song.

Now let us see how both the poets celebrated the birds in their poems. Keats heard the song of the Nightingale during the night time. He pictured the night beautifully.

*And haply the Queen-Moon is on her throne,
Clustered around by all her starry Fays;*

Bharathi who heard the song of the Kuyil during morning time pictured the morning in beautiful lines.

‘காலையிளம் பரிதி வீசங் கதிர்களிலே
நீலக்கடலோர் நெருப்பெதிரே சேர்மணி
போல் மோகனமாஞ் சோதி பொருந்தி
முறைதவறாவே கத்திரைகளினால்
வேதப் பொருள் பாடி வந்து தழுவும்
வளஞ்சார் கரையுடை’

Keats described the effect produced upon him by the song of the Nightingale. It is peculiarly pleasurable one.

*‘My heart aches, and a drowsy numbness
pains
My sense as though of hemlock I had drunk,
(Ode to a Nightingale)*

Bharathiyar felt the song of the Kuyil as a divine elixir that mixed in the air and like a lightning that intrudes into the heart of the poet.

‘இன்னமுதைக் காற்றினிடை எங்குங்
கலந்தது போல்,
மின்னற் சுவைதான் மெலிதாய்
மிகவினி தாய்
வந்து பரவதல் போல்’

Keats said that it seemed to him that he is listening to the singing Dryad or Wood nymph. The bird sings with spontaneity and fluency without any effort.

‘That thou, light-winged Dryad of the trees,

...

Singest of summer in full-throated ease.’

Bharathiyar expressed that the kuyil is singing like a girl from paradise incarnated as a Kuyil and showcase her sweet voice.

‘...வானத்து மோகினியாள் இந்தவுரு
வெய்தித்தான் ஏற்றம் விளங்குதல்
போல், 20 இன்னிசைத் தீம்பாடல்
இசைத்திருக்கும் விந்தைதனை’

Keats wished to migrate to the world of Nightingale on the viewless wings of poetry. In his imagination he finds himself in the world of Nightingale.

*‘Away! Away! For I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of poesy,’*

Bharathi expressed his wish to change into a Kuyil and to lead a happy love life with that Kuyil.

“மனிதவுரு நீங்கிக் குயிலுருவம்
வாரோதோ? இனிதிக் குயிற்பேட்டை
என்றும் பிரியாமல், காதலித்துக் கூடிக்
களியுடனே வாழோமோ?”

Keats said that the midnight is the happiest moment to die without pain when Nightingale is pouring forth its music in profuse strains.

*‘To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad’*

Bharathi wanted to offer his life in the fire of the song.
நாதக்கனலிலே நம்முயிரைப்
போக்கோமோ?”

Keats said that the song of the Nightingale heard by him was heard in the past by Kings and clowns,

Ruth standing and weeping in the alien corn-fields,
damsels held in captivity by magicians in castles.

*'The voice I hear this passing night was heard
In ancient days by emperor and clown;
Perhaps the selfsame song that found a path
Through the sad heart of Ruth, when sick for
home,
She stood in tears amid the alien corn;
The same that oft times hath
Charmed magic casements, opening on the
foam
Of perilous seas, in faery lands forlorn.'*

Here Bharathi varies from Keats. He said that
the song of the Kuyil heard by him won't be heard by
the celestials of the Paradise.

*'அன்றுநான் கேட்டது அமரர்தாங்
கேட்பாரோ?'*

Poets indulge very often in reveries. With the
word 'forlorn' Keats wake up from his dream. He
could not escape to the world of Nightingale as he
wish.

*Forlorn! The very word is like a bell
To toll me back from thee to my sole self!
Adieu! The fancy cannot cheat so well*

Bharathi told that he saw and heard only
through the reverie, the song sung by the
Kuyil.

*'பட்டப் பகலிலே பாவலர்க்குத்
தோன்றுவதாம் நெட்டைக் கனவின்
நிகழ்ச்சியிலே -ன்டேன்கயான்*

Conclusion

Both the poets Keats and Bharathi are famous
and celebrated by the people of their countries.
Though varied in some areas both the poets
beautifully explained the song of the birds and the
effect produced upon them. Through the lines they
took the readers to the land of Nightingale and Kuyil.

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A PARALLEL STUDY ON FEMINISM: ANITA DESAI'S *CRY, THE PEACOCK* AND SHASHI DESHPONDE'S *THAT LONG SILENCE*

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Abstract

Anita Desai and Shashi Deshpande are voices of feministic society on Indian writing in English. These two writers work centers on women's lives in modern Indian society. The writers portrait their female characters, "Maya" in, *Cry, The Peacock*, "Jaya" in *That Long silence* have lost their own self-respect, identity and lives like noble heroines of the stories. Both of them show the marital status of husband and wife who belonging to the different family. Anita Desai has made an attempt to extinguish her Maya character, how she is suppressed by her husband. The writer shows the character Jaya in the Novel "*That Long silence*" how she is alienated and dominated by her husband's bad nature. These two novels "*That Long silence*" and "*Cry, The Peacock*" portrait the pitiable condition of the women who have treated by their husbands and their family. Maya and Jaya, have met psychological and social problems throughout their life, who have suffered frequently by their domestic life.

Indian feminist author Shashi Deshpande's fifth novel "*That Long Silence*" (1989) won the Sahitya Academic award given by the Indian academy of Art and letters. She portrays the main character "Jaya" in "*That Long silence*" who has belonging to the middle-class family and very beautiful, curious and bright. She grows up like a cultured girl and skilled at cooking, cleaning and house holding works. Jaya's grandmother advises her but she always disagrees. Jaya learns more experience of her own individuality and reality of the world. The writer refers the character Jaya expresses herself with domestic ideas as called "*That long silence*". Since that silence stretches across her life from childhood to middle age. Jaya marries Mohan, a great Business man. Jaya and Mohan differ in many ways and their marriage is not happy. There is no way for their mutual relationship it expresses her point of view. Unfortunately, Mohan who has left the job due to his disobedient so that Jaya starts her writing for her family welfare.

Shashi Deshpande shows the unique character Jaya in the play "*That long silence*" who has sacrificed her life and earning money through articles for survival of her family. The Writer signifies the

character Jaya who is in pathetic situation of her living life, the gradual development of her feminine quality when she has taken the domestic decision to be renounced by her husband and their family.

The writer reveals the theme through the character of Jaya. According to Jaya all women have every right to live their life and should overcome the obstacles from domestic and social hazards. In this novel "*That long silence*" elucidates the image of woman in the middle class family in which way she is sand witched between the tradition and modernity.

Shashi Deshpande depicts the concept of the novel in "*That long silence*" a woman has no space to be independent she is dependent on men either father, husband or son. They are hardly given freedom and independent. From the writer's point of view the women have no freedom to select their life partners and marriage. According to Jaya "marriage is the biggest destiny of every woman's life.

"----- As we grew into young women, we realized it was not

Love, but marriage that was the destiny

Waiting for us"(Deshpande: 19)

Anita Desai is one of the well known Indo- Anglian novelists who is a prolific authoress, as she

has written ten novels and dozens of short stories within a short period of thirty years. Anita Desai has presented "Maya" in "*Cry, The peacock*" who was nurtured in luxury by her father but had been married to an advocate who had little regard for emotion as reasons and arguments were his forte. She thought that love is important for life, while her husband took his cue from the Gita which, according to him, preached the principles of detachment. This contrariety hurt Maya's emotion so much that she was led gradually to the verge of nerves break-down.

Maya lives in her father's home like princess. She remembered her life in her father's house:

"As a child, I enjoyed, princess-like, a sumptuous fare of fantasies of the Arabian Nights, the glories and bravado of Indian mythology..... My father peels a loquat for me, with a fastidiousness that is a pleasure to watch..... when I play battle-door and shuttlecock, using the small oranges as shuttle cocks that shoot, birds-like, through the air and are broken, egg-like, on the grass, he only laughs to see me leap and fly."(Desai :41)

Thus her father gave her a princely life of comfort and love.

Such a girl was married to Goutama, an advocate, who was an intellectual, bereft of sentiments and emotions. Naturally, Maya felt as if she was brought from the shade and production of banyan tree out into the heat of desert. She was hungry for love. She didn't have any child; she had only one companion her dog, Toto, to give her love to. But as the fate Toto died, leaving her alone. She had a mind to give a befitting farewell and honourable burial to the dog, but her husband rang up to the Municipality, which sent the truck to take away the carcass. Maya was shocked by such an unsentimental and unemotional treatment given to her beloved, Toto. This incident reveals how Goutama give attention to her wife's emotions and feelings.

Each event of this novel depicts a new fact of Maya's personality. A party was going on outside her

room and people recited Urdu couplets. She had heard Ghazals from her father who had a desire to go out to attend the party. But she found to her great discomfiture that a woman had no place among men. She was appalled by this gender discrimination. Maya wanted to stand on a level ground with men, but she realized that she was not allowed equality even by her husband. She felt that she is not matching to Gautama in anyway.

There were several important issues on which Gautama differed from Maya. Gautama thought that Maya's upbringing in opulence had insulated her from hard realities of life_ "Life is a Fairy tale to you still. What have you learnt of the realities?"(Desai:81) He also denounced Maya's desire for love, her proclivity towards Urdu poetry, saying that these things were delusive. He quoted from the Gita to say that one should try to attain detachment, not involvement and attachment. He further thought that one should weigh everything in the balance of logic and argument, and condemned faith. Maya has shocked to hear such a philosophical nonsense from her husband. In every movement Gautama imposes his opinion upon Maya. Maya has been given no freedom to express her wish or opinion in anyway, she lived among egotistic and chauvinistic men.

Both heroines enjoyed their childhood like princesses but they suffer a lot after marriage. In law both men and women are equal yet women are ill-treated in this male chauvinistic society like Maya and Jaya. These ill treatments are well portrayed by Anita Desai and Shashi Despande in their novels *Cry, The Peacock* and *That Long Silence*.

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SUPERNATURAL ELEMENTS: A COMPARATIVE STUDY OF SHAKESPEARE'S *THE TEMPEST* AND GIRISH KARNAD'S *THE FIRE AND THE RAIN*

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Abstract

Supernatural theory makes ethics depend God. It teaches that the only source of moral rules is God and that something is good because God and say it is. Supernatural elements are religious figures and activities, ghosts, witches and anthropomorphized animals among others –have been used throughout the history of literature from its origins in oral folktales to Shakespeare's plays to Tolkien's Lord of the Rings Serious. This paper describes the supernatural elements of different literature such as British literature and Indian.

Introduction

William Shakespeare was one of the greatest writers of English Literature. He was also called father of Drama in English literature. He was born in Stratford-on-Avon, England on 23 April, 1654. He wrote 37 plays including historical, Roman Romantic plays, Comedies, and Tragedies, 154 sonnet sequences, and two poems. His genres are The Tempest was the last play of Shakespeare, It was published after his death in 1623. He was died in April 23, 1616.

Girish Karnad, a versatile playwright, actor and director, is an outstanding dramatist in contemporary Indian English drama. He is a prolific writer who has been influenced by the trends in Kannada literature. He based the plots of his famous plays Tughlaq, Hayavadana, Naga Mandala, The Fire and the Rain, Tale-Danda, Bali, The Sacrifice and The Dreams of Tipu Sultan on legend, history, myth and folklore. Yayati and The Fire and the Rain are based on Mahabharata. Karnad's plays are remarkable for stage-ability. He evolved a dramatic technique which changes according to the requirements of his plots. His plots are precise and the devices of comparison and contrast, suspense and surprise help in the logical development of the play.

In *The Tempest* Prospero is credited with power of medieval magician; he use magic for the beneficent purpose of bringing the sinner to repentance of furthering love and goodwill, etc. It may be noted that Prospero otherwise resembles a magician of the Middle Ages—he is equipped with his books, his wand and his robe. Prospero is also afraid of damnation that a magician incurs by his practice of magic; so in the Epilogue, Prospero solicits the goodwill and prayers of the audience. 'Unless I be relieved by prayer, which pierces so that it assaults, Mercy itself and frees all faults' (epilogue 15-20)

When he adjures magic, he proposes to 'break his staff' and to 'bury it certain fathoms in the earth' and to drown his book 'deeper than did ever plummet sound'

The main spirit whom Prospero employ to execute his purpose is Ariel. Ariel is a spirit of air, but he is equally at home in sea and fire. Ariel now and then seems to get rebellious against human master's authority, but as a matter of fact all spirit that serve human will, are but unwilling agents. Prospero has command over other spirit—spirits of earth, and fire and water. But these spirits are not directly employed by Prospero. He has rather delegated some of his powers to Ariel. The spirit of earth or goblins are

employed, for example, to torture Caliban into submission:

*'For every trifle are they set upon me;
Sometimes like apes that mew and character
at me
And after bite me; then like hedgehog, which
Lies tumbling in my barefoot way, and mount
Their pricks at my football; sometimes am I
All wound with adders, who with cloven
tongues
Do hiss me into madness.'* [II (ii)]

Ariel is a more exquisite and he has a love of mischief but he has a more artistic and subtle way of doing things. But he has to work under Prospero while Puck is a free agent. Yet freedom seems to be the very breath of his life. He is a spirit that will languish away for want of freedom. Prospero's promise of freedom is his chief inducement to execute all his commands. He is, however, a spirit too delicate to carry out the gross and hateful commands of Sycorax. Though non-human, he develops a certain admiration for Prospero, which is transformed into gratitude when Prospero adequately appreciates his services. Prospero designs and Ariel, who represents the executive power is as indispensable as Prospero who is the brain.

Ariel is spirit of air, freedom seems to be the very essence and meaning of his life it is only Prospero's potent magic that can harness him into human service. Over and above that Prospero's repeated promise to set freedom, makes him prompt and diligent in carrying out Prospero's designs. This is Ariel's farewell to Prospero; this is the life he hopes to live in freedom. That is his true being; aerial, gentleness, spirit of the faint swift winds. The metre helps the conception. The dactyls are like he pulse of wings: 'Merrily, merrily shall I live now, Under the blossom that happen on the bough.' (V.i. 93-94)

Finally, Prospero charges Ariel to provide calm seas and auspicious gales, and then he is free for ever: 'That is thy charge: then to the elements Be free, and fare thou well!' (V.i 317-318)

Thus, in the opening of shipwreck is brought about by Prospero's magic. But for the shipwreck, Prospero could not have met his old enemies and brought them into the mood of repentance and experienced the power of forgiveness, nor could Miranda have been restored to her own. The supernatural element is always introduced by Shakespeare to serve a dramatic purpose. In *The Tempest* it is the very basis of the structure of the play the action of the play stands or falls with it.

Girish Karnad is a distinguished playwright who has relied upon the rich fund of Indian culture available in the forms of history, myth, and folk tales. *The Fair and the Rain* is based on the myth of Yavakri and Paravasu and from the Mahabharata. Karnad makes certain variations from the Mahabharata in order to suit his dramatic technique. It highlights the danger of knowledge without wisdom. The myth is relevant to contemporary Indian society. Girish Karnad is progressive dramatist.

The Fair and the Rain is based the myth of Yavakri which occurs in 'Chapter 135-138 of the Vana Parva (forest canto) of the Mahabharata'. Ascetic Lomasha narrates it to the Pandas who wander across the country during exile. It is a translation from Karnad's Kannada play *Agni Muttu Male*. Bhardwaj and Raibhya were two sages, they were good friends. Raibhya, a learned man, lived with his sons. Sage Bhardwaja, concentrated on his ascetic practices. Yavakri, the son of Bhardwaja, felt that his father did not get the respect and recognition he deserved. So he cherished a grievance against the world. He went to the forest and performed *tapasya*, in order to obtain the knowledge of the Vedas from the gods. Indra appeared to him and tried to convince him that knowledge could not be obtained through short-cuts. 'Knowledge has to be obtained by studying at the feet of a guru'. But Yavakri was adamant and Indra granted his wish.

Bhardwaja cautioned him but he did what he wanted. He molested Raibhya's daughter-in-law in a lonely place. Raibhya was incensed at Yavakri's

misdeed. He invoked the *Kritiya spirit* from one hair created a fair woman who resembled his daughter-in-law and from other demon. He sent the two to kill Yavakri. The spirit in the semblance of daughter-in-law approached Yavakri 'seductively and stole the urn which contained the water that made him invulnerable to danger'. The Raksha (demon) hated him with a trident and killed him.

Andhaka: Who is that? Who-

Yavakri: Let's me go! Let me - (The Brahma Rakshasa comes and spears him. Yavakri collapse in Andhaka's arms. The demon pulls out the trident and goes away.) (Karnad 25)

On hearing of his son's death Bhardwaja cursed Raibhya that he would die at the hand of his elder son. Shocked at his own folly Bhardwaja immolated himself. After Raibhya died, the Brahma Rakshasa appears now. The Spectacle of Parvasu's encounter with the Brahma Rakshasa is apparently comic, but it loaded with grim tragic implications. Brahma Rakshasa begs Parvasu to release him from his freedom. 'Parvasu: what do you want? Brahma Rakshasa: Free me from this pain. Liberate me I want to fade away. To become nothing'. (Karnad 36)

Raibhya's two sons, Parvasu and Arvasu, were conducting the sacrifice for the king. One night when Parvasu was returning home, he mistook the black deerskin which his father was wearing for a wild animal and unintentionally killed him. He realized his mistake and cremated his father. Then returned to the sacrificial enclosure. He said to his brother Arvasu: 'since you are not capable of performing the sacrifice alone, go and perform the penitential rites prescribed for Brahminicide. I will carry on the sacrifice' (Karnad 36).

Arvasu obeyed his brother's advice. When he returned to the sacrifice, Arvasu said to the king, 'This man is a Brahmin killer. He should not be allowed to enter a sacrificial enclosure. Arvasu thrown out. He returns to the forest and prayed to the Sun God. He asked gods to restore Yavakri,

Bhardwaja and Raibhya back to life and make Parvasu forget his evil act. When Yavakri regained life, god reprimanded him to pursue knowledge in the right manner. Brahma Rakshasa begs Arvasu to free him from Raibhya's torment, he states, 'your father invoked me to kill Yavakri and I did. I have done my duty and now I wander lost, and in torment. Help me Arvasu' (Karnad 60). Finally, Arvasu seriously request Indra to release Brahma Rakshasa, who cries in triumph. With this comes the longed-for rain. Everyone sings and dances.

Conclusion

The propriety of introducing magic and supernatural element in the play. The supernatural machinery is the integral part of the *Tempest*. All that happens in *The Tempest*, is brought about by magic and of the supernatural agency. The initiation and the development of the action of the play are intimately connected with magic. *The Fire and the Rain* take up complex issue and situations. It centres round 'a seven-year long fire sacrifice designed to persuade the gods to send rain, and sweep through seduction, murder and betrayal to a climax which is as unexpected as it is philosophically resonant'. Revenge, futility of knowledge, jealousy and ego or interwoven in the texture of plot of this play. Finally, I conclude this paper every human being cannot control any supernatural element. People can only produce spirit to help them in set of years then they give freedom to spirit. In this paper compare the two spirits such as *The Tempest's* Ariel and *The Fire and the Rain's* Brahma Rakshasa.

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A COMPARATIVE STUDY ON RACISM IN TONI MORRISON'S THE BLUEST EYE AND ALICE WALKER'S THE COLOUR PURPLE

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African –American Literature is the body of literature produced in the United States by writers of African descent. Afro- American culture focuses on Racism, Slavery, and Social equality. The lives of African – American coloured people have been affected by Racism. It also called racialism, the belief that humans may be divided into separate and exclusive biological entities called "Races". It is basically a belief in the superiority of one race to another which results in differentiation and prejudice towards people based on their race or background. Here Toni Morrison has gained a reputation internationally with the publication of her first novel "The Bluest Eye". In this novel slavery is abolished legally through the tough efforts of eminent leaders but still the African – Americans are not considered equal to the whites. Alice walker's "The Colour Purple" investigates how racist attitudes are experienced by blacks as portrayed and also to describe the values of Racism.

These two books show us the same from two different points of view. Both of them take the problem of African – Americans in those times. This paper presents the nature of the coloured people's struggle for their race and endurance in a predominantly multicultural post-colonial white America.

Introduction

Blacks are seen as struggling with the patriarchal worlds they live in order to achieve a sense of self and Identity in African –American texts. Racism is defined as the belief that members of one race are

basically superior to members of another race. "The Bluest Eye" Toni Morrison's first novel is a novel of initiation exploring the common themes in American Literature from a minority viewpoint. Morrison presents old problems in a fresh language with a fresh perspective. This novel provides an extended portrayal of the ways in which internalized white beauty standards deform the lives of black girls and black women. Racism is defined as a white antagonist against a helpless black person in Alice Walker's 'The colour Purple'. The person, who suffers most from white beauty standards, is Pecola, the protagonist of The Blue Eye alone by a young black girl living in Ohio, in the late 1940s. Through Pecola, Morrison exposes the power and cruelty of white middle-class American definitions of beauty, for Pecola will be driven mad by her consuming obsession for white skin and blonde hair and not just blue eyes, but the bluest ones.

The Bluest Eye provides an extended depiction of the ways in which internalized white beauty standards deform the lives of black girls and women. Adult women, having learned to hate the blackness of their own bodies, take this hatred out on their children and Mrs. Breedlove shares the certainty that Pecola is Ugly, and lighter- Skinned Geraldine curses Pecola's blackness.

Alice Walker's "personal historical view of Black women", Mary Helen Washington "sees the experiences of Black Women as a series of movements from women totally victimized by society and by men to a growing, developing women whose consciousness allows her to have control over her

life". In Walker's womanist perspective, however, Doris Baines sketches a picture of hope for the races as she heads for England with her "Grand Child", Harold the son of one of the young women she had helped to educate, by her side.

Celie's original intended audience is a white, male God who does not listen to her prayers, and her letters remain anonymous in *Colour Purple*. Thus, early in the novel Corrine, a Spellman is insulted when a white clerk calls her "Girls" and intimidates her by buying some thread she doesn't want. Later the novel contrasts the histories of Celie's real Pa and Step -Pa as store owners.

The *Bluest Eye* provides an extended of the ways in which internalized white beauty standards deform the lives of black girls and women. Implicit messages that witness is superior are everywhere, including the white baby doll given to Claudia, the idealization of Shirley Temple, the consensus that light Skinned Maureen is cuter than the other black girls. Pecola is ridiculed by most of the other children and is insulted and tormented by black schoolboys because of her dark skin and coarse features. The black characters in the novel who have internalized white middle-class values are obsessed with cleanliness.

White race relations in Celia's integrated store are obviously not ideal, Sophia's employment there is nonetheless both a personal and communal triumph, Sophia finds employment that suits her as an individual, and the black community is treated with new respect in the Market place.

The theme of racial and sexual reconstruction is played out on a large canvas in "*The Colour Purple*". Nettie's relating of the African story contains some equally harsh truths, but like the ones told to Albert and Eleanor Jane, hers too, clear the way for reconciliation. But the relationship between the white woman and her African grandson is actually far from

ideal, and Nettie's letters subtly question the quality of their "Kinship". In America a parallel growth in black identity is suggested by celie's final letter in "*The Colour Purple*". Indeed, the spirit of celebratory kinship with which the novel closes is achieved by Celie's group especially in isolation from whites, as Harpo explains:

"White people busy celebrating their independence from England July 4th So must black folks don't have to work. Us can spend the day celebrating with each other".

Conclusion

Racism is discrimination or prejudice based on race. Racism is a social issue in society that is always interesting, although at times controversial, to be discussed. The *Bluest Eye* and *The Colour purple* depiction of the ways in which internalized white beauty standards deform the lives of black girls and Women. The theme of internal Racism was demonstrated by an extended metaphor for the entire duration of the novels. The reverberated marigold motif represented the pain that Pecola and Celia experienced because of her rejection in society. I conclude that instead of supporting the Black Arts movement's Slogan "Black is Beautiful". Toni Morrison and Alice Walker suggest that the very concept of beauty is harmful and exclusionary.

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INDIGENOUS IDENTITY: A COMPARATIVE STUDY OF SHERMAN ALEXIE AND LINDA HOGAN

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Abstract

Native American traditions are rich and varied. There are over five hundred Native American languages, each one as different as English is from Arabic and as Arabic is from Swahili. The paper look into comparative study of the Native American writers show the similar society varied from their techniques and narrative styles to different gender.

Keywords: *Indigenous, Native American, Chippewa, Identity and tribes*

Introduction

In the beginning Native American writing was an exhibition of "Indianness" and it dealt with identity crisis. The Native Americans felt alienated and subordinated within their territory; the civilised west created a facade that Native Americans are barbaric and primitive. The problems that were unbearable during these times varied from superiority of culture to accepting their own culture. Apart from this there was mass conversion, and forced conversions into Christianity. The aboriginals started interrogating their Gods in the light of other Divinities.

With numerous ideological juxtapositions combined with physical torment that occurred because of sudden change and forceful reservation from their tribe, the long travel that it involved, poverty, wide spread epidemics due to lack of earlier contact with Europeans tormented the indigenous people. These issues were voiced in the beginning stage. The residential schools, convents and missionaries were major settings in earlier writings, with the forceful movement to reservations; the reservations became the major setting in the works of aboriginal writers. The cultural transmission is another prime vein in their writings. With the advent of colonialism and migrations, the opportunity opened to assimilate between various clans of Native Americans and European culture, also forcefully and

willingly, depending upon the perspective adopted by the writer.

Analyzation

Due to pressure from mainstream entertainment and cultural disassociation towards Native identities, there is a need to theorise the canon of Native American literary works that requires an awareness of Indigenous knowledge in approaching Native American literature. Penelope M. Kelsey argues,

In the field of literary study critical theory is such a rarified area that any pretence to it on the part of scholars critically informed by tribal viewpoints and whose rhetoric is not that of the academy is often dismissed as unsophisticated and essentialist. Both criticisms strike me as evidence of the disjuncture between the texts studied and those writing them and being depicted in them. (4)

In order to create the necessary awareness amidst the future generation about the troubles and struggles of Native Americans along with their tradition, the writers take up the responsibility of raising consciousness on their shoulders. The examples from the major contributors would exemplify it in better light. The concerns taken up by Native Americans' may seem particular but they do bear universality in them. Generally, the Native writing is personalized, emotional and sentimental in nature. But with the advent of postmodern Native

writers, this has undergone a significant change. The writings of Natives are not stagnant despite their themes being similar, precisely because they involve numerous folklores and this weaving of myth and past gives a twist to contemporary tales. Generally, their writings are morbid, prank-filled, against authority, ridiculing and bear in them a twist of black humour, with fantasy, magic and dream - like narrative. While the themes are of paramount importance in any work of art, there is a view that writing on or about, Native Americans are generally stereotyped. Sherman Alexie, ridicule this fact, in his poem, "How to Write the Great Indian American Novel", he brings out all the stereotypes used that are abundant in these writings and mocks at them and also brings out the concept of half-breed, interior Indians, mysterious secrets from past and communication with spirits among other things that are portrayed and ridicules them. "There must be one murder, one suicide, one attempted rape. Alcohol should be consumed. Cars must be driven at high speeds" (28).

These lines caricature the representation of Native American community in media and literature. Similarly, he sarcastically remarks about the representation of horse culture. The white audience and even the non-whites are enamoured by horse culture and people belonging to horse clan. Sherman Alexie defines the oriental stereotypical representation of men as follows: "... All white women love Indian men. That is always the case. White women feign disgust at the savage in blue jeans and T-shirt, but secretly lust after him" (28).

He slanders the statement that white men lust for dark women, which is again a recurring imagery created to represent the oriental and colonial mindset as follows:

When the Indian woman steps out of her dress, the white man gasps at the endless beauty of her brown skin. She should be compared to nature: brown hills, mountains, fertile valleys, dewy grass,

wind, and clear water. If she is compared to murky water, however, then she must have a secret. (28)

The writer Linda Hogan was born in the year, 1947 July 16 in a family of strong storytelling background. She belongs to the Chikshaw clan and was interested in animal and ecological welfare from a very early age. Her works vary from journals, poems, articles, short stories, novels, memoirs to autobiographies. She is a versatile writer known for her lyrical qualities. Her first poetry collection was named *Calling Myself Home*, which was published in the year 1978, followed by *Daughter, I Love you* in 1981. In the year 1983, she wrote her new anthology of poems named *Seeing through the Sun*. In the poem named "Eclipse", she pens her most famous lines,

... I am a tree, grafted branches
bearing two kinds of fruit,
apricots maybe, pit cherries.
It's not that way, the truth is
we are crowded together
and knock against each other at night...
(____) (Page no.)

Linda Hogan words, "I am a tree" lays the foundation for her later writing style of combining women and nature together. She won the prestigious American Book Award for this poetry collection. Her anthology *Savings* published in the year 1988, was followed by *Mean Spirit* her first novel in the year 1990.

The novel *Mean Spirit* was nominated for the Pulitzer Prize in the year 1991. The novel is a murder mystery that shows the dominance of the White over Natives. The novel is set in the background of the Osage Indian Territory in Oklahoma during the oil boom. The novel encompasses the greedy journey of a few Natives and Whites for the richness and wealth that can be gained out of extracting the oil, the novel walks in the path of two folded suffering incurred by women and the land simultaneously because of the avarice of men. Linda Hogan blends the myth and culture of Native Americans along with a

contemporary story and provides a heart-breaking rendering of the necessity of maintaining ecological balance for the benefit of future generation. An article in the Los Angeles, appreciated the writer as follows, "She's created empathy. She carves a vast tragedy down to a size and shape that will fit into a human heart." After the novel's immense success, Linda Hogan, in the year 1991 published a collection of writing titled, *Red Clay: Poems and Stories*. The *Contemporary American Ethnic Poets: Lives, Works, Sources* comments on the poems of Linda Hogan states, "many of her poems focus on cultural displacement of her people and the sense of loss generated by their compulsory transition from their homeland to the reservation" (Cullum ed. 140). Both authors are focused in their nativity as well as in how their society is suppressed by multiple factors.

Conclusion

The authors' narrative styles and techniques may be different, but both focus on ecofeministic approaches in their novels. Linda Hogan's novels encompass a broad sweep of Native American territories. Within the silence of her characters' lives, a silence often caused by genocide and oppression, combines fiction with non-fiction. She blurs the boundaries between fictional narrative and history. Revealing human and non-human worlds that survive under a cloak of struggles and mystery, Linda Hogan ultimately clears a space for alternative approaches within an environment that is increasingly under attack from overdevelopment and greed. Linda Hogan's writing has never been more relevant than it is today, although the work opens itself up to many critical approaches.

Both writers depend of the same culture, tradition and may similar period also, but their exposure focus on the Native people and how indigenous suffered day to day from the superior. Almost home -grown nearly equal to the white to constant growth of all the fields, then race is the main thing to focus the separation among the people. The above examples of the writers Sherman Alexie and Linda Hogan, both the renowned authors are the voice of the Native people. The exposure may different from their works and examples Hogan voices nature with women, but Alexie focuses the people how to suffer under from the superiority. The comparative study proves their similarities and uniqueness of the mind of women and men writers and expression of ideas and techniques.

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VOICE FOR VOICELESS DALIT'S IN MULK RAJ ANAND'S UNTOUCHABLE AND P. SIVAKAMI'S *THE GRIP OF CHANGE*: THE COMPARATIVE STUDY

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Abstract

People who are called as oppressed who are living tormented throughout their life until death is called Dalits. These people are under the control of so-called upper-class people, since the ancient period to till now. Mulk Raj Anand is the first novelist among the Indian writers. His early work is *Untouchable*. It depicts the real sufferings of the Dalit people's miseries, Terrible Exploitation, Suppression, Oppression, Marginalization. P. Sivakami's *The Grip of Change*. P. Sivakami is a Dalit woman writer; first female Dalit woman IAS officer resigned her service and became a full-time writer in 2008. Her other works are always revolving around the lives of the village folklore. Her novels always deal with social problems in an artistic manner. *Pazhayana Kazhithalum* is her first work written in 2009; she translated herself as *The Grip of Change*. It is illustrating the arrogance and atrocities of the Patriarchal society of so-called upper Classes. She paints a Dalit woman's problems on account of caste, gender, poor, voiceless at the hands of upper-caste men. Both novel expresses the issues facing by the Dalit. This paper analyses the Comparative Study of Voiceless Dalit's problem in Mulk Raj Anand's *Untouchable* and P. Sivakami's *The Grip of Change*.

Keywords: Dalit, Ostracized, Hegemony, Exploitation, Subaltern and Oppression.

Dalits Life

The term "Dalit" was coined by Dr. Ambedkar to refer to the so-called untouchable population of India. Means the oppressed or downtrodden it implies the need to revolt against oppression. The word (in contrast to Gandhi's Harijan and the Governments of India's Scheduled caste) symbolizes assertive pride and resistance to the linked oppressions of caste and class. Historical evidence points to the fact that Dalits and the scheduled tribes, were the country's original inhabitants. Dalits, comprising 15 percent of the population, are a marginalized social group in almost every village and town. These people are called as Untouchables, Parayars etc. by the so-called upper classes. Dalits are subjugated at the hands of the upper caste community. They bring them under their control and dominate them throughout their lifetime. Dalits are treated as inequality, never get respect, never allowed to enter in the temple, won't enable touching the wells for getting water rather than stand

and wait beyond the queue for a long time. Consider that touching of the utensils is dirt and treated them as untouchable. Dalits are weakened financially, economically, morally, religiously, politically and by all means and forms.

The finest example is Dr. B.R. Ambedkar, who was born in the Dalit community and underwent the most inhuman and cruel form of untouchability. He lived like a subaltern, oppressed and marginalized by so-called upper-caste Hindus. He was treated in an uncivilized manner. Though he was mistreated, he flourished with his ideals; he overcomes the burden as shines. He also wants their entire community should liberate from the so-called Upper-class reign. He fights for the rights of Dalits, voiced his right to freedom of life, and made the availability of Right to the education, especially for the downtrodden. He says:

"Dalit hood is a kind of life condition that characterizes the exploitation, suppression and oppression and marginalization of Dalit people by the

social, economic, cultural and political domination of the caste Hindus and Brahmanical ideology.” (Ambedkar 5)

Bakha and Sohini in *Untouchable*

Bakha is the protagonist who is working as the sweeper as well as the cleaning of latrines, Sohini his sister, sweeper of the courtyard. Imagine that cleaning of one dirt is unacceptable, intolerable. Though he is cleaning the dirty filthy toilets, he loves to live cleanly and decently. He obeyed his father orders but he never knew that the so-called upper-class Hindus neglected his whole community. He has just done his duty, even his father yelling at him. His father says: ‘Get up, oh you Bakhya, you son of a pig.’ (p.13). Soon, he can understand that he is downtrodden in his own country by a higher caste man. While he is entering a crowd, people laughed at him, never showing sympathy, instead of teasing him calling as a sweeper. Bakha is slapped, for the only reason that, he belongs to the lower caste and no one should come forward to save him, he feels:

I should have seen the high-caste people in the street. That man! That he should have hit me! (58) ... For them I am a sweeper, sweeper untouchable! Untouchable! Untouchable! That's the word! Untouchable! I am an Untouchable! (58-59)

Bakha received no privileges; he feels that the mainstream cornered him due to his birth in a Dalits society. Every human who belonged to the oppressed community, unaware of their suppression when they are in childhood when they come to the real practical life scenario understands and experienced various miseries. The so-called- upper-class people, their materialistic world becomes impure when they stated enslavement of Dalits. They create so many rules and regulations that are not followed by them but are targeted to the oppressed community. Bakha is a hard worker and intelligent but innocent.

Pandit Kali Nath, a priest of the temple, mesmerized by Sohini beauty; he wanted to get her,

so he acted that he permitted to access water easily and asked her to clean the courtyard of the temple. Once she comes back to do her duty, for sweeps the temple's square, Priest tried to abuse her sexually; she realized the situation shouted, the crowd gathered, but priest escaped that she attempted to pollute him. Due to the oppressed, he used this as his weapon and fled and the people too won't accept her answer even she tells the truth. Ultimately neither cares nor listen. Rosalind Miles observes: “Women live like bats or owls, labour like beasts, die like worms.” (Rosalind Miles 31)

If so-called upper-class of Hindus won't allow the untouchable to touch the wells, why did he try to exploit her chastity, in attempting to assault sexually? To fulfil his carnal desire, he has engaged in such a brutal act. Why can't he even think before that she comes from an untouchable, marginalized, cornered? It shows his self and thirst for physical pleasure. While seeing the Bakha's father, he never considered the current situation of segregation; he just ordered him to clean the town square, temples courtyard instead of him. He is not educated, the way he lived illiterate, quiet, without questioning the upper class, the same way he wants to follow his children throughout life. It shows as they are entirely powerless and voiceless.

Bakha became angry when Sohini revealed about her abuses to him, Despite, she never let her brother take revenge on the priest. It shows us how powerless and no one can come to their side for justice because she belongs to a marginalized gender, caste and poor, voiceless in her nation and became a subaltern. In her essay “Can Subaltern Speak?” Gayatri Spivak refers to the term ‘Subaltern’ introduced by Antonio Gramsci. She uses the term in her essay to strengthen her views on the state of subaltern women. The original title of the essay “Can Subaltern Speak?” was “Power, Desire and Interest” (Spivak 271).

Bakha himself won't get any peace. Even the foreign British woman shows she disrespected him

because of his colour and woks, when he was accompanied with her husband named Colonel Hutchison, the chief of the salvation army, asked him to come along with the church because there will be no caste barrier and everyone will be treated equally in the Christianity. Though he wished to go there shouting of colonel's wife reminds him and he understood and moved away from the place. Even the British woman would not scream if the aristocracy treated the downtrodden equally.

Untouchable has become one of the most exploited peripheral groups in the Indian social system. Even they are a part of the Hindu religion; they won't be treated as part of them. Dalits are the minority people in Hindu itself. Non-brahmins are most welcomed and respected by the brahmins. Downtrodden people should not wear proper clothes. Men should remove their clothes and half-naked when the upper-class people crossed. Hindu dominance was seen here. They called as well educated and civilized, but that is false. They couldn't follow by their inner conscience. The way they behave and treating the untouchables is immature and inhumane.

Thangamin Grip of Change

In Sivakami's novel, *The Grip of Change* woman character Thangam also tells us the arrogance and dominance of so-called upper castes. Though the woman is born free, struggled to be the free till their last breath. They are bind in prison, in the various forms of Patriarchy, Suppression, Oppression, marginalization by the social-political, cultural, religious, economic domination of the so-called upper-class Hindu Brahminical Dominance of the society. The novel opens with the hysterical ranting of a Parayar woman, Thangam, who has been corporately punished, abused and beaten up by the upper caste hands. She says: 'I didn't throw mud on anyone's food' (p.6). He measures my rice (p.7) Sivakami picturizes, her novel starts with Thangams condition of extreme inequality. It ends with Gowri's

firm decision to remain unmarried after not finding the answer to the Domination, Exploration, Exploitation, Suppression, Oppression, Marginalization of the superior So-called Upper-class Hindus.

As a Dalit woman, she overcomes all the hurdles which come along her way. However, she starts tolerating the problems. At one point, she becomes weakly indefensible because she is a normal woman like others. She has all the common feelings like others but never exhibits it. Society won't let her. The horrific structural contexts that enable abused Thangam verbally and deprive her rights ostracized, marginalized, drift away. Life may contain problem but problem alone not to be in one's life. She asked her husband property's share to lead her life after his death; no one initiates to assist her instead treated brutally. Her family people treated her as an alien. Generally, Land pattas are never in Dalit woman's name only a fraction of land is owned by Dalits, here we can see they won't give her share instead, denied her proposal, it's her rights to asked freely, she never asked anyone's land shares. She couldn't get anything else rather a shame; she should bear a disproportionally higher percentage of this burden.

With the irrespective, lecherous intentions, her brother's in-law tries to sexually exploits her. Patriarchal society sees a woman as an additive substance, materialistic notions. The male class always sees women as a sexual object. Considering woman as the adorning glass piece and ready to break it after use. Although she might be low but has dignity towards her chastity, she doesn't want to be a part of that self-notorious family, so she decently moves away. She decides to work with her own hands and remains untouched for three years; this shows her loyalty towards her husband even after he died even though she lost her husband's share and family support, but never lose her innocence self-dignity. If her own family treated her as a subaltern then who will treat her as a human?

Hangamsquest for a better life is not fulfilled till last. As a Dalit woman, she is suffering from various

afflictions as she belongs to the oppressed community. She got isolated, neglected, and rejected by the people; she might see the various problems and miseries throughout her life. In this general environment, the contextual significance of a purely Dalit woman specifically, marginalized becomes marginalized. We can understand the real situation of the more oppressed life conditions of the Thangam. Almost she becomes a slave in her workplace and her country. The only thing is that she is not enslaved in prison. Imagine, even if she is in a prison, there may be unlawful activities would occur. Who knows? The society is always thinking for the self not for help.

Sivakami depicts the status of patriarchal dominance and their breaches. Thangam decides to survive by working without anyone's help. The Dalit woman mostly is daily workers, they went for agricultural fields, construction fields for daily wages. Similarly, she finds a job at Landlord Paranjythyudayar fields, starts working as a daily Labourer but she gets paid low wages, even though she worked hard, the so-called upper class completely exploits her hardworking. Although she is proud of her confidence and hard work, she wants to live financially independent without anyone's help.

While she was working on Landlord Paranjythy Udayar fields, he watched her relentlessly thinking about how to make her fall into his lust trap because she was his servant. He knows that no one comes to rescue if he exploits her Chastity, finally he explored, raped her. After that, he declares that he blames her for not being willing to admit what he did to her. Instead, he assumed that he got polluted after touching her because she was a Dalit, untouchable, Parayachi, downtrodden, inferior, etc. by saying:

'Ungrateful whore! even if she was hurt, she was hurt by the hand adorned with gold! A Parachi could never dreamt of being touched by a man like me! My touch was a boon granted for penance performed in her earliest births! And then the dirty bitch betrays me! how can I face world with my name thus polluted?'(p.13)

Didn't he know beforehand that she was a Parayachi, downtrodden, Dalit, inferior? Was this a habitual upper-class people behaviour? Was this a manner of so-called civilized social society? Deals with silently? We observe here that his mind is reluctant to admit what he has done? He waited to get her like a dog catching bone? Aren't? But soon he inverted the situation. The so-called upper-class Hindus, their patriarchal dominance clearly expressed here.

She never disclosed the incident that happened to her, so he again took this as an advantage and repeated because of her disconnectedness to her society. To fulfil venereal desire, he abused her as an object, with all his materialistic notions. 'The more a woman is patient; the more she would be exploited'. We can see here, Thangam's non-discourses of upper-classmen activities encourage them to commit the same mistake. He never considers marrying her if she affected physically, mentally, psychologically by him. He must punish for his sexual objective approaches. Anupama Rao, in her book *Gender and caste* (2005) says:

"The material deprivation of Dalits and their political powerlessness perpetuate the symbolic structures of untouchability, which legitimizes the upper castes access to Dalit woman for sexual exploitation." (11)

The woman doesn't allow the chance to exploit by arrogant men, but the author depicts Thangam as entirely voiceless. Even Landlord's wife kamalam never considers her as a fellow human being, instead of treating her as a slave, threatening her, showing no pity, expressed resentment, unkind, arrogant, abused orally and brutally, sent her brothers to beat up, instead of, beating her husband because he raped her, he has a long-time physical thirst for Thangam's body while she works in a field. This shows us that even an upper-class woman doesn't aware of treachery; she did not know that her husband had betrayed her. Instead, she is trying to protect him from humiliation.

The people should protect her instead they labelled her as a useless woman; she gets negligence everywhere. No one thinks that she is a woman, wife, widow and even Human being. She becomes a subaltern in her land. She has all the parameters like a brahmin woman but never allowed to enjoy the privileges. Upper classes and lower class ruptured her; the question arises here that why she suffered like more than an animal? After that, in what way she is a Human? What are the causes of her miseries? Who is the responsibility for her oppression? Who marginalized her to this extent? Who sees her as a mere object? Her only difference is a helpless woman? Or was she born as a Dalit woman? Who brands her as a Dalit woman? Why is the difference in the same gender? No one is concerned about her miseries, sufferings, and psychological pressure after experiencing many bitter incidents. She even won't get any sleep peacefully; her minds think about the heartbreaking incidents. For an isolated, marginalized, cornered widow, recollects such violence was like a storm in a flower garden. She recollects it:

'Whenever she remembered her life in Puliur, she wept. She equated the incident in the sugarcane field with the repulsive experience of stepping on shit while walking on a riverbank. She could not recover easily from the troubles she had suffered. The shock of being dragged out by her hair in the middle of the night to be beaten up like an animal had affected her mind deeply. She would gasp awake at night at the slighted sound.' (p.87)

Comparison

Both Anand and Sivakami picturized the dominance of so-called upper classes and voiceless ignorance of lower levels. Both the writers show the complete understanding of the oppressed human condition and sensitive discrimination of moral values. We see the deep nostalgia of these human beings who are considered untouchable, Dalits and sub-human beings. Bakha and Thangam are

essentially a tragic creation of the individual caught in the age-old caste system longing for their liberation from slavery.

In *Untouchable*, Bakha is humiliated by the so-called upper classes wherever he went. Sohini is not allowed to touch the wells which situated at the house of the upper castes. They are not allowed to handle anything that touchable touched rather priest wanted to exploit her Chasity. Sivakami presents a similar attitude in the *Grips of Change*. Thangam is also humiliated by the so-called upper classes wherever she went, not allowed to enjoy the privileges like upper castes. She was denied at her every stage of life; she underwent all the exploitation, even brutally raped by her landlord.

Mulk raj Anand and P. Sivakami have portrayed their characters with the knowledge of their understanding and personal experience; they faced in life in reality. They bring out their real-life experiences and India witnessed before and after the independence era. They portrayed the marginalized section of the society more effectively than any other author because of their involvement and their interests in the reformation they expect in their irrespective communities in which they live. They painted the miseries which given by the so-called upper classes. Throughout the novel, they highlighted the social evils.

Dalit women face discrimination everywhere, in access to a dignified life, to attain education and knowledge, equal wages, and get legal redress to claim their principle. She was utterly denied, to the decision-making process. Fear of humiliation, fear of indignity, fear of abuse at any time possible for a Dalit woman. Even they fear for their soul. The characters are different, and the time setting is additional, and the way both the characters presented is others, but the problems dealt with in both the novels are apparent. A reader can easily understand the Dalits' problems faced by the Bakha and Sohini Similar to Thangam in *The grip of change*, bringing both them in the same stream -the Dalits stream.

Thus, the only way to get rid of all this problem is to respect all people equally and consider that we are all human and one day, that all will definitely die amid time why there are so many disparities and differences. Let us break the structured-caste system framed in the old period, let be united in the name of humanity as it is in or phrase and change the society which paved the way for the casteless country for the future generations.

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STUDY OF DALIT FEMINIST HISTORY IN BAMA'S SANGATI

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Abstract

Bama Faustian, one of the first Dalit women writes to be widely recognized and translated was born in Puthupatti, Tamil Nadu. She has committed herself to import the values of self-respect and social consciousness among this (Dalit) section of society her works include karukku (1992) a well-known autobiography Sangati and vanmam. Sangati which means news or events or happenings is originally written in Tamil and translated by Lakshmi Holmstrom in 1994. It is one of the greatest contributions to the galaxy of Dalit literature so this paper is attempt to bring into lime light the issues of Dalit marginalization and exploitation. Whether it is outside their community or within itself. Bama speaks about Dalit women; this feminism never gives a voice of Dalit in main stream. Dalit women problems have become unnoticeable and unspoken when the argument arises with Dalit women centric complication. Hence, Dalit feminism has begun as a concept to fight back against the atrocities done to them in day today life.

Keywords: Dalit, feminism, gender, caste, discrimination, oppression.

Sangati where does justice to its title by narrating the news, happenings and events in the lives of several Dalit women. Bama speaks about the struggles, tribulations, frustrations as well as the triumphs, joys and survival of Dalit women. By discussing the narratives style of many women from the Dalit community before Bama were places rural Dalit the woman's identity. Though the struggle is to pay double operation of caste and gender In *Sangati* we hear the voices of many women, some were in pain, some were in anger some in frustration and also some of them are out of courage.

Bama shapes a Dalit feminist to authority the Dalit women with all human rights. She wants every Dalit woman to shoulder the duty to free herself and the women community by carry on the injustice caused to them by the men she signs herself the Dalit feminist lead by involving new ideas or methods in her autobiography. She states

But they are not going to think of all this easily nor by themselves. it is we who must uphold our rights. We must stand up for ourselves and declare that we too are human beings like everyone else. If we believe that someone else is going to come and

uplift us, then we are doomed to remain where we are, forever. (Bama 66).

The Dalit feminist standpoint is about historically locating how all our identities are not equally powerful, and about reviewing how in different historical practices similarities between women have been ignored in an effort to underline caste-class identities, or at the other times difference ignored for 'the feminist cause'. It is incredible that, writing in the first half of the last decade, Bama was already expressed the 'Dalit feminism' which redefine a 'women' from the socio- political perspective of a Dalit, and exploratory caste and gender oppressions together. In Dalit female history during the past sixty years the force of periyar's rationalist thought, the spread of the Dravidian movement's ideas, and also introduction of Marxist political and economic philosophy have provided a much more opportune context in Tamil Nadu. The Dalit Revolution is not restricted only to the expressions of Dalit literature. Dalit literature came about as part and parcel of anti-caste struggles, excitement for reserved places in the interests of social justice, political protests for economic equality. Dalit feminism approaches and includes a caste. This caste is an important category

that determines relations of productivity and sexuality in the community in the Indian social scenario, caste mediates control over resources and determines labour divisions in the society. It is based on sexual division. In the case of Dalit women, caste and patriarchy acts together to gain control over the identity and sexuality.

Conclusion

In the end, in Dalit female perspective Bama's approval for the women of her community, from the little girl Maikkanni who supports her mother and her family by working in a matchbox factory, to the old woman sammugakizhavi who finds ways of ridiculing the upper-caste landlord's that also shines through the book. And the ideals of Bama admire and

approves in Dalit women are not the traditional Tamil 'feminine' ideals of *faccham* (fear), *naanam* (shyness), *madam* (simplicity, innocence), *payirppu* (modesty), but slightly, courage, fearlessness, independence, and self-esteem.

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ENCOUNTER WITH SELF IN ANITA NAIR'S *THE BETTER MAN*

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Abstract

Anita Nair is one of the most important writers of the contemporary era. Her novels are a reflection of women entangled in the menaces of the cultural, social and economic structures designed by the patriarchy. She is the voice of the voiceless, throwing a myriad of feelings and convulsions faced by the marginal community. Her women characters vociferously challenge the power of the hegemony. It throws light on encounter with self and the sufferings of the downtrodden at the hands of the repressive forces of society and the plight of women though subjugated who strive for their identity by revolting against the patriarchal oppression.

Keywords: Patriarchal domination, confrontation, trauma, sacrifice, loss of identity.

The novel *The Better Man* by Anita Nair is an astonishing book that is tender, lyrical, humorous, and insightful. The pioneer describes it as It is about every human's attempt to find a degree of inner peace and happiness. The tale is a straight forward account of the remaking of a man in a quiet manner. An elderly bachelor and a retired government employee, Mukundan is forced by circumstances to return to KaiKurussi, the village he was born in, a village that he fled when he was eighteen. And now back in his ancestral house, he finds himself unable to cope. He is haunted by a sense of failure. For having abandoned his mother. For not measuring up to his still alive and domineering father Achuthan Nair's expectations. For having gone through life without really living it. It is a tallest in contemporary India in a little fictitious village called KaiKurussi in the northern part of Kerala which was once known as Malabar during the British regime. Though Malabar has no geographical boundaries, no presence on the map of India, it still exists as a state of mind: laid-back, slow, with an air of 'live and let live'.

The first fictional village Malgudi was made literally famous by R.K. Narayan in his works and in KaiKurussi, Anita Nair has created one that could become just as well as known. KaiKurussi the village

is a little hollow surrounded by several hills. Nair's KaiKurussi is calm on the surface but has undercurrents that cause ripples, at times to the intensity that it is unbearable. The novel gives a very realistic description of the violence and conflict underneath the deceptively calm surface of village life. Anita Nair's work is rich in social details and the language used is direct and simple.

From the beginning of the novel, she hits at profound losses in her character's past, losses that are gradually revealed as the novel progresses. The first chapter is titled *A Reason to be*. Her 'Be' may be, at the literal level, understood as the reason for Bhasi seeking refuge in KaiKurussi, but on the second plane 'Be' could be deciphered as 'Being'. The narrator – character is Bhasi and not the protagonist of the novel Mukundan. Bhasi left his village and came to KaiKurussi to create for himself a new person. He had buried his past started a new life in KaiKurussi while Mukundan had stayed away from the village and had now returned to know and experience his being, as an integral part of his home village. He returns to his native village but remains a reluctant native for quite some time. It is a meandering tale where the protagonist Mukundan Nair who was traumatized in his childhood by the tyranny of his brutal father is

now traumatized by his very own way of life. Mulk Raj Anand in an interview told Rajesh K.Paltan that the most negative influence on him as a growing boy was that of his father and he attributes it to the practice in society where father is treated like God and everything is dictated by him.

This paper shows the experience of the protagonist of *The Better man*. Mulk Raj Anand believed that it was not the consciousness of men that determined their existence. But it was their social existence that determined their consciousness. Mukundan, the protagonist of *The Better Man* was traumatized by the tyranny of his brutal father and this had destroyed his self-esteem. The life of an individual undergoes a number of changes and transformations through various struggles against the slavery of mind and body. This confrontation of opposites compels human beings to renew themselves in order to evolve to the higher degree of consciousness. Bhasi has to his credit a very disturbing and painful past, the confrontation with situations as they existed for him then led him to.

Mukundan was four years old when he first saw his father. Achuthan Nair had gone to Burma when his wife was three months pregnant. The tone of the father-son relationship is set on their first meeting. The boy is incapable of accepting a stranger (to him) as his father. This angers Achuthan Nair. Achuthan Nair, who claims to be a man of knowledge and wisdom, does not permit the boy enough time to accept him Achuthan Nair. He 'all knowing' attitude right at the outset comes in the way of a healthy relationship between the father and son.

Achuthan Nair is bent upon teaching his son the 'art of survival'. But this very same effort makes the boy forget the basics. The qualities in an individual that find expression as natural instinct are 'forced' in a methodical way, it is taught in a more cause and effect manner. All these ways of his father caused the boy's dislike for his father. What is even more destructive to Mukundan Nair's development is his desire to get the approval of his father for every act of

his. Though he dislikes his father, he struggles to satisfy the expectations of his father and in the struggle; he forgoes or forgets his desires. Even if he senses his desires, he learns to sacrifice them for the sake of his father's satisfaction. Here living becomes more for the other self than for oneself. These sacrifices lay the foundation to his gradual loss of identity. Neither he had the courage nor the ability to reason left in him.

Symbolically, his power was still in the house although he wasn't going to be around. There are repeated referenced to Mukundan's desire to please his father, attempts made to receive accolades from his father. He hopes for a better understanding but this hope remains a hope never to be fulfilled. Even as a grown-up individual he is unable to take decisions for himself on his own. The fear ingrained in Mukundan Nair is so deep that he is unable to experience life or living. He sinks further into his cocooned self every time he tries to get the admiration of his father and he fails. He remains unmarried fearing what his father would say if he made his choice. He rejected his mother's plea to take him along with him to his work place only because he feared his father's disapproval of his act. The result of this rejection is the death of his mother. This guilt, of he being responsible for his mother's death, haunts him for a very long time. The characters and actions are so structured that the reader sometimes begins to substitute the character with himself.

Bhasi, the one-screw-loose Bhasi, as he is known in the village Kaikurussi, is an eccentric genius. Bhasi, who came to the village eight years earlier, had done it as an escape from the individual that he was once upon a time. There was a time when he used to be Bhaskar Chandran- the sun and the moon – a time when he thought he would experience life to its fullest extent with the kind of education and enthusiasm he had in life. But an experience of a broken heart had forced him to seek refuge in Kaikurussi. Having escaped a major train

accident on the way to Kaikurussi, he feels that “he has been chosen to ring forth from the churned-up mud of some wrecked psyche a luminous and complete mind”.

The two individual selves with their strengths and weaknesses find solace in one another's company. Like a refrain when he feels the presence of his mother's spirit in his ancestral home, it is Bhasi who helps home overcome the painful experience. His mother, who had died an unnatural death, a woman, who was undergoing agony at the ill treatment of her husband, sought the help of Mukundan Nair. But he was not confident to take a decision and this resulted in her death. Although he is not directly responsible for the death of his mother, his guilt torments him, the great sadness within the house had seeped deep into the walls. Bhasi's entry into the life of Mukundan Nair rejuvenates him. He decides to help Mukundan Nair realize his worth. He promotes in Mukundan Nair the desire to live and live a life of quest. Bhasi seemed to have stepped in and decided to take control of Mukundan's life. He was determined to weave the past experiences of Mukundan Nair and give it a pattern and help him live life, at least in future.

The protagonists of both the novels are mature and single but have a crisis – visually one's own identity. They struggle and strike to relate with the surrounding. In *Ladies Coupe* there are multiple voices and multiple lives but in *The Better Man* the problems are within the individual and not outside him. The man women relationship in the novel is limited. They are more like props and not very essential to the story. The book has been written from a man's point of view and what his needs are, where women have no important role to play in his life.

Anita Nair has used Mukundan's forced return to the village as a means of leading the readers in exploring the undercurrents that run beneath the relationships even in an idyll rural setting. Mukundan realizes that he has no role to play in the village. He

discovers that what should have been his rightful place had been usurped by an upstart Ramakrishnan who is now identified as Power House Ramakrishnan. Powerhouse Ramakrishnan enjoyed a status that shocked Mukundan. He was always addressed as 'Sir' and all the important happenings in the village materialized only in consultation with Power House Ramakrishnan.

In the first few weeks of his exile, Mukundan meets Bhasi who is deeply disturbed by Mukundan's anguish and decides to mend the cracks in Mukundan's much battered psyche. But the superficiality of the change is revealed soon. Power House Ramakrishnan who realizes the craving Mukundan has for recognition uses flattery as his weapon to draw Mukundanto work in his favor. The rural setting is often assumed to be free of such aspects like rivalry, jealousy, selfishness etc, but this village is an exception. Ramakrishnan chooses Bhasi's piece of land as the site to build the community hall. Mukundan objects to it but he is drawn into the committee as a member and thereby is silenced. This only results in Mukundan being alienated from Bhasi, who was the only solace for him in the Village.

The words rattled off his tongue with a fervor he hadn't known he possessed. This, of course, was not the attitude of the people in the village. They avoided any possible interaction with Kamban and vice versa. The entry of Phillipose a senior of the Postmaster heightens the sufferings of Kamban. Different levels of social isolation are brought to the fore by the manner of reception of Phillipose by the villagers. Bhasi, Mukundan, Kamban, Phillipose, Powerhouse Ramakrishnan are thrown into this struggle of establishing their true strength both within and without. Each has had a profound loss in the past, loss that is gradually revealed as the story unfolds. Class antagonisms crop up throughout, threatening to destabilize the village's quiet existence.

Anita Nair's adept hand brings out the exotic setting alive and the reader becomes familiar with the

struggles and triumphs presented in the lives of the characters of the novel. The experiences are often not very different from the reader's experience at some time of life. She has attempted a deep dive into the deepest recesses man's psyche with sharp characterization and a visual presentation.

Achuthan Nair caused the destruction of his son's Mukundan Nair individuality. Mukundan Nair lived most part of his life deceiving himself and blaming others for his condition. Back to his native village he is supported by Bhasi who is deeply disturbed by Mukundan's anguish and helps him mend the cracks in his much-battered psyche unable to recognize the valuable service done by Bhasi, Mukundan betrays Bhasi when he is in need. The climax justifies the title. With the death of Achuthan Nair, Mukundan Nair realizes the emptiness of his life. He is struck by remorse and guilt. He begins identifying himself with his father. He finds himself no better than his father whom he had despised all his life. This is the beginning of transformation.

One last time he sought the confines of the earthen pot high in the attic. Cradled in its stillness he called forth the man he knew was there somewhere within him. That being that had eluded him all these years. I will be who I want to be, he changed again and again, surrounded by blankness. The confusion of his tortured spirit churned until what rose to the top was the means to his release – an end to the repugnance he felt for himself. This new Mukundan was plagued by no uncertainties, reined by no inadequacies. He decides to be and do only what his conscience tells him is right. Between the individual and the society, he makes his choice. This choice is the path that leads to the title *The Better Man*.

From a colorless man lacking in courage to take even the slightest of risks, Mukundan becomes a man capable of finding love and happiness. He discovers that vibrant hues of life. He emerges from the shadow of his father's personality to become the better man. The novelist takes the reader through the remaking of a woman and of a man in a quiet manner. She has captured the essence of life and characters are drawn with empathy and loving detail.

One may conclude that in the advice by Bhasi, the novelist is trying to draw our attention to the very essence of the book. Change is possible; hope never dies; and happiness can be found but to experience the change, however little, the individual should strive even if by doing so the rest of the world may turn against you. One may draw a similarity in the central theme of the two novels name *Ladies Coupe* and *The Better Man*. The women and men are caught in a net of relationships partly of their own making and partly one that is 'made' for them. The characters end with a certain sense of satisfaction in identifying their needs and aspirations and living life as they desire.

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STRUCTURE IN CHEKHOV'S PLAYS – A BRIEF STUDY

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Abstract

An overview of the growth of Russian drama is essential to comprehend Anton Chekhov as a dramatist. Chekhov's aim in his plays and short stories is to create a better world which is pure and free from vulgarity. The important themes of Chekhov are: love, industry and reality, dependence of women on men for security, degeneration of the aristocracy and the future happiness of mankind. The principles governing the structure of Chekhov's plays in drawing life-like and memorable characters proves absorbing to scholars.

Keywords: *Structure, technique, literary elements and principles.*

The structure of a play by Chekhov has no 'beginning' and 'end', it has only the 'middle'. Chekhov's plot aids him to develop characterization more than action Chekhov's technique is subtle, varied, powerful and innovative. It includes suggestion of large effects through some details, realism, messenger element, chorus, arrival and departure element, pauses, stage directions, irony, music, indirect-action, literary allusions and language.

The principles governing the structure of Chekhov's plays prove absorbing to scholars. Chekhov, it may be noted, concentrated on depicting the most ordinary features of everyday life. Chekhov moves events to the periphery as if they were details. All that is ordinary, constant, recurring and habitual constitutes the main mass, the basic ground for his play. Events that take place in Chekhov's plays do not fracture the general atmosphere of everyday conditions. Chekhov's interest in everyday life is based on the general feeling of life, that state of pervasive inner tonicity in which man lives from day to day. His choice of prosaic details was determined not by their ethical and thematic meaning, but by their significance in the general emotional context of life.

Chekhov's dramatic conflicts consist not in the opposition of strong wills, but in conditions inherent in his objective condition of life, contradictions before which individual will is powerless. In Chekhov's plays, life passes inconspicuously giving out what people do not need. Each play answers the question, who is to blame? Individuals cannot be blamed. Chekhov's characters suffer because of the entire make up of their lives. They are to be blamed only in that they are weak. The private longings of Chekhov's characters have an extended meaning. They are the vehicles for the inner desire for another. The double emotional chord at the end of Chekhov's plays, sadness about the present and the bright promises of the future is the synthesis of that judgment on reality which is realized in the movement of the plays.

Chekhov was greatly influenced by Ibsen in many ways. Like the plays of the Norwegian genius, Chekhov's plays are divided into four acts. The structure of a play by Chekhov has no "beginning" and "end", it is all "middle". Chekhov's plays do have plot, through it is so different from those in the traditional plays.

Among the three classical unities, the unity of action received the utmost came from Chekhov. Chekhov's plot admirably aids him to develop characterization rather than action. Chekhov disagreed with Aristotle and gave prime importance to characterization, following the Russian tradition.

Chekhov is more concerned with the depiction of the inner lives of his characters, and hence, he is not interested in presenting an action. His plays seem lifeless and static, because most of his characters talk and plan a great deal but they do not seem to act according to their plans. As he grew into a mature dramatist, Chekhov seemed to doubt the possibility of meaningful action, even negative at all. He needed to dramatic form which progressed through an increasingly intense and revealing series of emotional states.

The texture and density of a Chekhovian play defy the use of any one of the usual procedures of criticism like narrating the plot line, describing the characters and thematic analysis. Chekhov chooses a situation and then develops it concentrically like a series of tangential circles. Chekhov's *The Seagull* has intricately plotted series of amorous triangles. His masterpiece *Three Sisters* is an organic whole and is perfect in its conception. The plot of *Ivanov* is basically a simple one. It concentrates on the mentally depressed estate owner, Ivanov. *Uncle Vanya* is a wonderful masterpiece. It is essentially a play of mood. The cherry orchard hinges on the tragic loss of the estate.

Chekhov was well-versed in the European tradition. He admired the genius of Shakespeare and his favorite author was Henrick Ibsen. Ibsen and

Chekhov proved that prose and economy of realism could successfully create theatrical confections. The French naturalists - Zola, Balzac, Flaubert and Maupassant, exercised a great influence on Chekhov.

To conclude with a brief study of Chekhov as a dramatist is keen observation, his mastery in the art of story- telling and his rich vocabulary immensely aided him in his creative endeavors. Simplicity, brevity, humor and self- restraint form the essence of Chekhov's style. Chekhov had first- hand knowledge of the theatre. He was the only one to demand from the creative artist a conscious attitude towards his work. His early plays may be plays of frustration, but his later plays reveal courage and hope.

The principles governing the structure of Chekhov's plays prove absorbing to scholars. Chekhov's plays reveal his great facility for characterization. The plot is secondary to him. Chekhov's technique is subtle, varied, powerful and innovative. It is made possible by his brilliant use of realism, his keen observation, his analytical mind, suggestions of large effects through small details, irony, the chorus, the arrival and departure elements of the characters, music, pauses, stage, directions, literary allusions and language.

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EMOTIONAL ENCOUNTER: A COMPARISON OF FEMALE CHARACTERS IN BHYRAPPA'S VAMSHAVRIKSHA

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Abstract

Santeshivara Lingannaiah Bhyrappa is a Kannada novelist, whose works are immensely popular both within and beyond Karnataka. Bhyrappa is widely regarded as one of India's foremost modern-day writers. His novels are unique in terms of theme, structure, and characterization. His books were translated to Hindi and Marathi and also he has been one among the top sellers for the past several years. Bhyrappa's Vamshavriksha depicts the life of a Brahmin family. It talks about the spiritual cum sexual life of the society. In this novel, he concentrates much on the female characters in his novel. This paper spot lights the emotional encounters of the female characters in the novel Vamshavriksha. It gives the vivid picture of women's emotional conflicts in the society.

Keywords: Motherhood, agony, suppression, widowhood, frustration.

Vamshavriksha is saturated with the spiritual and philosophic attitudes of Indian tradition. Every event is evaluated in the light of tradition, the Vedas and Hindu philosophy. The novel enlightens the female characters act beyond the traditional level. Tradition is important but the inner conflict of every female character gets importance in this novel. Bhyrappa's *Vamsavriksha* narrates the story of the traditional lineage of the Indian family. The characters undergo a transformation throughout the novel. In this novel, the female protagonists highlight the culture and customs of India.

Bhyrappa takes the novel to the next generation and shows the immature character of Nagalakshmi. She is the first wife of Sadasiva Rao, is a traditional Indian woman, straight opposite character of Sadasiva Rao is that he always immerse in education but she stops her education at schooling. Nagalakshmi cannot look beyond her family. Her only aim in life is to serve her husband and bring up the son, Prithvi in a good way. She does everything

possible to keep Sadasiva Rao happy but he ignores everything including his son. Sadasiva's lifetime ambition is to complete his five volumes of historical events. Bhyrappa expresses the self-justifying of Nagu through these lines,

"..., I have been married to him for many years now. In the first few days, he called me Nagu but soon after that he forgot his Nagu. During the three years of his Ph.D. he ignored me and then he spent the next five writing his book. Now another demon had possessed him, the idea of writing a big book. Five whole volumes of it! It will take him away from us for the next twenty-five years. (61)

Sadasiva accompanies Karuna, a Ceylonese, who did her M.A. History in London. In search of historical events, she comes to collect information about Ajanta caves where Sadasiva and Karuna meet each other. Karuna shows her interest to do her Ph.D., so she wants to join as a ward under Sadasiva. He also admires by the knowledge of

Karuna. Alike Sadasiva, Karuna is the mirror image of Sadasiva Rao. She is an intelligent and an independent woman who shares the same dream as Sadasiva Rao. The understanding level of Karuna and Sadasiva turns to the next level of intimacy in their relationship.

Sadasiva Rao's health deteriorates. Now Karuna leads a difficult life. She thinks that her life is devoted to Sadasiva's works. Now she remembers her parents and emotionally thinks that her mother must be eager to see her happy after marriage and would be dreaming of playing with her grand children. Bhyrappa shows the yearning of motherhood in Karuna. She imagines the painful experience of delivery. She imagines that she dies when she delivers a baby. She prays to God to protect her child during delivery. She also feels that her heart beats very fast and she dies at the end of the delivery. She tells this agonizing imagination to her husband. She dreams of her past life with a child holding her hands and to playing with her.

Every day when she returned her child would be waiting for her! She imagined the child crying on seeing her! She imagined him feeding against her breast and clasping him whilst, contentedly he fell asleep. Her imagination worked to surround her with such pictures and illusions of motherhood. (149)

Karuna glorifies about the project that they complete. She feels proud that no child equals scholarly account of man's cultural history. In the mean time, she receives the approval of the third volume from London publication. She considers that the goal of their marriage cannot go unrealized, because their goal is fulfilled.

Bhyrappa shows the psychologically disturbed mind of Karuna. She reaches her determination. But she yearns for a child. She dreams of a new life as a mother and her body acquires new glow, new vitality because of that new desire and new hope. This feeling overtakes her intellectual life and she requires nullifying her imagination and making a retreat to the old rhythm of life.

Karuna sympathized towards Nagalakshmi, because Sadasiva marries Nagalakshmi without his maturity. She suffers separation from her husband without any fault of her own. Karuna feels that her relation with her husband is different kind of relationship and she has satisfaction but Nagalakshmi lives with him without satisfaction.

Sadasiva does not like the traditional lineage of the society. So, he hates the behavior of Nagalakshmi and he shows controversial idea towards the marriage life. He considers the marriage is another stage of life and he thinks that the society makes the purpose of marriage is to perform the duties of a household and the traditional lineage. The frustration towards marriage expresses through these lines,

"...I have a son. I don't know whether he will continue the family name or not. But this volume I am writing is my offspring, should remain immortal, and to this end I am pouring into it my energy, my intellect and my desire in this task, the wife I have wedded is absolutely useless." (68)

The bond between them so weakened and Sadasiva decides to marry Karuna to produce his five volumes. His aim is not to desert Nagu but his ambition of publishing five volumes makes the situation. With the help of his brother Raja, he conveys his decision of marrying Karuna. She is completely broken when Rao marries again and goes to live with Karuna. Religion provides the only solace for her and is generally puzzled by the turn of events. The marriage between her husband and Karuna makes her a sleepless night and also she does not take her food for three days. Nagalakshmi's brother-in-law Raja gives a reasonable answer and convinces her to agree for the marriage of Sadasiva Rao with Karuna. This shows her innocent feminine quality.

Katyayani, wife of Raja, recalls the story of Sri Rama. She says that Rama is a brave, heroic figure, capable of great-sacrifice, but in the end, he deserts

his wife. Nagalakshmi condemns Katyayani for her thoughts against God. Bhyrappa, once again shows the spiritual nature and innocent behavior of Nagalakshmi. Nagalakshmi's mind fills with the memory of her husband and she considers herself as Sita, deserts and exiles by her husband. She thinks that her husband lives with another woman but Rama is very genuine towards her wife Sita. This increases her devotion to the God. Katyayani just wants to live a happy life like most of us. Everytime she is confronted with a problem, the solution always comes via her emotions, which to her seem to be the most natural way to approach a problem.

As they reach Mysore, Nagalakshmi is aghast at her husband's condition. She takes care of her husband. Bhyrappa vividly pasteurizes the emotional and sympathetic love of Nagalakshmi for Sadasiva. At hospital, Sadasiva calls her in a feeble voice. On hearing the voice of her husband calling out her name, she emotionally fills with joy. Unable to control herself, she weeps loudly. Sadasiva is too weak to pacify her with words. He recovers from illness very easily because of Nagalakshmi's love and protection makes it possible. She expects that Sadasiva makes her to stay with him. But Karuna refuses and so she leaves Mysore with Raja and Katyayani.

Sadasiva convinces Karuna and she agrees to stay with Nagalakshmi. He moves to Bangalore to bring back Nagalakshmi but she refuses to live with him. He returns to Mysore with empty hand and falls ill. Raja convinces Nagalakshmi to live with Sadasiva by explaining the bad health of his brother, Sadasiva. She accepts to join with her husband and moves to Mysore. On the meantime, Sadasiva completes his volumes and Karuna suggests him to take rest.

The goal provides her the necessary solution for her problem. Seen from a different perspective she is very similar to Nagalakshmi in the sense that she dedicates her whole life to Sadasiva Rao. While Nagalakshmi wants to be the emotional support for Rao, Karuna is the intellectual support. The relationship between Karuna and Sadasiva begins as

co researchers and develops into a close friendship. They match perfectly because their life centers on the same goal. After the arrival of Karuna, the project of Sadasiva Rao begins at a great speed.

Sadasiva's joy is measureless because he achieves his lifetime goal that he produces all five volumes of books. He justifies his consequences and shares everything with Nagalakshmi. The happiness of Sadasiva and Nagalakshmi shatters soon. He feels his breath choking and he begins to sweat. His left chest is in mortal agony and his eyes are closed. Nagalakshmi knows that her husband is no more. The life of Nagalakshmi turns to the darkness and despair of her life.

Bhyrappa gives the vivid picture of the sufferings of widowhood in the Indian society. The primary thing of widowhood is a cruel fate. First of all, Nagalakshmi does not realize the consequences of widowhood for ten days because her neighbours and friends decorate with new sari and bangles. As the tenth day approaches, Nagalakshmi's agony increases at the thought of losing her right of being a wife. The outward signs of her lost wifehood are taken away from her one by one. The spiritual level of Nagalakshmi remains its position. The level has not deteriorated nor diminish. Nagalakshmi spends her remaining days with Katyayani and Raja. Katyayani falls ill and Nagalakshmi looks after her. After the death of Katyayani, she takes care of Prithvi and Raja. The belief system held closely by one person impacts others, as can be expected and when that belief system breaks, the person may or may not be equipped to deal with the catastrophe.

After the death of Sadasiva, Karuna collapses. Bhyrappa shows the emotions of a woman character when she loses her husband. She waits until funeral rites have been fully performed. Bhyrappa shows the female life after the death of their husbands, whether the women are practical or traditional. When Karuna becomes Rao's wife she puts the vermilion mark on her forehead after his death she wipes away the mark. She remembers the days of Sadasiva with her. Her sorrow

increases profoundly. She remembers how she uses to rest her head on his lap when she was in sorrow.

Sadasiva Rao uses to embrace her, the sweetest moment of her life. Drowned in the memory of that moment, she forgets herself and weeps. She remembers the discussion with Rao for their work. A major goal of her life has been fulfilled. Karuna packs everything and moves to Raja's house. She gives the royalties which she got for the volume to Prithvi and she decides to spend rest of her life in research work and publication which was left unfinished by Sadasiva Rao. She advises Prithvi to read his father's book and she asks Nagalakshmi for forgiveness. Then she moves to Ceylon.

Bhyrappa gives another female character with the relevant exposure to traditional society. Bhagirathamma, wife of Shrothri build up with spiritual thoughts. She loses her son, NanjundaShrothri, a married young man, in a great flood. After losing her son, she confuses herself and she does not know whether to cry over the loss of her son or weeps for the daughter-in-law widowed at young age or to cry her heart out for the grandson, Cheeni. Bhyrappa shows the emotional nature of Bhagirathamma. She spends time with her grandson, Cheeni. She tells about the resemblance of Cheeni like his father.

Sometimes he would wake up at night and play in his crib with such a mysterious look and I would have to stay awake too and take care of him. If my attention wavered for even a moment, he would cry so loudly that he would wake his father asleep upstairs. (39)

Bhagirathamma shows kind-heart towards Katyayani when she wants to continue her studies. She supports her daughter-in-law to concentrate her studies and she does all her household chores because she thinks that it may disturb the studies of Katyayani.

Bhyrappa gives the vivid picture of Bhagirathamma where she undergoes utmost struggle in her life. When she delivers her first child,

she forbids having physical relationship. Bhagirathamma feels helpless equally haunts. She convinces her husband that her husband does not touch her against her will. Shrothri stops to drink milk, gives up ghee and throws himself with fury into the work of gardening to suppress his physical urges, he punishes his body. She wants to compensate bodily satisfaction and service with greater devotion and diligence. She worries for her husband's body begins to get weaker and with sleepless mind. She loves her husband deeply and feels proud for his handsome physic. She considers marrying her younger sister who crossed just fourteen. But his husband refuses to look out other girls. His idea about the marriage is only two purposes. On the one hand it is just because to discharge the duties and obligations of a householder and on the other hand to perpetuate the family tree. She suggests that it is not a wrong way because she recalls that her father, uncle and grandfather all are indulge in the practice of keeping unofficial extra wives. Bhyrappa visualizes the traditional mind set of Bhagirathamma.

Bhyrappa gives the most miserable female character as Lakshmi, the servant maid of Shrothri. She is a daughter of Macha, the servant who works in a Nanjunda Senior, father of Shrothri. Earlier, he works in Nilgiri hills where he falls in love with young woman and elopes with her. The young couple takes privilege in Nanjunda Senior. He feels that Macha is very loyal and considers that he is an excellent guard to protect his wealth and property. Macha finds an eligible groom for her daughter and the marriage celebrates with great pomp. He was affected by Plague and dies. The early life of Lakshmi is filled with joy. Her husband is a drunkard as well as gambler. He wins huge amount in gambling. Unable to bear the huge loss, the losers killed her husband and they flee away. This makes Lakshmi returns to her birth place.

Srinivasa's solicitude and Bhagirathamma's kindness makes her comfort and she smells the aroma of family life. The extreme level of sufferings

on up comes by Bhagirathamma. She forces by Bhagirathamma to have a physical relationship with srinivasa because of her helpless situation. She astonishes at the words of her mistress. She has a great respect towards Shrothri. She accepts Bhagirathamma's proposition however Shrothri refuses. Bhyrappa emphasizes even the minor character Lakshmi plays a vital role in this novel.

Bhyrappa shows tender heart of Lakshmi towards Katyayani. She knows the past life of Shrothri and she supports Katyayani's re-marriage. She reveals the birth secret of Shrothri. When Kittappa, younger brother of Shrothri shames Nanjunda senior's impotent, he brings Shyamadas,

drama performer cum gypsy to beget child. Nanjunda makes Shyamadas to spend night with his wife Achamma, when Shrothri born, the scandal of his birth spread over the village that his resemblance like Shyamadas. After that Shrothri realizes his mistakes about the re-marriage of Katyayani and also he considers the traditional lineage is not play a vital role.

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DEPICTION OF TYPICAL INDIAN WOMEN IN GIRISH KARNAD'S NAGA-MANDALA

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Abstract

Girish Karnad, the Jnanpeeth Awardee, is the most outstanding dramatic genius of the post-independent Indian literature. The play *Naga Mandala* was written by Girish Karnad at the University of Chicago where he was a visiting professor. Girish Karnad portrays rich Indian folk and mythic lore culture. *Naga – Mandala* is the best treatment of culture. In *Naga-Mandala* finds effect of Naga cult of Kerala. It is a kind of worship. It shows the impact of Hindu Mythology. Karnad decorates Indian culture nicely in this play. Karnad tried to maintain appropriate approach style and form of theatre. The play is based on two folk tales whom Karnad heard from A.K. Ramanujan-one about lamp flames who gather late at night in a temple to gossip and the other about a cobra who visits a woman every night by taking the human form of her husband.

Keywords: Patriarchal society, mistrust, infidelity and lack of communication.

The play, *Naga-Mandala*, is based on folktales about Naga, popular in Karnataka and in several other parts of India in its different forms. Karnad had heard these tales from A.K. Ramanujan, who had collected many folktales and their variants established in different parts of India. In the folktale, there is a snake who assumes the form of the prince enters the palace and persuades the beautiful princess. The wife then sets him a riddle. In some tales, the snake takes revenge on the man. In Karnad's play, it sacrifices itself for the happy life of Rani and Appanna. The play dramatizes man's attitude to woman in a patriarchal society, mistrust, infidelity and lack of communication, breaking family life and the institution of marriage, and it confirms the significance of motherhood as the reinforcing factor in the family and the society. The play sustains the significance of family, marriage and society. Therefore, Rani and Appanna's story is not of any particular couple, it is rather a story of mis-matched man and woman in a typical Indian society.

Naga Mandala reflects Indian cultural, religious, psychological and social life through the use of symbols. It projects the flaws in patriarchal culture, its modes of conduct, age-old traditional values and

belief system existing in the past. It speaks of various matters such as man-woman relationship, position and identity of woman, the impact of social and cultural modes on the feminine psyche and various concepts connected to Indian culture. The cultural codes used in the play reflect values, attitudes, beliefs, assumptions, superstitions and practices of Indian culture and community; they can be traditional, ritualistic, social, etc. The aim of this paper is to study *Naga Mandala* as the depiction of typical Indian women in the play and how it plays a distinct role as they help in the construction of meaning.

Rani is matrimonial to a man who does not have any meticulous name "Well, any frequent forename will do". (21) The man is named Appanna. The parents of Rani had only these considerations in arranging his marriage – The young man was rich and his parents were both dead. Indian parents feel satisfied if they succeed in finding rich boys for their daughters perhaps because they find that earning one's livelihood is terribly difficult and their daughter will live in comfort with her wealthy husband, forgetting that the emotional consoles which continue from contented marital relations are remote more significant. Appanna is prosperous but has no notice

in Rani. He is interested in a concubine. As his parents are already deceased, there is no one to tell him the distinction between a wife and a concubine. Like many Indian men, he considers his relationship with the concubine a normal thing; he never feels ashamed of it.

As Appanna is bewitched by the concubine, he not succeeds to observe that Rani is immature and gorgeous. He claps her lock and key and tells her that he would come every day only for lunch which she should keep ready for him. It is a bolt from the blue. All the dreams of the young bride are shattered in a jiffy. He becomes so cruel that Rani loses equilibrium. She has only nightmares left which disturb her day and night. She gets hallucination like the middle-aged woman of the Prologue. As numerous Indian women's dreams and needs, hers too are absent unconsidered.

Appanna is an instance of male bigotry which is a distinctive Indian word. He goes to the concubine but keeps his wife under lock and key lest she should also get a lover. He fails to realize that love knows no barriers. In spite of his vigilance, Kurudava meets her. Naga comes to her through drains and crevices. It is due to his failure to love his wife that Naga manages to court Rani, and Rani fails to unravel the mystery of the contradictory manners of the two Appannas due to her craving for love. She had some distrusts in the early stages but Naga managed to triumph her self-confidence by his creativity. Appanna is shocked to notice that Rani is pregnant in spite of all the fetters that he has compulsory upon her movements. He is shocked. With the Indian notion of chastity in intellect, he starts perplexed her. He takes her to the village elders who ask her to hold a red-hot iron bar to prove her innocence. They very well know that Appanna himself is an adulterer. Indian society is a male dominated society. It does not even acquire cognizance of the offence completed by the husband, but inquires the wife to receive the acid test.

Rani passes the test, but it does not eliminate the doubts of Appanna. He knows for definite that

Rani's child is not born of him. This idea anguishes him. He is urged by the village elders to expend his life in Rani's service. For any Indian, it is the greatest agony if he knows that his wife is an adulteress. Appanna endures such a situation. Rani tells him, "When we burn up this snake, the fire should be lit by our son. Every year on this day, our son should execute the rituals to remember his death". (31) By saying this, she commends that the snake is the real father of her son. Appanna has to say nothing but the statement: "Of course, there is no question of saying no. You are the goddess herself embodied. Any wish of yours will be carried out". (37) A cuckold husband, having the knowledge of being one, is enforced to treat his wife as a goddess and to hold out every wish of hers. Indians have strong superstitious confidences and this is apparent in Appanna also. He is not any meticulous person but a delegate of chauvinistic males of the Indian society. He discloses Indianness in many of his traits, views, and approaches.

Rani is the most important woman character of the play, if not the heroine of the play. She tolerates all the tyrannies, yet she does not give up her standards of life. She is the only child of her parents and gets their love in full access. As occurs with most of the Indian girls, her loving father finds a counterpart for his daughter and marries her to Appanna.

An Indian father in general thinks that a man is a good life partner for his daughter if he has means to afford wherewithal to his daughter. These fathers by no means bother about the character of the men with whom their daughters have to surpass their lives. Many men have crooked out to be libertines and adulterers, but their richness outshines all other considerations. Rani is married to such a rich man who is called Appanna and lives a life of any miserable Indian woman.

Appanna goes to a concubine; he pays no attention to Rani and becomes a jailor to his wife. From day one he locks her in his house with the

domination that he would come to the house only for his lunch which she would get ready punctually and regularly and would not ask any questions. Rani is shocked but agrees to his orders as a typical Indian housewife. She becomes a maid servant in her own house. She sweeps, mops the floor, scrubs utensils, cooks food, and does as he told Appanna's commands for a square meal. She tells Kurudavvathat her husband speaks to her only in words such as 'do this', 'do that', and 'serve the food'. As she is locked in the house, she is unable to meet anybody. At this point, we perceive Indianness as most Indian children stay behind very close to parents until their marriage.

Inspite of this subjugation, she does not want any destruction to reach Appanna. Kurudavva gives her some roots which can get her the feel affection for of Appanna. The small piece she provides Appanna makes him sick. Therefore, she does not give the bigger piece to him. Kurudavva utters with assurance that it will definitely bring him back to her: "Go in. Begin grinding it. Make a tasty curry. Mix the paste in it. Let him taste a spoonful and he will be your slave." But Rani does not take any risk even to get the love of her husband.

Rani is an example of Indian wives who undergo the tyrannies inflicted by their husbands, yet provide them with all sincerity. Appanna keeps her as a slave, yet he is her husband and has to be kept out of the harm's way. The marriage cremation make the husband master of the woman and the wife a poor slave. This is apparent in Rani's life also. Rani anticipates nothing from Appanna, yet she is ready to do anything for him. Even when she comes to consign a mistake, she holds herself guilty and ever remains apologetic for the lapse. It will not be wrong to say that an Indian or rather an Indian wife is masochistic, taking pleasure in being besieged by the husband. She never revolts even in her thought.

Rani suffers at the hands of Appanna but does not take any risk to gain the love of her husband. Her character typifies an Indian wife that acknowledges

sufferings as fait accompli; Indianness is obvious in her character too. When Appanna comes to know of Rani's pregnancy, he accuses her of disloyalty. He knows that he has never made love with her. He is out of himself. This is how she is acknowledged for her first pregnancy. He draws her to the village elders. They ask her to hold a red-hot iron or catch a snake to provide evidence her innocence. They all know that Appanna is at the back a concubine, but no one dares to question his morality. But, they are interested in seeing how Rani is going to pass the test. They force her to confirm her innocence and chastity.

It also portrays the condition of an Indian woman. In the Indian perspective, it is essential that Rani does not walk out of her husband, nor would it be in the fitness of things to have a lover. A woman must gain at least her position, if not, freedom within the rules set up. Karnad was aware of the argument the play could raise if Rani was to have Naga as her lover. Naga must die and the people must believe that Rani was a personification of chastity. Rani, it seems, is relieved at the end that her lover was no more than a snake and releases the whole thing after a customary reverence. It seems that she herself would not like to confess having a lover. The stories in India must be conventional to the Indian minds stipulation about human activities. Karnad was conscious of it, as were the former storytellers and avoided themes of incest or marital disloyalty in women.

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SERENDIPITY OF MRS. RAMSAY AND SITA'S DIVERGENCE OF PERSONA DEPICTED BY TWO LITERARY ICONS

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Abstract

Virginia Woolf, the modernist twentieth-century literary legend, had a significant impact on Anita Desai's writings. Some may query whether Anita Desai is an Indian version of Virginia Woolf. Though they belong to the divergent era, culture and tradition, Woolf's British sophisticated society blended with Desai's typical Indian culture. In Woolf's *To the Light House*, Mrs. Ramsay's family and their friends travelled for three hundred miles to this Isle of Skye for their vacation with their visitors away from their London life of service. Mrs. Ramsay appeared as an innate mother who everlastingly supports her family and guests. Similarly, in *Where Shall We Go this Summer*, Sita behaved like an immature but loving mother who tries to conquer her children through stubbornness and amalgamation with nature. Her negligence later realized and joined her hands with family and return from Manori to Mumbai. The serendipity of Mrs. Ramsay and Sita's persona is explicitly portrayed.

Keywords: divergent era, innate mother, everlasting support and serendipity

As an intuitional author, Woolf portrayed the life of the mind of her women protagonist realistically. Anita Desai as an eminent contemporary novelist touched the mind's interior spot preferably by discussing neither social nor political premise. Though Woolf and Desai are poles apart, their works share the resemblance of structure, style, imagery, themes and techniques. The family relationship binds them. The nostalgia and memory of the characters are modestly focused on by both authors. Art and thought sustained remarkably in their novels. Woolf's husband Leonard Woolf once commented Woolf discussed the everyday problem she encounters, and she conceives, edits and proofreads. Desai in one of her interview *Artist of Disappearance* admitted by hearing the sound of nature; she wrote her works. Desai implicated in *To the Lighthouse* Woolf has poet's receptivity of language and words to follow her

footpath she was picky in terms and astoundingly produced her literary works.

Both authors project the inner-self of their characters rather than social interpretation. The stream of consciousness technique unites them by their masterpiece. The autobiographical stain prevailed in their works. Commonalities are sustained in the themes as Psycho-analysis, a stream of consciousness, feminism, ecofeminism, naturalism, isolation, solitude, fatality and time. The plot, structure, and characters of the novels are not deliberately focused. Their books have an abrupt start, middle and end.

The present paper is an effort to examine the serendipity persona of Mrs. Ramsay from *To the Lighthouse* and Sita from *Where Shall we Go this Summer*. Woolf in *To the Lighthouse* used the memory of Hebrides Isles, where she spends her

childhood days. Desai's *Where Shall We Go This Summer* has the identical physiognomies of Woolf. *Where Shall We Go This Summer* begins by espousing the island Manori and displays the life of chief protagonist Sita, who visits the island from the busy monotonous life for vacation. Her incongruities attitude towards city life made her get away from stressful Mumbai to the peaceful Manori. After the trip, she got refreshments and get back to her family with her husband's assistance. Likewise, *To the Lighthouse*, James requests to visit the lighthouse repeatedly; he is denied by his father and cajoled by his mother.

Mrs. Ramsay and Sita appeared as a loving mother and a caring wife. They loved to be with nature. Mrs. Ramsay knit the stockings for the boy in the lighthouse who was affected by tuberculosis. Though she cannot offer more assistance, her small amenity would console their hearts. Sita appears to be rough and violent but has the sensibility of child behaviour in the heart. She tried to protect an eaglet from the attack of a crow by using a toy gun. She does not like her sons fighting with each other for games and she has shattered the news of war threats, which made her hysteric, so she wants to protect her child as an unborn by the miracle. Due to the seasonal monsoon, Sita postponed her visit to the beach, finally accompanied by her children to the beach after the climate restores and enjoys nature. Later she followed her husband's footpath proves her change of mind to get back to her family. Though Sita felt uncomfortable in starting in later stages, she adjusted and unified with her family. Sita never wants the child in her womb to be disturbed by war threats and natural devastation. She seeks perfect peace for her newborn baby.

Mrs. Ramsay treats her children, relatives and neighbours with warm feelings. Mrs. Ramsay protects Tansley, her husband's student, an atheist, from the mocking of her children. Mrs. Ramsay consoled Lily and promised to be the model for her painting. Mrs. Ramsay supported Tansley in all his endeavours. But

she never supports his attitude towards women. Mrs. Ramsay appears to be a matchmaker and she wants all people must marry and live their life happily. In contrast, Sita is only in love with nature than anything else. As an abandoned child from her parents, lacking love from her father, she grew recklessly and she seeks consolation only through nature.

Mrs. Ramsay enters into the world of sunshine and she learned to fold her wings themselves and she changed into blue plumage, bright steel to soft purple and shined as a Helen to her society and in the family. Mrs. Ramsay's father died of cancer in his throat, which made her sunlight into the depths and her tear swayed the waters and made her look so sad. Her father died a week before her marriage and people say she could never lose her beauty and splendor on this occasion. However, it thwarted her ambition and great passion made her silent always. Her simplicity falsified some fathomed, smart people. Sita is immensely familiar with the peaceful life in childhood is struggled hard to accompany Mumbai's life. She longs to be with nature and she hates the brutal attack of modernity. Sita had a great love for her father, but he never retaliated against it to her. He was a nobleman, a freedom fighter; he cures villagers with his magical medicine, his selfless service raised him to the level of wizard among villagers. Raman made Sita's life a meaningful and ordinary theatrical era by beaming with a thin ray of sunlight. Sita's father loves the villagers and also gives valuable advice.

Mrs. Ramsay's voice holds the heart of everyone. She said that the water was quite purple and dark blue and it was grey and thick and it lost its green and yellow colour. Her reading is correct in the current scenario. The beautiful blue and yellow sea now turned to purple and dark blue sea with pollution and dust. Nature is to be safeguarded; otherwise, it would leave nothing to the next generation except the syndrome and affluence. The future generation would never have a chance to collect shells, enjoy the free breeze, shower in the rain and shine in the sun. If the

environment is not protected for milieu, then the future subsidies have to agonize more and curse the predecessors.

On the other hand, Sita's reaction is very unusual. She imagined the wind's lifting, which would rise like the tide and lashed to the storm. She expects the monsoon will restore, which would renew her passion for nature. As a pregnant lady, Sita never wants to deliver the baby. She expects some miracle may happen on the island that she could never give birth to her child. Sita already had four children with pride, sensual, emotional and corporal to satisfy all kinds of pleasure. Nevertheless, for the fifth child, she was quite paranoiac in the show of rage, fear, and revolt.

Mrs. Ramsay is efficient in her approach to nature and her real feeling for her family uplifts her character. Sita was living in an imaginary world and she expects a miracle to protect her unborn child. Mrs. Ramsay also wants to protect her children with the embrace of nature with practicality, but Sita's thought is whimsical. She is extrinsic and unruly in some situations. Sita is continuously smoking to relieve her stress though she is pregnant. She never wants any external to outsource the damage to her unborn baby, but she is internally hurting the child in her womb through her smoking habit. Mrs. Ramsay, both internally and externally, behaved like a selfless mother and unconditionally loved by all.

Nevertheless, for Sita, her love for her family revolved around conditions and at last, she corrected herself. Mrs. Ramsay and Sita pampered their younger sons James and Kiran by playing on the beach and reading bed time stories. Both mothers are best story tellers and lovers of nature. Instead of giving priority to material beauty, they appreciate aesthetic magnificence. Like the great player, Sita was tired, disheveled, and vacant by packing and clearing the performance. Her time on the island is compared with the performance on the stage. She handled the illuminated gaudy sunset effect and thunderous storm music. After finishing the show,

they are leaving for their home. She used her character vitally and performed theatrically. Though the act may seem pretense and staging, this proved to be real for her. Her life was mingled with reality and missed with illusion.

Thus, Mrs. Ramsay, as a dutiful mother, fulfilled all her responsibilities and passed away from the world. Her death made Mr. Ramsay a lonely man and he became responsible for their kids and he fulfills their wish at the end of the novel. Raman is always acted as a responsible father but Sita's stubbornness made her be a little away from her family at last brought back by Raman with his love over family. In both novels, art plays a vital role. Thus, Mrs. Ramsay and Sita share the serendipity of resonance in personality and thought.

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REDEFINING CLASSICISM: INDIVIDUALITIES, ETHICS AND EFFECTS

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Literature in connection with its past and present history studies the human mind, individually and collectively. Any account of a nation's march in bygone times reveals to some extent its mental characteristics, some bearing of its social, political and economic life, of dreams and ideals, its imaginations and its other complex inspirations. Then what does it mean to call something classic?

The term classic denotes to that special age or antiquity when the material is somehow different and valuable and therefore classic. The material somehow shapes what comes in later time periods as classical. When, literary scholars refer to classical literature, they usually mean that this literature is widely acknowledged as having outstanding or enduring qualities.

Looking at the fabulous fabric of classical English Literature, we realize in it a "coat of many colours," for it is shot with the varying tints of racial characteristics. On the route maps of classical literature, "the making of English literature has gone the prismatic fancy of the Celt, the somber passion of the Teuton, the golden gaiety of France, Scandinavian greys, Italian purples and linguistic debts of Greece, yet for its composite character it is not a thing of patchwork quality, but a fine harmonious blend of all in to one."

The Sax on Classic genius is clear and intense, with a certain fierce simplicity and bleak directness, where as the Celtic imagination is iridescent and exuberant, subtle and pervasive, allusive and mystical. The Age of Chaucer was essentially an age of unrest and transition. In the religious world there was a serious outburst of unorthodoxy. The most insistent

characteristic of the period is of impatience and development. Free access to the Bible was what the spiritual life required. The heaven of the Renaissance was already at work. Assuredly, a writer of the period wrote lyrics, composed music and a confidential note started to be expressed on the subject of science and philosophy. The first complete version of the Bible in English was made in 1382 by Wycliffe and Good Translations from which the Classics so made their appearance.

The drama, incomparably the greatest force of the medieval times, inspired the grandest poetry as well as the sweetest lyrics. It gave variety, flexibility and clarity to prose. The exigencies of drama demanded word picture that should conjure up clearly and vividly the scene suggested, acting demanded the eloquent exhibition of elemental emotion and swift transition of mood, individualizing demanded nice distinctions of diction. Philosophic reflection, poignant introspection, joyousness of heart, agony of spirit were uttered in the drama for intensity of expression and also made for its extensivity. The insatiable spirit of adventure; the master passion of love and hate, ideals of beauty; the greatness and littleness of human life gave reality to the characters in the famous plays of the age. Use of blank verse consisting of lines, each line ending with an accented mono syllable and standing by itself was altered to suit the context.

Shakespeare's plays "stood out all appeals. "Almost every phase of the life is mirrored, from the particular craze and fashion of the moment to the broad, general characteristics of thenational life. Shakespeare was fully alive to thenecessity of

dealing with familiar themes. An astute borrower, with ready eye for a good plot, as a skillful reader of the public; a gentle, sensitive, sensuous and somewhat melancholy man, Shakespeare was of his age and shall confidently remain of ages. The eager, the inquisitive spirit that flamed up at the Renaissance also expanded itself in novel, prose and essays. Francis Bacon's style exhibited simplicity and strength to English Language. He introduced the method of induction: arguing from assumed facts to principles. Time has confirmed that his ideas are still applicable and genuinely classic.

Ben Jonson's most conspicuous feature is his realism- extremely coarse and direct reflection of his intellect; he attacks vice and folly. In opposition to the free Elizabethan romantic structure, Jonson stood for and deliberately intended to revive the classical style though not all the classical practices were applicable to English plays. He observed unity not of action but of time and place as well, sometimes with serious resultant loss of probability. His use of blank verse is strong, compact and powerful though sometimes suffused with passion. John Milton is another standing poet of the Puritan Era. Variety, flexibility and lyric passion are the qualities of the Elizabethans but in loftiness of thought, fabulous dignity of expression and rhythmic felicities Milton has few peers.

About the middle of the seventeenth century a change began to come over the spirit of English Literature. This change is due to no mere fluctuation of literary fashion, but is deeply rooted in the flux. The classicism was fostered and encouraged by the political need for change. A brilliant set of writers in France actuated by the classical method solicited a profound influence over European Literature. It became the vehicle of attacking the political happenings of the age. The creative imagination moved on to the primal human qualities; concerned with the interpretation of human nature. The new spirit is critical and analytic, not creative and sympathetic; it brings the intellect rather than the

poetic imagination into play. Poetry was starved of emotional sustenance. The main factors visible are:

1. The academic aspect was the substitution of Classicism for Romanticism.
2. The political aspect was due to the general influence of France and the specific medium the King and his courtiers used.
3. The psychological aspect underlay the change of attitude. The Great Plague and the horrific fire numbed the public imagination.
4. The social aspect was that the coffee houses multiplied and had their distinctive clientele. They represented the schools of wit and dialectics. The houses united great writers in a masonic brotherhood. The term that best expressed the spirit is Romance and Romanticism. The birth of Romantic age is the emotional tide which ebbs and flows throughout the literary history; the high-water mark in the age of Shakespeare and Wordsworth, yet taking on so varying a complexion in the works of Marlowe and Scott.

Romanticism, generally speaking, is the expression in so far of sharp sensibilities, heightened imaginative feelings that influenced many art forms and left its mark in Philosophy and history. Walter Pater makes a very suggestive remark: "what is classical comes to us out of the cool and quiet of other times," as a measure of what past experience has shown us. The essentially classical element is the quality of order in beauty in a clear degree.

Order, clarity, tranquility are obviously classical qualities. The Romantic Revival was their result of noising because. It was the inevitable corollary of the Renaissance and Reformation. The characteristics that make Romantic literature classical are:

1. The subtle sense of mystery- it is a complex emotion compounded of awe in the presence of the unknown, wonder in the presence of the known, and the exquisite response to manifold stations of beauty.

2. An exuberant intellectual curiosity is an increased sense of awe, wonder and beauty. In short, an illumination of the imagining faculty.
3. An instinct for the elemental simplicity of life. The classicists emphasized the dignity of man as man and dwelt upon the transcendent power of human love. The reaction against the complexities of civilization, insistent in the growing life of teeming cities was marked and new attitude towards nature developed. Wordsworth, Coleridge, Byron, Shelley, Keats, Emerson, Thoreau express this fervor in their writings.
4. Romanticism of the age had, of course, in common with every great movement definite limitations of its own. It was essentially a school of ideas, of spleen and generalization. Little attempt was made by its exponents to apply their ideas to the concrete problems of the day; it harped on man rather than on the construction of that life in its reaction. It too readily accepted what was primitive, wild, strange and picturesque, as the essential glories of life. Matthew Arnold, a classic poet and critic pleads for classicism as opposed to romanticism. Although he ignored or belittled much that was valuable in romanticism, he has pointed out its defects and weaknesses as a movement. He exposed the exaggerated importance attached to the Middle Ages and the "grotesqueness" and "irrationality" of much literary medievalism. "He saw just as clearly yet with more sympathy, the tendency towards eccentricity, formlessness and lack of balance encouraged by romanticism; and held that the excessive evocation was harmful since England was the native home of intellectual eccentricity of all kinds." He held that "the peculiar effect of Nature resides in the whole and not in parts." To him classicism is "calm, cheerfulness, disinterested objectivity." One of the most important legacies of this classical spirit was the spirit of disinterestedness, of self-detachment. We see that the Romantic spirit reveals itself unmistakably in all genres of literature, history,

science, philosophy, art and faith of time. Throughout the study of classicism we find that its spirit never leaves, but flows from century to century- continually re-asserting itself around the globe in thought, in action, in speech and in letter. The modern or the new movement also bears resemblance to the Romantic revival that quickened our sensibilities and involves a closer correspondence of Art with Nature. But if the general resemblance is considered, there are particular differences that give it a distinctive character of its own. There is always a rhythmic flow in literary fashions and ideals but history, despite the adage, never repeats itself, though historical conditions do. No sunrises are ever the same. Some of the special characteristics of the present day tendencies in life and letters are:

1. Its reiteration of the old Revolutionary formula of Liberty, Equality and Fraternity in a new setting.
2. Its worship of Power rather than of beauty - different from Romantic and Victorian Era. Its challenging attitude of the older values in Art and Life.
3. Literature needs to be reinvigorated with freshness, with new vigor. If there is more force and sincerity than beauty, it is because these are the much needed qualities of the modern literature and contemporary writers. We are far too often aware of the horrors of war etc. We lack perspective and necessary detachment and deliberation that is essential to the making of a great classicist.

The literature of tomorrow lies in the womb of today. What the precise character of that literature will be, it would be folly to try and forecast; but assuredly, every action, every attitude of ours today, is helping to mould the nature and destiny of these unborn children.

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IMMIGRANT STUDY: JYOTHI AND TARA IN BHARATHI MUKHERJEE'S *JASMINE AND DESIRABLE DAUGHTERS*

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Abstract

Bharati Mukherjee is one of the major novelists of Indian diaspora who have achieved enviable positions within a comparatively short creative span. She is a third world feminist writer whose preoccupation is to deal with the south Asian women particularly India. Mukherjee's heroines are bold and assertive. She has the strong potentiality for adaptability; they live in the firm ground of reality and accept the bitter truth of their lives. Mukherjee cultural immigration demonstrates that she has addressed herself to all the issues associated with expatriate experience. By choosing her protagonist from all parts of the world having divergent ethnic, religious and cultural preoccupations, she has attempted to explore the multiplicity of this theme which is centered in their struggles to outgrow inherited values with her evolving and the complexity of cultural assimilation acquires a new dimension. This paper focuses upon sensitive protagonists who lack a firm sense of cultural identity and are natural victims of racism, sexism and numerous forms of social oppression in the character of Jyothi and Tara in Mukherjee's *Jasmine and Desirable Daughters*. These characters develop multiple consciousness, resulting in a neither self that is neither unified nor hybrid, but rather fragmented. As the protagonists perceive both their race and sexuality through new and different lenses throughout the course of the text, they come to realize that the notion of a singular identity is a fallacy and the reality of the diasporic experience is the indeterminacy of multiplicity.

Keywords: Immigrant, racism, sexism, culturalism, oppression.

Introduction

Bharati Mukherjee chooses her protagonist from all parts of the world having divergent ethnic, religious and cultural preoccupations, she has attempted to explore the multiplicity of this theme which is centered in their struggles to outgrow inherited values with her evolving and the complexity of cultural assimilation acquires a new dimension. Mukherjee's female protagonists are immigrants and suffer cultural shock but they are potential women and are anxious to establish their identity by undertaking their heroic journeys.

Jyothi and Tara as an Immigrant

An immigrant's life is in fact a series of reincarnations. He lives through several lives in a single life –time. This truth explains the condition of Mukherjee as well as that of *Jasmine and Desirable Daughters*. On the other hand, it only remaps and reconstructs her cultural identity. Hence, migration

plays a crucial role in restructuring individual identities and cultural attitudes and perceptions

The major protagonist of the novel *Jasmine* is Jyoti who assume different names in phases of her life. It deals with the adjustment of the protagonist in the alien land. She suffers a lot to get an identity in the world. It is not only by her physical strength alone, but also she has enormous mental strength and will power that gives her enough space to get root in the migrated land. In order to survive in the immigrant land, she takes much effort as she comes across many male figures. As she was brought up in a patriarchal male dominated India, where women are not at all given any freedom, she with the help of her husband, Prakash, taste a little freedom, which she utilizes to come out of the feminine shell and mingle with the immigrant land. She is a fighter and an adapter.

Jyoti, the heroine of the novel was born and brought up in Hasnapur. As she was grown up, she

was married to Prakash who is a consultant Engineer. He is hunting for a job and after marriage he decides to go abroad. Unfortunately, Prakash is killed by a group of Sikh youth. All her dreams are shattered. But she hears from every corner of the grief-stricken darkened room, Prakash telling her, "Don't crawl back to Hasnapur and feudalism. That Jyoti is dead". Now Jyoti thinks, "We had created life. Prakash had taken Jyoti and created Jasmine and Jasmine would complete the mission of Prakash". (23)

In order to fulfill his mission, she decides to go America and commit Sati, which is an Indian tradition. But on her way to America she is brutally raped by a disfigured sea captain. Jasmine walks on as a disciple of Kali and murders him. With such courage, not thinking herself as a woman a widow, a victim or as an Indian, she murders him, whom she calls Half-face. By now she has rooted her identity in the alien soil. She also gives up her idea of committing Sati.

Jasmine going through many stages and confronting many difficulties, achieves what she desires, her self-identity. Jasmine's freedom loving spirit surfaces to the forefront throughout and she may be described as a rebel, an adapter and also a survivor. She has the courage to transfer her dreams into reality and is not only a path finder full of self-confidence but also an example, a leader for all women desirous of liberation from the shackles of age-old dogmas. There is a deconstruction of the ideology of gender polarization and clearing the path of or a reconstruction of gender identity. Jasmine goes beyond the adaptation. She becomes a Western human. Mukherjee herself says that the men and women are not at war but they want to realize feminine fullness, so that women can enjoy comfortless without oppression and suppression.

In *Desirable Daughters*, as in *Jasmine*, which deals with issues of immigrant life and cultural assimilation, the author revisits the 'interracial immigrant romance' from the perspective of the Indian American woman As part of the theme of self-

construction of the characters, in *Desirable Daughters* we find that the immigrant woman's Americanization is accomplished with the help of white romantic partners, but in order to win their support the woman must submit to their alienating and sanitizing preconceptions of her, thereby renouncing the very past that renders her unique.

In the novel *Desirable Daughters*, the main character in the form of Tara Lata struggles with the major themes of Self versus Society, Self Destruction and Self Discovery. Tara is fascinated by an ancestor, her almost namesake, Tara Lata, a five-year-old girl who was a victim of the archaic custom of child marriage a tradition even her father, a university graduate and lawyer, willingly follows. Tara is the most 'un-Indian' of the three. She lives in San Francisco and is divorced from an Indian Silicon Valley dotcom millionaire Bishwapriya Chatterjee, who is an ideal to all Indian immigrants, a sort of 'ethnic' Bill Gates, for his contribution to creating a network of communication via the Internet. Tara Lata and her two sisters, author Mukherjee competently portrays the themes of changing identity, western feminism versus Indian tradition and self-discovery. In a way these three themes are interrelated. For example, as Tara Lata and her sisters attempt to resolve for themselves their true identities and set out to apply newly adopted values in their lives, they progress as individuals and end up discovering more about themselves.

Mukherjee has received considerable critical attention from almost all the quarters of the globe in a relatively short period of just twenty-five years. Even though she has been acknowledged as a 'voice of expatriate-immigrants' sensibility, a close observation of her novels reveals that she has written all the novels with predominantly feminist views. Since Mukherjee's women characters are the victims of immigration, all the critics focus her novels as problems and consequence due to immigration but actually the problems are not because they are immigrants but because the women characters fight

for their rights as a woman and then an individual. Mukherjee has tried to create a new relationship between man and woman based on equality, non-oppression, non-exploitation so that the creative potentials of both are maximized as individuals and not gender dichotomies.

In *Jasmine* 1989, Mukherjee tries to open with the village astrologer under his banyan tree foretelling jasmine's 'widowhood and exile'. It all turns out just as nastily as he says it will but at the same time jasmine is a survivor, a fighter and adapter. Her journey through life leads jasmine through many transformation-Jyoti, Jasmine, Jase and Jane via divergent geographical locales like Punjab, Florida, New York, Iowa and finally California. She appreciates the Americans for their democracy of thought and their sense of respect even for those doing menial works. The western civilization has a 'work- culture' and in this set up everybody is discharging his duty without any complex.

Jasmine's every movement is a calculated step into her Americanization and with each development a vital change is marked in her personality. Jasmine's flight to Iowa and her renaming as Jane is indicative of a slow but steady immersion into the mainstream American culture. Here we encounter a changed Jasmine – one who had murdered Half-Face for violating her chastity, now not only willingly embraces the company of an American without marriage but also is carrying his child in her womb. We are simply surprised at her act since every idea revolts at this from of an Indian window. But one should never forget that she is a rebel who revolts at every step against the path drawn for her

Mukherjee, by subjecting her heroine to multiple codes of society and geographical locales seems to send the message that if one has to assimilate oneself to the mainstream culture of the adopted land, one should forget one's past. Jasmine's restless move from one place to another betrays her gripping alienation and bewilderment. On more than one occasions she realizes that she is an "outsider" and

"other" in America-an illegal immigrant without passport, living among aliens whose ways she knows nothing about. She is always apprehensive about American being and thinking, suffers humiliation and disappointment. As she mutters: "this country have so many ways of humiliating, of disappointing" (29).

Mukherjee considers *Jasmine* as a 'path-finder' and prices her way through the dense jungle of problems. Every movement adds to her self-confidence and her experience guides her future course of action. She is fluid and adjusting and justifies her each and every role. Tara's identity is partly Indian and partly americanized. The novelist part rays her as a hybrid subject, mimicry of the American socio-cultural ethos. She travels through a hybridized space where the novelist reconstructs the notion of "home land" in the context of a rapidly transitional society in the era of hectic globalization and consumerism.

Mukherjee depicts a liquid society in her novels, a society in flux. It is a society of constant flow, the flow of migrants, the flow of machines, flow of criminals, flow of "exterritorial" power structures, flow of people and commodities. Like the cross-cultural changelings in Mukherjee's novels, Tara struggled to shake off the Old-World constraints of class, female deference and fate. And in Tara's case past was not easily evaded from her mind. The main focus was the pull of two cultures. Tara and her teenage son exemplified the Indian trying to meld with American culture. Her sisters, one in New Jersey and other in Bombay, hold on to traditional culture in the face of pressure to assimilate.

Cultural transactions are echoed throughout the novels. The contrast between life in Calcutta and San Francisco, between Tara's ex-husband and her lover, the contrast between her transitional protected life in India and her free and independent life in US are very obvious throughout the character Tara. In the current era of globalization and multiculturalism, the novelist with a sense of history and a long-nurtured observation of the Indo-American community, has

created the absorbing tale of two rapidly changing cultures and the flash points where they intersect. Issues of culture, identity and familial loyalty in its honest portrayal of the American immigrant experience.

Conclusion

The characters in Mukherjee's novel develop multiple consciousness, resulting in a neither self that is neither unified nor hybrid, but rather fragmented. As the protagonists perceive both their race and sexuality through new and different lenses throughout the course of the text, they come to realize that the notion of a singular identity is a fallacy and the reality of the diasporic experience is the indeterminacy of multiplicity. This multiplicity at times becomes a significant plight for the characters, for as their different consciousnesses contradict each other the characters are left uncertain as to the nature of their

identities, not knowing where they fit in the American society. Finally they become capable of living in a world where individuals exist not as a unified One, but as many, bound by no borders and infinite in the possibility of inventing identities.

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ABSURDITY, CULTURAL DISCRIMINATION AND ALIENATION IS THE PARADIGM OF BHARATI MUKHERJEE'S SELECT NOVELS

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Abstract

Culture assigns individual's way of life, behavior and attitude which differentiates from one to the other. Indian people are bonded with the family relations and they follow some moral ethics. When they move to other country for various reasons, lot of issues arise on their adaptation and assimilation. Particularly immigrant women need to uphold their native culture and in the other hand, need to make out the ways and means of adjustment in new culture. Initially they may feel that they have been isolated in the alien land but learning and experience will lead them the right path for their settlement. This paper attempts to study the comparative study of Bharati Mukherjee's protagonist who faces cultural discrimination and alienation in the new land and traces the transformation of the psyche of women protagonist. She attempts to convey all possible cultural issues and their way of adaptation through the characters.

Keywords: Cultural conflict, assimilation, transformation, modernity

Introduction

Diasporic writers have started raising questions on patriarchal domination, cultural indifferences; women liberation, migratory issues through their writings. Women writers have shown worthiness in depicting their protagonist both qualitatively and quantitatively which left an indelible imprint on their readers. Among the women novelists, Bharati Mukherjee has carved out a position for herself as an Indian-American writer in which her writings are considered as the harbinger of the new wave in Indian fiction. She is widely popularized as an immigrant writer of America who has dealt depth with the South Asian women in general and Indian immigrant women in particular.

Mukherjee discussed vividly the plight of immigrant women who suffers in alien land, their status, feeling of alienation and other psychological turmoil which troubles them. Some of the immigrant

women adapt and assimilate into the new culture whereas few others faced mental trauma which leads them into utter failure of adaptation. All her novels basically dealt with feministic point of view but slightly vary from her own pattern of style. With her own experience of being in West and India, she made a comparison on both in all her novels. Her personal experience on being in both lands paves way for her to understand both cultures which was the major source in all her novels.

Mukherjee's protagonist experienced lot of pains and mental tribulations when they had been ill-treated and lost their identity in the new land. They are bold enough to handle the complexity and generate a worldwide identity in the process of globalization. They have strong psyche to understand the bitter truth of immigrant lives which eventually moulds them to face all sort of difficulties in their lives. The reader gets better understanding into the ideas of

rootlessness, the psyche of the immigrant, the loss of identity, nostalgia, homelessness, and cultural shock while reading and analyze depth into the study of Mukherjee's works. All her novels evoke the ideas of multiplicity of immigrant trials and tribulations which makes the reader to get empathy on their issues. Her intellectual and well-heeled writing style makes her to become a prominent writer among the diaporic women writers.

There are numerous reasons for the migratory people to travel from one land to the other which may be for financial support or higher education or better life and opportunities. During the period of stay in the adopted land, they might have shared certain common things as well as dissimilarities. Protagonist faced some sort of complications in the alien land and when they return back to the homeland they felt that they have been trapped between two worlds and two different cultures which certainly a sudden shock for them both for assimilation and adaptation.

Mukherjee's novel *The Tiger's Daughter* is an autobiographical novel in which the protagonist Tara Banerjee born in Bengali culture and at her young age, she travels to US to do her higher studies and there she happens to marry an American named David Cartwright. Through the protagonist Tara, Mukherjee has narrated her own personal experience and the trouble which she encounters in her personal life after travelling to US and Canada. At first, Tara was unable to adapt into the new surroundings and culture but later on, after understanding nook and corner, she felt it as a suitable land for survival. Without her parents' acceptance, Tara married an American which was considered as a sin in the Brahmin community. The same thing happened in Mukherjee's life when she married a Canadian writer Clark Blaise and stayed there for fourteen years. She suffered from racial discrimination and humiliation which made her to decide to settle in America with her family.

After seven years of stay in US, Tara returns to her homeland in order to meet and reunite with her

parents. When she reaches her homeland India, she notices that her homeland becomes shabby and crowded and lost its pleasantness which gives a sort of mental disturbances for her. The place which once she admired as a pleasant and comfortable one, now seems to her as gloomy and strangeness. Her stay in India with her parents and friends doesn't give solace to her mind rather it has given a chaos to her psyche that she has become rootlessness both in her native land and the alien land.

Tara though marries a person whom she loved, cannot communicate freely about the cultural nuances and Indian tradition to her husband which gives her a sort of mental stress within herself. Tara returned to India expecting that her parents would accept and show affection towards her. But her expectations got collapsed and she understands that her homeland and family members won't provide solace to her injurious mind. Then she realizes that the environment and the people around us don't change; only her mindset and outlook has been changed due to her stay in America for seven years.

Mukherjee's second novel *Wife* depicts the plight of a protagonist Dimple Dasgupta, who aspires to live a fancy and an imaginative world which leads her to the fall of tragic end. Dimple is responsible for her misery that has lot of expectations on her marriage which leads her to take a drastic change in her attitude. She dreams that marrying a neurosurgeon would bring freedom and endless happiness to her. She marries Amit Basu, a consulting Engineer who aspires to get a job in America.

After arrival to America, Dimple forgets her native culture and attracted towards American ways of life. She has neglected to do household activities and enjoys the freedom in American culture. Amit was too busy with his career and paid inattentiveness on Dimple which develops mental trauma within her. In America, there was no one to interact and share her thoughts; the only pass time for her is to watch television and read newspaper which slowly taught her violence, murder and death. She understands that Amit was not her right companion and moreover

he has given only materialistic comfort rather than giving moral and emotional support. This made her to have illegal affair with Milt, hidden this secret from Amit. The influence of American culture poisoned her mind which induces to do brutal act of killing her husband. The Indianness within herself totally faded and the acquisition of American culture aggravated her mind which forces to stab her husband seven times.

Dimple suffers because her expectation over marriage was not satisfied in reality and moreover her fantasy and illegal affair was the root cause for her tragic life. She was not like other traditional women who dedicated lives only for their partner and children. But like other Indian women, Dimple too thinks of having a pleasant wedlock by being paid to her dreams and affection. Her expectations and rosy dreams are shattered when she doesn't get due attention from her husband.

Tara was sent to US by her parents to do higher studies and in the course of time, she is ready to accept and assimilate in the new culture. Her settlement in America for seven years changed her perception about India which makes her to feel loneliness and strangeness even in her homeland. She has undergone several transformations during her life. Being in India and America, she has noticed drastic changes in culture, life style, environment, and attitude. In comparison with Tara, Dimple had no exposure on American culture which in turn changes her life style totally and influences her to be assertive and independent. Her acculturation totally changes as per the new life style and forgotten the native identity.

Mukherjee's last novel *Miss New India*, narrates the life style of the people who are living in rural and urban area within the country. The Protagonist Anjali Bose, born in the provincial town of Bihar travels to Hi-tech city Bangalore to get a new identity for herself. Anjali's professor motivates her to leave the old town and head for a big city in order to prove her efficiency and to lead a sophisticated life. But her father blocks her aspirations to do his fatherly duty by arranging for a marriage to her daughter at the right age. He thinks that his duty will be ended when her

daughter marries a man on his choice without getting acceptance and opinion from her daughter.

Anjali dreams to settle in a big city and need to prove her efficiency. She knows that marriage will be a trap for her to achieve her dreams. Fate played in Anjali's life when Subodh seduces her and taken advantage on her before he marries. By leaving the bloody clothes in the rest room, she travelled to Bangalore in order to teach a lesson that she is not like other Indian women who suffer for their fate. She has got cultural jolt when she suddenly enters into a big Hi-tech city Bangalore. She is ready to undertake challenges and responsibilities in the trending Call centre job. She has the will power and strong enough to face all sort of challenges in her life.

All the three protagonists Tara, Dimple and Anjali differ on their own way and the problems which they encounter gives a lesson for the reader to undergo their life in a better manner. Tara and Anjali have some similarities that they move to the new land for better prospects in which they too got success. Both of them faced cultural nuances and indifferences which made them to disintegrate on both culture. Dimple's hamartia is mainly on her mental disorder, illusions and illegal affair which lead her into tragic end.

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CHIMAMANDA NGOZI ADICHIE'S *PURPLE HIBISCUS* AND NATHANIEL HAWTHORNE'S *RAPPACCINI'S DAUGHTER* – A COMPARATIVE STUDY

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This paper focuses on the shared literary structures between Nathaniel Hawthorne's *Rappaccini's Daughter* and Chimamanda Ngozi Adichie's *Purple Hibiscus*. It discourses Hawthorne's short story (1844) as a major work influencing on Adichie's novel (2003). It investigates Adichie's approach of unscrambling some of the primary issues of her period stating to Hawthorne's views in "Rappaccini's Daughter". The paper also observes the theme of Religion and character development as two comparable literary elements, and it scrutinizes how the symbolism of the word flower is used differently rendering the author's thematic views.

In most of Hawthorne's stories, themes, characters and descriptions depict false social and religious expectations that are condemned through the use of symbolisms. In "Rappaccini's Daughter", Hawthorne attack considers their occupation as opposition to God's willpower. Another significant character who faces struggles as a result of their different sympathetic and perspectives on social and religious materials. The conflict in Hawthorne's story, therefore, is outdoor: Man against Divinity, or Man against Man. Thus, the scope of this paper contains the external conflict, the realist views on science and religion, and symbolisms in "Rappaccini's Daughter" as they are perceived in Chimamanda Ngozi Adichie's *Purple Hibiscus*.

An important way for accepting Nathaniel Hawthorne's works is through reviewing his life. The American narrative story writer Nathaniel Hawthorne was born in Salem, Massachusetts in 1804. When he was fifteen years old, Hawthorne had an injury that stopped him from going to school. During his stay at home, Hawthorne reconnoitered reading literature and the skill of writing. Hawthorne's use of symbolisms and metaphor is one of the features that make his works noteworthy.

Chimamanda Ngozi Adichie was a Nigerian born in 1977. She is a eminent writer of novels, short stories, and nonfiction. Adichie left Nigeria at the age of 19, and was educated in the United States. Her works have been translated into over thirty languages. Most of Adichie's works are focused around women's liberation and gender equality. She is considered the father of Modern African literature. Hawthorne's "Rappaccini's Daughter" is about Professor Rappaccini, a researcher, and his daughter Beatrice who loves nature and is attached to it. Giovanni Guasconti, their neighbour, is astonished by Beatrice's beauty as well as her eccentric relationship with the plants in her father's garden.

Giovanni came to know of the death of an insect when exposed to Beatrice's skin or breath. Giovanni notices that Beatrice is poisonous herself, because her father nurtures her around poisonous flowers. Giovanni brings a powerful medication to Beatrice,

but it kills Beatrice rather than cure her. Adichie's novel *Purple Hibiscus* is about a Nigerian teenage girl, Kambili who lives under the control of her dominant father Eugene. Due to the political glitches in Nsukka, Eugene pushes Kambili and her brother Jaja to their Aunt Ifeoma, a professor at the University of Nigeria. Ifeoma has a beautiful orchard at her house where she plants an experimental purple hibiscus. Kambili finally determines love and laughter at her Aunt's home. However, Kambili's mother, who is named Beatrice, suffers from the abuse of her husband, and she decides to poison him.

Although Adichie's novel *Purple Hibiscus* has not been discovered excessively, studies have discoursed important elements of the story. In "Changing Borders and Creating Voices: Silence as Character in Chimamanda Adichie's *Purple Hibiscus*" by Ogaga Okuyade, the researcher proves the development of the story's main character, Kambili, and her struggle to express her views under her father's abuse. The researcher also studies Kambili's development in relation with religion and domestic violence, since she is existing in the novel as an observer and victim. Okuyade tackles Kambili's coming of age and how she finds her voice. At the same time, the researcher compares Kambili's growth with Nigeria after colonialism. The research clarifies how silent is conceptualize through characters; they are divided into submissive and dominant group. Finally, the researcher supports the hypothesis by bearing in mind, silence the weapon of the subservient group; it helps them attain their power.

Stefanie Reuter's "Becoming a Subject: Developing a Critical Consciousness and Coming to Voice in Chimamanda Ngozi Adichie's *Americanah*" focuses on Ifemelu's social struggle and how it helps her progress an active consciousness. The paper reflects *Americanah*, a bildungsroman novel since it touches the life of the central character. Thus, Reuter examines Ifemelu's coming to voice as well as her consciousness of rivalry and gender. The paper visions *Americanah* a learning tool that elucidates

race and Black feminism through Ifemelu's character – the main character. It also illustrates two ideas that build the plot of *Americanah*: hair and normative language.

Chimamanda Ngozi Adichie comments on Hawthorne's views on science in "Rappaccini's Daughter" through her novel *Purple Hibiscus*. Firstly, Hawthorne was beside the fast development of science and considered science a negative tool. According to Frederick William Dame, Hawthorne had principles in the evilness of human knowledge. He states that Hawthorne believed science does not generate moral developments. Hawthorne's adverse ideas of science and academic knowledge stimulate Adichie to write a post post-modern commentary on Hawthorne's observations by focusing on the positive nature of knowledge. Therefore, in *Purple Hibiscus*, Adichie unknots the attack on science and human knowledge by regarding science as a powerful gadget of developing high ethics and creating confidence.

Similarly, Adichie names one of her chief characters in *Purple Hibiscus* Beatrice, who is Kambili's mother. Firstly, Beatrice is injured by her husband Eugene, while she sadly tolerates such pain. At the expiration of the story, however, Beatrice cannot handle Eugene's cruel nature against her and the children. Consequently, she poisons him. Furthermore, since all the characters in this novel have Nigerian names except for Beatrice, this proposes that Adichie intends using the name Beatrice to make her redrafting vivid. Consequently, the character Beatrice is presented as an abused and poisonous person in "Rappaccini's Daughter" and *Purple Hibiscus*.

This paper views Chimamanda Ngozi Adichie's *Purple Hibiscus* as a rephrasing of Nathaniel Hawthorne's "Rappaccini's Daughter". First, the paper demonstrates how Adichie uses her novel to comment on Hawthorne's negative presentation of science. This commentary develops a different inquiry of the stories most significant symbolism: the experimental purple flower.

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REIGN OF TERROR: A COMPARATIVE STUDY OF H. G. WELLS' *THE INVISIBLE MAN* AND ITS 2020 FILM ADAPTATION BY LEIGH WHANNELL

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Abstract

*The definition of comparative literature has always been in a state of flux. Comparing works of literature among themselves and comparing them with other forms of arts are both acceptable; because in order to associate literature better with the world around, it is important to include visual narratives into the realm of comparative studies. The research provides an exploratory preview of comparison between such polarizing mediums by taking the horror novel *The Invisible Man* by H. G. Wells and the film *The Invisible Man* directed by Leigh Whannell. Though the movie is based on the novel, it has deviated from almost all of the novel's familiar elements. Barring the horror, there have been other surprising elements added into the film that sets it apart from any other adaptations of the novel. While discussing similarities between the novel and the movie, there are also parallels between certain characters and the choices they make.*

Keywords: visual narratives, polarizing mediums, *The Invisible Man*, horror, parallels

According to French professor A. Owen Aldridge, the essence of literary criticism is the comparison, and all methods of comparison are good. To compare is to point out the affinity between any two pieces of work that don't necessarily have any connections otherwise. Alain Renoir says that practitioners of comparative studies themselves would not agree over the basic aims of their field of study (Bertocci 138). Over the decades, comparative literature has evolved a lot in trying to prescribe how comparisons can be made. Until the 1950s, the French school of comparative literature set up boundaries and parameters for comparison. But in the United States, the approach was more laidback, with "comparison happening between any kind of text, written, filmic, musical, visual or whatever" (Bassnett 8). This paper focuses on different elements that make up the 1897 science fiction novel *The Invisible Man* by H. G. Wells

and its 2020 American film adaptation directed by Leigh Whannell, while also examining how they are set apart from one another.

The Invisible Man by English writer H. G. Wells is a classic horror science fiction novel that has inspired various writers and directors over the years to produce refreshing takes on it. Griffin, the mad scientist who tampers with optics to render himself invisible, struggles to reverse the process when he finds out just how inconvenient it is to live a life of invisibility. He wears scary clothes that cover him from head to toe while wearing a prosthetic in the place of his nose. He forms a terrifying image to those who encounter him, but that pales in comparison when he reveals his true self or lack thereof. Though he is essentially a man that is trying to fit in with the rest of the world, it is a human tendency to fear the unknown. Griffin eventually

discovers that there is power in causing fear and embraces it to “establish a Reign of Terror” and murder people. That’s when he becomes a true monster instead of just being a genius scientist. When he is finally cornered and beaten to death by a mob, he begs for mercy. But when people fear something, they want to eliminate it by all means necessary, and thus he is shown no mercy whatsoever.

Leigh Whannell’s modern take on the story of the invisible man is both unique and relatable. The movie takes artistic license to put a spin on the classic tale by making the antihero a complete villain and introducing a heroine that is the singular focus of the invisible man. Adrian is a wealthy scientist who uses his understanding of optics to make an invisible suit and stalk his ex-girlfriend Cecilia. He is highly manipulative and tries to control every aspect of his girlfriend’s life. When she has had enough, she plans her escape and runs away from him. Adrian has already warned her that if she tries to run away from him, he will somehow find her without her ever knowing and will be right next to her always. To make good on his promise, he fakes his death to take himself out of the equation. Now that no one would suspect him of anything, he dons the invisible suit and begins to terrorize Cecilia. He gaslights her by making her question her sanity. She knows that Adrian is behind everything wrong that is happening in her life, but she has no way of proving it to anyone. Adrian’s need to control Cecilia is based on the fact that she doesn’t need him to live her life and being a narcissistic person, he cannot accept that truth. His invention of the invisible suit may be a testament to his innovative mind, but ultimately it is merely a tool he uses to regain his control over Cecilia’s life.

The antihero of Wells’ novel is someone who doesn’t set out to be a villain in the beginning. But the general disdain for scientific innovation that is far beyond human comprehension alienates him from the rest of the society. Griffin tries his best to reverse the process. He spends all his money on buying

chemicals and glass bottles that would aid his reversal experiments. After realizing that he cannot go back to being the old Griffin again, he chooses to project his feelings of helplessness and fear onto others. On the contrary, Adrian in Leigh Whannell’s *The Invisible Man* is already a narcissistic monster, to begin with. He has repeatedly shown his manipulative and abusive side to his girlfriend while he had presumably been working on his invisible suit. His horrible deeds are not a result of his invisibility as is the case with Griffin. Rather, he designs the suit to put his well thought out plans into action.

Griffin’s experiments render him invisible, but he still puts on coats and bandages to hide his form, and traverses across villages. His arrival prompts everyone to be cautious. It all adds to Griffin’s mental instability and he fails to distinguish right from wrong in the end. Adrian is not even technically alive, so his presence is undetected by everyone except Cecilia. She is the only one that suffers at the hands of Adrian. His mind has always been stable, and he knows exactly what he needs to do to get what he wants. His goal is to make Cecilia, and everyone close to her think that she is safe and healthy with him dead, and then come back invisible and haunt her until everyone believes she is the one that has gone mad, to paint her as a mentally unstable and paranoid woman.

Griffin takes in a tramp named Marvel as his assistant. He makes Marvel go to the inn where he had been previously staying and retrieve the notes that contain all the details of his experiments. At the end of the novel when Griffin dies, it is Marvel who has still held on to those notes and is trying to decipher the codes to crack the instructions on how to become invisible. Similarly, in the film, Adrian ropes in his lawyer brother Tom into his plan of staging his death and beginning the process of unraveling his ex-girlfriend’s peace of mind. Later, Cecilia gives Adrian one last chance to come clean with her and confess all his crimes, but when she realizes that he never would, she knows that the only

way to end her misery is to kill him herself using his suit. When the film ends, Cecilia is seen carrying a bag containing the invisible suit as she walks away from Adrian's bleeding corpse.

Whenever a book is made into a film, avid readers would generally be of the opinion that the book is always better than the movie. But when formed without understanding the limitations and advantages of both the mediums of artistic expression, those opinions would be considered biased. In the written world of literature, the readers are required to imagine the narrative by interpreting words on a page. But in a movie, the viewers are simply shown everything. This leaves the viewers with the only task to get immersed in the visual treat presented to them. To understand a story, the readers solely rely on their ability to read while viewers are aided by both images as well as sounds. On the other hand, a writer has more room to delve into the thought process and the inner psyche of a character when writing a novel, and the readers thus get a deeper understanding of why a character does what they do.

Not taking into account the generally accepted methods of comparison between two texts, it is said that this field of studies will flourish better when it crosses boundaries, cultural, interpretative, and otherwise (Ziolkowski 16). *The Invisible Man* as a novel published in the late nineteenth century worked well because it was a novel idea. But over the last several decades, the limits of what science and technology can achieve have shrunk exponentially. Adding a psychological aspect to the story and making it the central focus of the movie works best for today's audience. Revisiting the novel after watching the movie can also give the readers a

renewed perspective and alter the overall reading experience. Though the elements of horror are the same in both the book and the movie, there are several major aspects that the film has woven into the already existing tapestry of Wells' literary creation that enriches the visual narrative as a whole. Placing the book with its classic horror elements on one side and the film with its fascinating sociopathic aspect on the other, it cannot be disputed that they both ultimately add flesh and bones to the invisible man.

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FROM KEATS TO KAUR, ROMANTIC AGE POETRY AND POP CULTURE POETRY: A COMPARATIVE STUDY

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"Poetry is eternal graffiti written on the heart of everyone" – Lawrence Ferlinghetti

Poetry is timeless and it stays in our hearts for eternity, be it the classical age poetry to the contemporary poetry. Even when it differs in the composition, every type of poetry is aesthetic in its own way. Romantic age poetry is a type of poetry written during the end of 18th century Europe. It was a vehement reaction against Neoclassical poetry. It is marked by elements of imagination, nature, melancholy, subjectivity. Similarly, Pop Culture poetry also encompasses similar themes. For a comparative study, one romantic poet i.e. Keats and his poems, *Ode to a Nightingale*, *Ode to Melancholy* and *To Autumn* is taken for each theme and similarly, Kaur and her poetry collection, *The Sun and Her Flowers* and *Home Body* in pop culture poetry is taken to analyze and prove the same. This paper seeks to study the interconnectedness between two literary epochs despite having vast difference of a gap of nearly two centuries yet it is so relevant. Are we heading back or our ancestors were modern and revolutionary enough? However, one can't deny the liberal thoughts of the romantic poets, commencing & paving way, being a stepping stone to the modern poetry.

Romantic age poetry denotes a canon of literature written towards the end of the 18th century Europe, which is also called the Romantic poetry. It is an artistic, aesthetic, intellectual period which lasted

for nearly 50 years i.e. 1800-1850. It is marked for its contrasting ideas of the neoclassical poetry which was a period of reason and intellect. The romantic poets strongly believed that not every piece of literature comes from reason and intellect. Poetry is raw emotions which comes spontaneously. It has nothing to do with artificiality and episteme of the early eighteenth century poetry. They wrote to explore about the relationship between man and nature, the gothic and the surreal, and to find out the purpose of poetry and to tell how the identity of the poets should be perceived. Some of the famous romantic age poets are William Wordsworth, Percy Bysshe Shelley, John Keats, Lord Byron, William Blake, Samuel Taylor Coleridge. Wordsworth is known for nature poems. Keats for beauty and imagination. Shelley for revolutionary poetry and etc.

Keats is an English Romantic poet. He is one of the pioneers of the romantic era and the aesthetic movement of the late eighteenth century stalwarts. He died of tuberculosis at a very young age. Even though he has produced poetry for only a short span of time; he has produced some of the best and everlasting classic poetry. He belongs to the second generation romantic poets alongside Byron and Shelley. Although his poems weren't generally well received by the critics during his lifetime, his reputation grew after his death, and by the top of the 19th century, he had become one of the foremost beloved of all English poets. He had a big influence

on a various range of poets and writers. The poetry of Keats is characterized by a method "heavily loaded with sensualities", most notably within the series of odes. This is an indication of the Romantic poets, to accelerate deep emotions with a strong emphasis on the imageries of nature. Today his poems and letters is considered the foremost popular and most analyzed in English literature. Some of his most famous works are "*Ode to a Nightingale*", "*Sleep and Poetry*", and the sonnet "*On First Looking into Chapman's Homer*."

On the other hand, Pop culture or the popular culture poetry is the poetry written and consumed by a more larger and common populace. It has been accepted by many people. And it's the contemporary literary genre of the present times followed fervently. Instagram poetry is the best example for pop culture poetry. It is usually written in a free verse. It emerged as a result of social media. New genre of poetry is emerging everyday with time and these types of poetry should be named as all together different genre of literature. These poems are liberating, healing, and it deals with a wide range of socio political issues like abuse, immigration, etc. Some of the pop culture poets includes Rupī Kaur, Atticus, Michael Faudet, Lang Leav, Nayyirah Waheed, Amanda Lovelace, R.H Sin, R.M Drake, etc. Who said the technological age is taking people further away from literature? Perhaps it's true that millennials are reading fewer tangible books and more electronic books, but consistent with a piece of writing. The Irish Times says, "poetry is popping up in pop culture all over the place" (Longley).

Rupī Kaur is an Indo-Canadian illustrator and a poet. She is born to a Sikh family in Punjab, India. Her father is a truck driver and they permanently settled in Canada. Kaur was at the age of four when his parents moved there. She drew her inspiration to draw and paint from her mother. She has published three poetry books, *Milk and Honey* (2014), *The Sun and Her Flowers* (2017), *Home Body* (2020). This second work has been much talked about for the

concept of love, relationships and sexual trauma but it also depicts the roots of what it takes to be an immigrant lucidly which is often much underrated. Kaur is an sensational poet who has been acclaimed world wide after her collection of the poetry book, '*Milk and Honey*' which sold more than two million copies worldwide. Kaur is the most recent and popular poet in South Asia who writes not to show off that she has a lot of publications in journals or to get included in the graduate level literature syllabus but she writes for the masses; to connect hearts with her simple language rather than being pompous and using jargons and garish language to impress people. One of the reasons why people read her work is for its simplicity. She is also called an 'Instapoet' as she derives her fame mainly from the social media platform-- Instagram, where she initially posted all her poems and instantly got famous. Her poetry has been read by millions world wide. Her poetry often deals with the concept of love, sexuality, feminism, immigration etc. She has recently published her third poetry book, '*Home Body*' which is a best seller too just like her previous books.

Some of the common themes in Romantic poetry and Pop culture poetry is subjectivity, nature, melancholy, imagination etc. For instance, taking the romantic poetry of Keats, it's evident that these themes are lucid. Imagination is inevitable in any kind of poetry. And so is Romantic or pop culture poetry. Keats says, "what the imagination seizes as beauty must be truth" (Keats). His poetry is filled with beauty, imagination, nature and sublime. He emphasized the fact that beauty is truth and truth is beauty. Kaur's imagination is mesmerizing. In her poems, she compares and imagines varied things at large. One such poem in her poetry book *Home Body* is, "there is no place more intimate than a bed" where she immaculately expresses her relationship with the bed so poetically. "I went from girl to woman on top of you and in the end, it will be you – old friend delivering me to death well rested" (Kaur 40).

In *Ode to a Nightingale*, and *To Autumn* Keats discusses about nature and its beauty in an exquisite manner. The way he praises the Autumn, saying it is not only Spring which is beautiful but Autumn too is beautiful in its own way. "Where are the songs of spring? Ay, Where are they? Think not of them, thou hast thy music too" (Keats). In *Ode to a Nightingale*, the speaker loves nature and he can't see the nightingale dying. So he fancies the nightingale to be something immortal. As he believes nature is his best hope for escape from the world of work, stress, responsibility, and complicated human relationships.

But being too happy in thine happiness,—
That thou, light-winged Dryad of the trees
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease. (Keats)

Nature in Pop culture poetry is depicted through simple words and in a free verse yet like romantic poetry, it also talks about elements like water, mother earth etc. In Rupī Kaur's *Home Body*, she says, we've ruined our only home i.e., Earth for our comfort but no one will be benefited from it. The nature looked out for us for our help yet we betrayed it all. Nature is given to us as a gift by God, but we use it selfishly and definitely we are going to pay off heavily for it even if not now, at least in the near future. Both romantic and pop culture poetry looks similar but with little differences. While romantic poetry's explication of poetry is rhymed, pop culture poetry is written in a free verse but however, both of them sound aesthetic and captures the emotions lucidly through similar themes. Decades have gone by, yet poetry gives the same feel; no matter if it's Keats or Kaur, no matter if it's 19th century or 21st century poetry.

The land sprawled its limb
And said put your feet up
The trees said breathe me in
The earth said
Take care of what takes care of you
And we turned our backs on all of them
-Betrayal (Kaur)

Subjectivity also plays a vital role both in romantic as well as pop culture poetry. The poet writes from

his personal experiences, about his own feelings and journey rather than objectively. It is usually an inner unexpressed feelings of the soul of the poet. The poet expresses freely his feelings, emotions, experiences, thoughts and ideas and does not care for rhymes, rules and regulations and etc. Keats's *Ode to a Nightingale* is based on pure subjectivity. It is based on his own experience of encountering a nightingale which had built a nest near his house and its song made him feel intoxicated. He feels his life is like a tragedy. He has written this poem precisely when his brother passed away and so being dejected by the pragmatic life, he wrote this poem. Some say, he wrote the poem instantly on the same day when he saw a nightingale, and got inspired by its song. Similarly, Kaur's poetry is full of subjectivity, she talks about her personal experiences in life. Her trauma as an immigrant, her love life, insecurities, etc. For example, in her second and third poetry books, *The Sun and Her Flowers* and *Home Body*, she widely talks about the immigrant problems. Rupī Kaur in her second volume of poetry collection, "*The Sun and Her Flowers*" dedicates one entire chapter called 'rooting' for immigration. She gives us a clear picture of the grumblings, confusion, cultural identity crisis of the immigrants. She depicts the trauma of being dislocated from one's native land and the gaslighting effect one undergoes after immigration and its psychological consequences.

they have no idea what it is like
to lose home at the risk of
never finding home again
to have your entire life
split between two lands and
become the bridge between two countries
Immigrant (Kaur 119, *Sun and her Flowers*)

She describes the inexplicable grief she underwent as an immigrant especially about her father and her mother's experiences, who literally were broke; which in turn, reflected on her own mental sanity. It broke her confidence and her inferior complex got increased too. But amidst all the difficulties and debts, they raised four children being an immigrant and a stranger to an alien land. "my

parents never sat us down in the evenings to share stories of their younger days. one was always working, and other too tired. perhaps being an immigrant does that to you" (Kaur 138).

Melancholy is a theme which is indelible in both Keats and Kaur's writings. Romantic poetry is painted with melancholic elements. The Romantic poet's stress on the sentiments reflects on the tragic aspects of human life; an awareness which, if prolonged, could itself lead to feelings of gloom and depression. The melancholic was seen as brooding and restless; scared of the longer term and pessimistic about the likelihood of improvement. Keats poetry is filled with melancholy. He even wrote an *Ode on Melancholy*. It's a poem written in three stanzas. Keats says,

She dwells with Beauty -Beauty that must die;

And Joy, whose hand is ever at his lips

Bidding adieu; and aching Pleasure nigh,

Turning to poison while the bee-mouth sips:

Ay, in the very temple of Delight

Veil'd Melancholy has her sovran shrine (Keats)

In this ode, Keats says us to embrace the pain by not letting go but to live with it. Similarly, in Kaur's Poetry too, melancholic elements are innate. She sounds melancholic in almost most of her poems. Through the abuse, trauma, which she describes in her poems impeccably. Foreexample, she says, what is stronger than the human heart which gets broken again and again, yet still lives. And in another poem she says, and here we are, living despite it all. Kaur says, "the world gives you so much pain and here you are, making gold out of it." (Kaur). In her second poetry collection, *The Sun and Her Flowers*, she says, her mother has to sacrifice so much so that, Kaur can live and breathe now. How melancholic does that sound. Similarly, in all her three poetry collections, there is strong sense of melancholy instilled deeply.

...The sun fell to the ground and rolled away

Flowers beheaded themselves

All that's left alive here is me

And I barely feel like living

Depression is a shadow living inside me (Kaur)

Comparing Romantic poetry and Pop culture poetry with an insight into John Keats and Rupi Kaur's poetry, it is evident that, both the genres of poetry encompasses themes like subjectivity, imagination, melancholy and nature, but only with a little differences in their structural composition of the poems. While Romantic poetry is sometimes written with rhymes, Pop culture poetry is entirely written in free verse. Albeit, both the types of poetry differs in their time period, it is legit and enchanting in its own way with many similarities in their themes. Which is a true revelation that poetry is evergreen and a proof that even when something which emanates decades back can still be relevant and timeless to any century, serving as a mirror to the contemporary times.

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BLINDING THE ASSASSINS IN JAMES PATTERSON'S TARGET: ALEX CROSS AND LEE CHILD'S WITHOUT FAIL: A COMPARATIVE APPROACH

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Abstract

It is human tendency to imagine and get lost in the aura created by the author while reading for pleasure especially a work of fiction such as fantasy, sci-fi, crime, thriller books, romance novels with exaggerated love and other genres written by the foreign writers; whatever they write we literally go to the setting of the book as we tend to associate with our familiar places near our locality or the places we have visited in our lifetime and for some to their bucolic native setting. This instinct is innate in us humans; in every instant and instance of our life knowingly or unknowingly. Even, the characters we read in book, we subordinate it with real life persons, films and other literature books we read. For this enthralling feel got by association and simulation, as it is the fundamental impulse which forms this paper in highlighting and justifying the comparativeness of the author of the two novels and its striking storylines. This paper intends to bring out the contrasting features inclusively the socio-political set-up, family, culture, the interpretation on the authors' background and all the factors underlying in reference to the select novels- Target: Alex Cross and Without Fail. The plots of both the novel gets enliven by the two noteworthy protagonists of the novels. The comparative sketch of them- the nature and nurturing factors are also showcased in this research analysis. It is good to do comparativeness as it is innate in us but we must be conscious if it exerts healthy improvement in us.

Keywords: human, contrasting features, socio-political, family, culture

Comparative Literature (hereafter called as CL) is a study of interrelationship between literature(s). It is an interdisciplinary subject of study and compares anything the times confront it with. It has a deep historical inference in English literature focusing on the theories and criticism of post-structuralism, post colonialism and cultural studies of a group of nations, et.al. Since it's insurgence in nineties, various definitions are drawn and fitted regarding the coverage technique and integrates along with a modified one. Comparativeness has made possible to read an original text on the knowledge of languages commonly irrespective of the mother

tongue, able to get the purpose of writing with its aesthetic sense.

Susan Basnett mentions that she has been struggling with CL all her academic life and it is not easy to draw an exact idea of it. Basnett gives reference of G.C Spivak's notion mentioned in her collected essays, Death of a Discipline as CL is to 'Undermine and Undo' giving a emergent new idea. Spivak cites examples of western literature with their writers and covers all the wellliteratur- Goethe's terminology, thus CL term came in early 19th century when the discourse of national literature came in to being.

James Patterson is a versatile writer of America and always leading supplier of fabulous pieces of popular fiction. He surpasses time; fitting to all ages though he gained admiration only from two decades ago with his alarming series – the Alex cross series, Det. Michael Benett, Det. Lindsay's boxer series, fantasy series, and non-fiction, even he has written romance and Standalone thrillers. Many of his novels are made in to films and series', most recently two more in the end of 2020 they are The Postcard Killings and Jeffrey Epstein: Filthy Rich. The select novel for study is *Target: Alex Cross* which comes under Cross series, it is twenty-fourth novel published in November 2018. The plot is spine chilling as it begins with a natural loss of the first citizen followed by many nation's political leaders' assassinations. The finale of this novel is grand and shocking revealing the real culprit. And the other novel for comparative study is Lee Child's novel *Without Fail*. Lee Child, a British writer is best known for his thrillers featuring Jack Reacher in the lead role, a former American military policeman wandering in the soil of America. He investigates and does many adventures and thus making Jack Reacher series to reach million minds by him. *Without Fail* is the sixth novel serialized as fourteen and was published in 2002. Many of his novels are taken in to films Jack Reacher in 2012 starring Tom Cruise in which Lee Child himself gave a cameo appearance. No assassinations occur in the novel so that is where our hero's role is significant and finds the culprit in stopping it to happen.

James Patterson was born in Newburg; New York U.S in 1947. He obtained PhD English but he worked and retired in advertising field. His family was of Irish descent belonging to working class. His inspiration to write novels started only after his retirement a perfect time that he devoted to write. He later mentioned Evan S. Connell's novel in 1959 was his influencing point in making his debut in 1976 which was initially rejected by 31 publishers, later he began his famous novel series. In case of Lee Child,

He was born in Coventry, England in 1954 whose real name is James Dover Grant, who is popularized by his pen name which accidentally kept by jocular means by his family mispronunciation of Le Car as Lee Car and Ruth is his Daughter so Lee Child became his nick name. His father was of Irish descent born in Belfast. His father was an Irish civil servant that may be a kind of influencing factor in framing the character Jack Reacher. He studied Law but his main focus was acting in theatre in school days this made him to switch over from legal to media and then to literature field as coincidentally he became redundant. Both the authors had an Irish descent but different nationality, as Patterson to America and Lee to London but their heroes are American blood. James Patterson has touched all genres and worked excellently in thriller section as that of Child but Lee Child is specialized in Thrillers and writes in Jack Reacher series and a few rosters of short stories concentrating on Jack Reacher series and a single non-fiction.

Patterson novels are world acclaimed and he is the first person to sell more e-books. He is topped the highest paid authors and has received many notable awards one of the recent one is Libertarian Award from the National book Foundation in 2015 citing him as an "passionate campaigner to make books and reading a national priority.... encouraging Americans of all ages to read more books" (www.wikipedia.org). Also, Child won two awards for his debut novel *Killing Floor* (1997): Anthony Award and the Barry Award for Best First Novel. It is evidently clear that both the authors are of middle-class working sections of the society. They have risen to high position by adopting the writing career and have climbed the ladder positioning them to be known to the world by their hard work. Their commonality dealing with the genre of thriller cum detective immensely reflects great skill. The two storylines tangle with their heroes and they entertain us by their pensive, introspective skills.

In *Target: Alex Cross*, the novel starts with the prologue in first person briefing in three parts about

First Lady's death which is declared as natural death in which hundreds of citizens paying their homage in which the protagonist of the novel Alex Cross, and his family with very particularly attired waiting up in the place where the corpse to be laid followed by a long procession. With all the three army's final honor they rest the flag-draped coffin down. Here at this sad moment having lost their nation's leader Cross's entire family is familiarized to the readers showcasing a healthy and sound family who have high zeal of patriotic feeling: wife who is a chief of MPD (D.C) detectives, three sons and elderly grandmother, whereas Jack Reacher is single, he has no family. Followed by the novel in chapter one, Sean Lawlor, an assassin positions his weapon on the target, and finally triggers his rifle smashes the head of the lady and gave a second shot on her chest and thinks: "Too bad, Husband. Five children. Six grandkids. A great shame (TAC16)", Lawlor pities on the poor lady who is none other than sixty-nine-year-old U.S senator (President elect) Elizabeth Betsy Walker. The protagonist and his wife arrive at the crime scene: he is always invited by FBI adding to it his friend Ned Mahoney gives a grand note spurting on Cross's previous experiences and achievements. Later many assassinations happen hired by many assassins and all of them are President Candidates – senate house and finally plan has been done to kill the present temporal president.

In contrast to this, Lee Child's *Without Fail*, opens in third person thereby giving us hint that they are up to some mission to assassinate someone who is prominent figure and the assassins' mind voice as it starts with "they" signifying a group to wait to execute something big and they do it in July but the target get missed miraculously no one notices, and rigorously they practice till October and suddenly they all change by November waiting to give a success execution. The protagonist of the novel Jack Reacher is introduced as he is accepting an assignment insisted by a lady and parts with a brotherly kiss in a dance club and the novel is showcased like a

flashback that involves a conversation between Stuyvesant who is a Chief of Secret Service of America and M.E Froelich, a Secret Service agent who dated Joe Reacher brother of our hero and now remains single after his death. She hires Jack to conduct a security check on the Vice president elect-junior Senator Brook Armstrong as they have sensed some evil forces is plotting on his life.

The common point in both the novels for study is assassination and the heroes' has to find and solve the reason for assassinations, but opposing feature is would-be president candidates are killed in the first novel and in the second novel only one target that is would-be vice president and that too he is alive till the end. And also we get to know, the assassinations generally and also here are not planned a single day they all are executed under gradual examination, scheduling and seen on to the favorable conditions. When we rise out of our thinking - How come these assassins are formed? How come they have no culpability indulging in this work: for the sake of only money by risking hard even their own priceless life and mercilessly take others life so easily. American history is very famously known for this huge stake of this event and this one doesn't needed to be under dispute.

In the first novel, the assassins are killed by other assassin Kristina to prevent any break of information to escape: one such example is Lawlor is killed "She wrenched and twisted the piano wire as hard broke through Lawlor's trachea every movement made the wire cut deeper thirty seconds later, he collapsed and died (49)". She gets red handedly by the investigator getting a shot on his throat and she dies vainly. Later Cross's family helps to break the clue to find the next successor President Talbot (pp.405) is the culprit. Similarly, Reacher by his friends help – Frances Neagley, Froelich catch the culprit who were police men from rural Idaho place (pp.423) who were treated badly by Armstrong's father when he was a teenager. Finally the mysteries are solved by the two protagonist / investigators.

Thus ,the globalization in late twentieth century and all the activist's movements and revolutions on all aspects of existing of human- society, culture, family, mode of living all are made in comparative literature to emerge, for instance to speak about the before and after conditions of colonial rule, feminism et.al. The pleasure and pain in comparing and contrasting is opulent. In this research study we come to see the two authors' family, society their career, culture and their style of writing which is unique and also the contrasting features in the two novels storyline which has a decade gap still they have not failed to give a great hit in presenting their heroes representing their personal life, family, culture- all the facets of society; their life is always at stake and still they work hard in reversing the social unrest often caused by the evil forces.

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NAOMI WOLF'S MISCONCEPTIONS: TRUTH LIES AND THE UNEXPECTED ON THE JOURNEY TO MOTHERHOOD: AN OVERVIEW

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Abstract

Feminism voices with a separate terminology having a gender sensitivity and women-centric viewpoint. The terms say about women's sufferings and inequalities in society. It says about women's oppression, dominance, marginalization, invisibility, silencing, devaluation, exploitation, harassment, violence against women, and patriarchy which is assumed as the root cause of all the other problems which arise in society.

"Our goals cannot be achieved without the full participation of women in every sphere of activity. No country could make any progress if half of its people remained ignorant, inactive, and socially depressed". - Gandhiji

Naomi Wolf was born in San Francisco her world-wide acclaim, lectures widely on women's issues, gender, and Politics. Every year, many women have their lives turned inside out by the experience of pregnancy. A contemporary woman finds herself caught in an absurd paradox: while in the grip of one of the most primal, lonely, sensual, and, in some ways, psychologically debilitating and physically dangerous experiences. She is overwhelmed by invasive, trivializing, and infantilizing cultural messages speaks anyone connected with personally, medically, or professionally owns the experience of a new mother. Naomi Wolf *Misconceptions* states, courageous willingness to talk about the unexpected difficulties of childbirth will help every woman become a more knowledgeable planner

during the pregnancy period and prepare her for all the challenges that she faces day to day life in their societal family.

Women are now gaining ground by leaps and bounds. Now, women started questioning old traditions the new woman today challenges the traditional notions of 'Angel in the house' and 'sexually voracious image'. The new women are essentially a woman of awareness and consciousness of her low position in the family and society. From childhood to adolescence, both girls and boys begin to redefine themselves, a complex process that includes developing moral and ethical codes, with emerging sexually, constructing a new self-image, clarifying gender role conceptions in the society. Education is a pre-requisite for women's growth and development. In the early Vedic era there was equal access to education for women and they enjoyed the equality of status as well, but then followed a long term of degeneration and

deterioration with distinct stages of rising and fall in the status of women.

In the 1980s many countries developed initiatives to promote change and encourage more girls to study science. Women in India are relatively well represented in Medicine and some other branches of science. Androcentric focus, the male perspective that devalues women's ideas, experiences, needs, and interests get shifted to a new frame of reference. Most couples face many problems from childbirth experiences without realistic preparation for how it would change their lives. Women became the centre of all when a new baby is born the rest of the life becomes very colorful, she will get into the real new whole world into existence; it's a world filled with gifts, joys and also with losses. While the new mothers receive the gifts from their relatives that are well-documented, the losses are often hidden in the fact histories. In our generation, we have seen the human values perverted of self-approval Motherhood, as Good motherhood.

Motherhood within the world, from conception through birth caring for an infant, is an epic commitment of desire to figure in tandem with the heart and the instincts. It is far from an idealized, impossible love. It is a tough slog very difficult, more impressive than the fantasy world "Love is what we needed". Women should have a sound attitude of mind, a right Psychology, it is real mother's love; that actual, specific, fierce maternal love that grows in the wake of the immense psychic and physical tremor. Each woman had a story of some drastic emergency within the labor room. It is well said that we are all gifted by the invention of new advancements in science and technologies for a medical establishment that could save us and our new babies to enter into the new world.

In the 1990s, the U.K. Government commissioned a report on the position of women in science and technology, which includes recommendations for science education for girls. The belief is that women are incapable of abstract thought

or scientific reasoning: the favoring of men in monitoring and the informal networks of science, the lack of childcare and disproportionate family demands; and in some belief systems, the equation of women with irrational forces of nature, which is then carried over into modern scientific prejudice. (AWIS, 1993). Girls were expected to marry at an early age. Lord Harding's in February 1916 was opened Medical College for Women. The main aim of the college is to educate the girl child about science and technologies. Female subjectivity: Female identity in marriages, pregnancy, and motherhood. When women got married then they have to face some psychological and social problems.

During pregnancy period from conception to birth the First 4 weeks the body undergoes many hormonal changes. When the human values change, slowly but not negligibly, and in this change, science plays a creative part. After the egg is fertilized by a sperm and then implanted in the lining of the uterus, it develops into the placenta, embryo and later into the fetus. The pregnancy period is carried out by trimester as first, second and third. Throughout the process morning sickness is both a reaction to stress and an important defense of the body. The cultural enjoyment has been a great factor in Indian life. Pleasure is especially something unexpected. Naomi wolf's varied, significant writings in which she champions humanitarian ideals and freedom of thought. Love is the positive virtue we should have chosen it to preface the great study of the growth and decay of civilization is a state of mind.

According to the hypothesis done by Flaxman and Sherman, pregnant women are more vulnerable to serious, often deadly, infections; and morning sickness causes women to avoid junk foods. Women on the whole are not adequately prepared for the extremes built into the experience of birth and new motherhood. The American Way of Birth, expose of high-tech birth, science helped to create that sensibility, by widening the view of Immaculate

Deception, alerted women to overcome problems in their birth.

Birthing is an experiential journey. These science and myths, working together so severely, whitewash women's experience of first-time pregnancy and birth, and keep the power to improve the conditions of the mother in our society. An interesting new development to have emerged from the UK is the nuchal fold test, which detects chromosomal abnormalities by measuring the thickness of skinfolds in the neck of the developing fetus by Ultrasound. Science in between the bacillus, the virus, and the crystal, we enlarge the order in the Universe; but more than this, we enlarge its unity.

In the days before Ultrasounds and amniocentesis, that moment when you first felt the baby move was taken to be the start of life. It has a lovely name: 'quickening'. In another world, advanced technology, combined with obstetricians' and hospitals' financial interest in avoiding lawsuits, encourages women to suspend their attachment to their developing child for a month. So after the baby can first be felt to maneuver but before the amnio results are in although fewer than 1 in 200 women experience an infection or other complication that may results. But, as with so many medical procedures that uniquely affect women, she is not given data to help make an informed choice about the real probability that those risks might occur. Unless we cannot construct or reconstruct anything that will endure. But we consider tolerance is needed which is a spiritual exercise.

It seems in our culture, Jennifer Loudens *the Pregnant Woman's Comfort Book's* frequent suggestion that women take the initiative to nurture themselves seemed poignant. Women had to nurture themselves in these trivial ways, it seemed to the culture; we live in that was not bothering to nurture us in substantial ways as we went to childbed. The personal experiences and feelings, most people would agree that, although our age far surpasses all previous ages in the knowledge there has been no

correlative increase in wisdom. A desire for knowledge place in the hands of powerful lunatics as the means of destroying the human race. Women's movement has gained respectability both women and men have equal rights and freedom. Successful women who can affect a blend between career and household duties especially Indian women have in-built strength and inner potentialities. Everything as a whole is not only in public ways, but in private life equally, that wisdom is needed. It is needed in the choice of ends to be pursued and in emancipation from personal prejudice. A new woman has self-respect emancipation as far as possible, from the tyranny sight and sound touch.

Women are treated as sex-object and no movement will help to bring a change in the social status of women their portrayal is flawed no one can view the world with complete impartiality. On the one hand, on the other side by wisdom, knowledge, and technologies continue to increase the world. It is assured that; present women are given the power it would be magnificent to respect "feature the brighter side of women". Due to media coverage, the percentage of dowry deaths had come down, and lots of stress was given to women and their equality. There is more stress on men's cruelty to women to any change in the presentation of 'women as victims' in society. Women's liberation should not be advocating negligence of family; independent identity can spend much time in hardly any image. A combination of traditional and modern women is not very clearly defined in the histories.

Pregnant women share a similar mysterious power. A review of studies on fetal experience demonstrates that the fetus's sensory experience has short and future effects-including possibly trans-natal learning. The mother's power is mysterious as well, studies by Israeli researchers show that hours after giving birth, a mother can recognize her baby by smell. The Researchers gave some women T-shirts worn by their own and other babies. Each woman smelled each T-shirt individually. All of the women

could correctly identify their babies simply by the smell. A large percentage of women knew which baby was their own just from the sense of touch, sense of sound, sense of smell the mother can identify their child, which is unbelievable and unimaginable.

The new findings of the study interconnection between a pregnant mother's emotional state and a baby's well-being, it would make sense that the happiness of pregnant women should be of paramount importance in the medical care given to them. Yet in the hospitals and Doctors seem to ignore or downplay the possibility that the mother's state of mind is important in determining the medical outcome of a birth. There are several studies conclude that one of the most basic determinants for a good outcome at birth was the mother's feelings about the Pregnancy. In other words, we should seek to raise the status of what women do in journeying to become mothers, and crown new mothers with laurels upon having completed the arduous task, not only for moral reasons but for medical ones as well.

By concluding this women experience "Becoming a mother requires a supreme focus; a profound discipline, and even a kind of warrior spirit." Yet in our culture we prefer to give it calls motherhood natural; as if the powerful attachment women need to their babies erases the agency they need to show in carrying, parturition to, and caring for youngsters. It casts maternity as a 'natural' biological unfolding, as calm and inevitable as calving in the spring or peaches ripening and dropping from a tree. There remains a strong social imperative to maintaining our collective belief, within the natural bliss' of motherhood. The American Cliche 'Mom and apple pie' may be a telling birth are viewed through a softened lens of pink haze: the new baby and radiant mommy picture.

In April 2000 the commission for Health Improvement was set up by the British government, to address both lacks of funding and disparity in the services. In time, it is hoped such inequalities will be

a thing of the past, but there is still a long way to go. So our journey was a typical high-tech hospital birth experience is likely to have many hidden agendas operating behind the scenes that will shape our experience. Despite all the downsides of high-tech birth many women are, understandably, frightened even to consider the second door the 'natural childbirth'.

Factors that influenced the change from normal to High-tech birth many women are, understandably, frightened even to consider the second door the 'natural childbirth' door because it too, has been presented as so rigid an option with such extreme requirements of courage and faith they require. In the family both the Husband and Wife, needs the First child bearing due to the biological and social thread forced to marry, corner desire. But the Second child is more Successful choice but in western women have been controlled by ideals, and stereotypes as much as material constraints. In the developed countries like Britain, new mothers receive home visits; Holland arranges for new mothers to receive home helps some of the helpers, paid for by government funds, actually. In Japan the new mother has the option of staying in hospital for a week. In India, more than three days the new mother will stay in the hospital. Of course better new mothers and babies fare with more intensive postpartum support, and intensive care.

With these concluding statement we all need is social security each parent deserves at least six months leave and with the ability to sequence their time needed with their Children. Still what we need is Day-care and Crèches so that we can take care of their children while at workplace. New mothers are treated in those days after birth as a psychologically sensitive state. The Post-Partum period begins immediately after child birth which scarcely allows for, "Primary maternal Preoccupation" and notes that it is so intense that in someone who was not a **Post-Partummother**, it would be considered an altered Psychological state.

Today, Empowerment of Women has become a National Policy with 2000 being declared as the year of women's Empowerment and that should lead to Positive social responsibility and National Human Rights Commission remains women to hold high Position in the each and every aspects of new life. Feminist theories are the core of the core of the modern women creative writers. Modern Women Writers themes such as rape, female infanticide, honor-killing, child sex trafficking. Like Naomi Woolf the different feminist writers such as Simone de Beauvoir, Shulamith Firestone, Kate Millet, are reinforcing stereotype image of women as they are inferior, subordinate and submissive. Simone de Beauvoir was the first French Women Writer **the Second Sex** was published in 1949, views on Motherhood. For her the biological, historical and cultural forces documented the positions of women. Indeed, all her approach to women's living experiences is largely chronological, moving through Childhood to Girlhood, sexual initiation, marriage, then motherhood, maturity and old-age. Beauvoir and the Ambiguities of Motherhood Which Transcendence, Immanence and Maturity.

A Process without a subject: Simone de Beauvoir and Julia Kristeva on Maternity. She describes the experience of Pregnancy. According to Beauvoir Pregnancy begins with feelings of Succession and hostility to the feelings expressed in morning sickness. Beauvoir, Motherhood and *The Second Sex* This is an illusion Beauvoir insists we transcend life toward new freely projected values and ideas of approach women as a social construct within a Patriarchal Culture.

Julia Kristeva, one of the most brilliant feminist voices Bulgarian French Philosopher, *literary critic, semiotician, psychoanalyst*. She became influential in International critical analysis, cultural studies and feminism towards gender, equality and signification of women. Kristeva has been regarded as a key proponent of French Feminism together with Simone de Beauvoir, Luce Irigaray, Helene Cixous. Their

writings have not just been limited to the domestic space but has also included in political aspects.

Fiery works of Indian feminist writers such as Ritu Menon, Kamala Vasin, Kiran Prasad who have criticized the role played by the women. She writes the Pseudonym name Ambai about, the empowerment of women, the maternal health, mortality and women's empowerment related to pregnancy and childbirth. Her stories favour the female characters living in male-dominated homes and communities. Amabi focuses on people interacting with a culture that paradoxically uplifts and oppresses people. Emma Deshpande *"NotLike Their Mother"* translated from Tamil by Lakshmi Holmstrom *A kitchen in the corner of the house* is a collection of twenty five gem-like stories from the innovative and perceptive. Ambai narrates daring and courageous, marriages and worlds in each novel. Her voice confronts the construction of gender in Tamil Literature transfixing stories often meditate on motherhood, sexuality.

Pregnancy is the important and very happy process in feminine world. A girl who attains puberty, who she leads to teenage life matures for fertilization pregnancy happiness when the sperm fertilizes the egg as scientific term (n+n)2n diploid zygote as a sign of pregnancy. Pregnancy leads in a female by maintain the high level of progesterone hormone. As the hormone eliminates in the urine indicate the positive sign of pregnancy by 'pregnancy kit' test. Pregnancy creates a female mind with plenty of fulfilled life of feminism not only, the pregnant female but the male who is responsible for the pregnant also loaded with happiness. The entire family feels for the word pregnancy for their family's new tree chart archives.

The Several studies conclude that one of the most basic determinants for a good outcome at birth was the mother's feelings about the Pregnancy. In other words, we should seek to raise the status and crown new mothers, with laurels upon having completed the arduous task, not only for moral

reasons, but for medical treatments as well. The most interesting fact is the impact of feminism on Modern education, initiates our own vision of women, gender and sexuality and the characteristics of gender identity. The differences between sexual and gender roles in contemporary society now women face in day to day life. Women in United States wonder women as a super-girl, and other female Icons in Popular Art. Modern Children's Literature is classified in two different ways genres and age. In the late nineteenth and twentieth centuries are known as the "Golden Age of children".

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PROTECTOR AS PREDATOR IN THE C.S LEWIS AND KATHERINE ADDISON'S NOVELS

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Abstract

Comparative literature is a broad study of language and literature. It elevates readings across the national borders and the boundaries between literature and other arts. The comparative study clearly describes how two subjects are similar or how two subjects are different. Readers get new ideas and more information through Comparative study. This paper attempts to examine fantasy fiction from a political point of view. The Country depends upon the leader. A good leader perpetually thinks about the development of the Country. A selfish leader spoils the life of innocence. The first novel, The Lion, The witch, and The Wardrobe depict the evil ruler in the character of the White witch. Then the second novel, The Goblin Emperor represents the good ruler in the character of the young King Maia.

Keywords: Cruel ruler, Leader's quality, Imagination world.

Writing is a tool to convey numerous ideas. A comparative study is one of the mediums for the readers to know about the various traditions and cultures. It enhances the reader's thoughts through different ideas. A comparative study is used to analyze two or more contrasting subjects. There is no border for literature. It is established in comparative literature. It explores contrasting areas, people, cultures, and government.

For instance, foreign readers may understand Indian history, culture, and tradition by reading comparative studies. It helps to discover different points between the subject matter.

Clive Staples Lewis was a British writer and theologian. He starts his career as an undergraduate student at Oxford University. He wrote several popular novels, including the science-fiction Space Trilogy. He wrote more than thirty books. All thirty books are translated into more than 30 languages. Particularly, *The Chronicles of Narnia* have sold the most and have been popularized on stage, TV, Radio, and Cinema.

Sarah Monette is an American novelist and short story author. Her pseudonym is Katherine Addison. She writes mostly in the genres of fantasy and horror. In her novel, *The Goblin Emperor* was published in 2014. It received the Locus Award for Best Fantasy Novel and was nominated for the Hugo, Nebula, and World Fantasy Award.

Fantasy is a sub-genre of speculative fiction. Supernatural elements and magical creatures are common for fantasy fiction. It captivates children and adults. All of them may think fantasy is an imaginative story. It fascinates just children. A strong foundation is more important for the children's future.

In schools, children get valuable knowledge through moral stories. It is also an imaginary tale. Fantasy fictions cultivate good things in the reader's mind. Fantasy stories also give valuable knowledge to the children.

"A bad system can destroy good people" (Gary Mottershead) Rulers are responsible for people's life. Sometimes a bad ruler's decision spoils the whole

nation. In the novel, *The Lion, The Witch, and the Wardrobe* represent the bad ruler in the White Witch character. Narnia is the wealthiest empire. It is filled with happiness. Aslan, the Lion is a creator of the Narnia. He is also the Guardian of the empire and the other country. White Witch calls herself a Queen of Narnia.

After her reign, the whole Narnia change to winter. Natural surroundings also hate her. Animals and trees are speaks among themselves. For the hundred years, trees remain silent. They never accept the White witch as their Queen. She controls the innocent people of Narnia. She never bothers about the happiness of the people. She spoils their happy life. Aslan waits for the right time to come off the human Kings and Queens.

Peter, Susan, Edmund, and Lucy are brothers and sisters. Lucy enters the magical world of Narnia through the Wardrobe. Then, her brothers and sister follows her. Edmund wrongly believes the White witch. He reveals the truth of the Kings and Queens who came to Narnia to her. After she got the news, she arrests him. She wants to rule the whole Narnia. Because of her evil activities, Narnians hates her. She gives a very terrible punishment for disobeying her. She froze numerous of Narnia's people. The ruler is a protector of the people. Here, the ruler is a great enemy for the people. The human Kings and Queens fight against the White witch and gives freedom to the Narnians.

"Government's first duty is to protect the people, not run their lives" (Ronald Reagan) Rulers must think about the development of the country, not for their existences. Selfless protectors always try to improve the country. A good ruler should ever think about the welfare of the nation. They must understand people's feelings and try to solve their problems. Here, the second novel *The Goblin Emperor* portrays the good ruler in the character of the new King Maia.

He understands his people's problems. Varenchibel the fourth is a previous King of the

Elfland's. After his death, his son eighteen years old Maia came to the father's place. All the

Elfland's' people believe the previous King's death is an Airship accident. Later, Maia discovers the truth behind his father's death. Single-handedly he faces all the problems.

It is true that we cannot be *friends* in the commonly understood sense, but I have never in all my life had such a friend, and I do not think I ever will. I am the emperor. I *can't*. But that doesn't mean I can't have friends at all, just that they can't be that *sort* of friend. I believe that the Adremaza meant his advice for the best, but he was cruelly wrong. (The Goblin Emperor, 261)

He has all the qualities to rule the empire. He gives respect to all the people. He understands the sufferings of the people. He treats the women equally and treats a servant as people. The relationship is very important for every empire. A successful Empire or kingdoms have been a good relationship between the ruling class and the people. There is a rule for the royal people, do not have a friendship with a commoner but he breaks the rules. Maia had a friendship with his soldiers. He did not obey his minister's wrong advice. He finds out the solution to the unsolvable problems. Within a short duration, all the Elfland people love him. In the end of the novel, he decides to build a bridge. He appoints Cala and Beshelar to complete the bridge work. Cala and Behelar are true friends of Maia. He believes his people more than his ministers.

"Politics is the art of looking for trouble, finding it everywhere, diagnosing it incorrectly and applying the wrong remedies." (Groucho Marx) People never believe in a corrupted ruler.

They see the ruler as their God. Government and rulers stand for the people. After they came to the position they forget their duties and responsibilities. They do anything for their position.

Never bother about the problems of the people. Some of the selfish rulers only worried about their positions. They never care about the lives of the

people. A good leader will rule people's hearts not economic growth. The ruler's first duty is respect for humans. However, a corrupted ruler needs slaves and never bothers about the nation's happiness. They use their power to control them. People want freedom not to be a slave.

In the first novel, *The Lion, The Witch, and the Wardrobe*, the White witch fails to understand the people of Narnia. Then the second novel, *The Goblin Emperor*, young King Maia wins the heart of the people. The corrupted ruler will destroy the wealthy empire, which is happening in the first novel. A good ruler rules not only the empire but also the people's hearts. The young King Maia is a perfect example of a good ruler in the second novel.

Leadership is a difficult one. Even a small mistake can endanger the life of the people. Any act or policy affects the life of the people. Before taking the decision, political authorities should think about the people. In India, no-one can forget the demonetization in the year 2016. It was a great trouble for the common people. Leaders or high-class people never stood in front of the bank door to change the money. Rules are only for the Common people not for the politicians or high-class people. The current situation also represents the same.

In 2020, lockdown was a great burden for the

commoner. It affected not only the lives of people but also the whole country. Numerous families' economic condition was destroyed. Some of them committed suicide unable to pay their debts. Above thousands, people reached their home town by walk. There is no proper record of that matter. In that terrible situation, State and Central governments never took action to help the people. The government could have helped the people but it didn't. The government gets money from the people in the name of tax. They need money from the people but fail to save the life of the people. This is the worst condition of a democratic country. People need selfless administration because the selfless ruler can create a wealthy and happiest nation. Fantasy novels elevate the political knowledge of the future generation. This notion is clarified through these two novels. Above all the two novels depicts the characteristics of a good and bad ruler.

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SUFFERING AND AGONY IN BEATRICE CULLETON MOSIONIER'S NOVEL *IN SEARCH OF APRIL RAINTREE*: A STUDY

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Abstract

The novel *In Search of April Raintree* was written by Beatrice Culleton Mosionier and published in 1983. It deals with the life of two Métis sisters, people who are of mixed ancestry. The novel deals with the trials and tribulations of being of multiple ancestry among an environment of white dominance, as the sisters deal with racism, alienation and severe psychological and emotional trauma as a result of the rampant racism. This paper analyses the very same.

Keywords: Suffering, pain, racism.

In Search of April Raintree, first published in 1983, was written by Beatrice Culleton Mosionier, a Canadian author who herself has Métis ancestry. The protagonists suffer from racism inflicted upon them as a result of their Métis ancestry. It refers to an indigenous group of people with multiple ancestry, located in Canada and some places in the United States. The novel deals with multiple issues related to a search for identity as a result of being mixed-blood, racism, 'native girl syndrome,' foster care, alcoholism, family relationships etc. Beatrice Culleton Mosionier's other works include a second novel called *In a Shadow of Evil* (2000), Children's stories like *Spirit of the White Bison* (1985), *Christopher's Folly* (1996), *Unusual Friendships: A little black Cat and a Little White Rat* (2002), and a memoir *Come Walk With Me: A Memoir* (2009) etc.

The novel's essence is filled with the protagonists dealing with oppression, racism, self-hatred, internalised oppression and a wait to embrace their ancestry through acceptance of self-love and pride. The sisters face alienation because of

their heritage. April and Cheryl are the protagonists. They are sisters. They are Métis women, with April being twenty-four years old. They had been put into foster care since their parents had suffered from alcoholism, as April once says "Most of my misery, however, was caused by the separation from my parents" (p. 10). In order to protect herself from the discrimination aimed towards people of her heritage, April, who is light-skinned, tries to acculturate herself into white society because of experiences related to racism that she had faced. Cheryl, on the other hand, is brown-skinned with dark hair and takes after her father. She proudly flaunts her ancestry and wants to uplift the lives of indigenous people.

"How was I going to pass for a white person when I had a Metis sister? Especially when she was so proud of what she was? I loved her. I could never cut myself off from her completely. And she wouldn't go along with what I planned. I would never even be able to tell her what I planned" (p. 34).

April and Cheryl, during their childhood, had lived in Manitoba with their parents. April is light-

skinned and takes after her mother with her Ojibway and Irish ancestry, whereas Cheryl is brown-skinned with dark hair, taking after her father. "My father, Henry Raintree, was of mixed blood, a little of this, a little of that and a whole lot of Indian" (p. 1). They are removed from their parents' home because of their alcoholism, and are placed in the foster care system. April is placed with the Dion family who take good care of her. Upon Mrs Dion's sickness, she is placed in the care of the DeRosier family. The mother is blatantly cruel to her, gives her constant chores, and the children, Maggie and Ricky are racist towards her. Multiple instances of racism show people of mixed-blood being called "half-breeds" who "wallow in filth" (by Mrs DeRosier in page 26), called as being "stupid" and "lazy," and even go as far as calling April a "squaw," which is offensive. Maggie and Ricky also make fun of her parents' alcoholism. "For the rest of that month the DeRosier kids taunted me about having drunkards for parents" (p. 32). Cheryl lives with the MacAdams family who treat her very well. The racism directed towards April makes her want to pass as white in society in order to protect herself from discrimination. She works at a law firm and later marries Bob Radcliff, a white man. Her mother-in-law disapproves of her though. It is April's internalised racism that makes her reject her ancestry and try to pass as white. She even admits to Cheryl that she can't seem to accept her ancestry. "She knew I was ashamed of being a half-breed" (p. 85).

The 'native girl syndrome' is spoken about. It stereotypes people of mixed-blood ancestry as falling prey to shoplifting, alcohol, prostitution, engaging in abusive relationships etc. The psychology and emotional after-effects of alcoholism, an addiction that wrecks family relationships is delved into by the author. It is an absolutely traumatic scene when the sisters are taken away from their parents and placed into the foster care system because of their parents' alcoholism.

"But I was determined that we were not going to be taken away. I clung to my mom as tight as I could.

They wouldn't be able to pull me away from her and then they would leave. I expected Mom to do the same. But she didn't. She pushed me away. Into their grasping hands. I couldn't believe it" (pp. 7-8).

April faces discrimination from her foster family, the DeRosiers as well as from her mother-in-law of the Radcliff family. During adulthood, Cheryl learns that her parents were suffering from alcoholism and that that is why both her and her sister were placed into the foster care system. This leaves her devastated as she also learns about how her mom, Alice, had committed suicide because of the shame. She had jumped from the bridge into the Red River. After learning this, Cheryl falls into a downward spiral as she soon starts drinking, and it is later revealed that she had quit her University studies, been in an abusive relationship and had become a prostitute. April is mistaken for Cheryl and is attacked and raped by three men. Towards the end, Cheryl too commits suicide, the same way as her mother.

Alcoholism and its effects on family and relationships are portrayed in the novel. Alice and Henry Raintree lose their children to foster care as a result of it. It is the shame that leads Alice to commit suicide. During her childhood, April falsely assumes alcohol to be a medicine that her parents took for tuberculosis.

"It seemed to me that after the welfare cheque days, came the medicine days. That was when my parents would take a lot of medicine and it always changed them. Mom, who was usually quiet and calm, would talk and laugh in a loud obnoxious way, and Dad, who already talked and laughed a lot, and loudly, just got clumsier" (p. 2).

Multiple references are made in the novel with regard to the indigenous people's heritage and culture. Louis Riel, the Métis people's historical leader and the Red River Insurrection that he led are spoken about in Cheryl's essay that she sends to April. The Indian Pow Wow is mentioned. It is a meeting where they get together, interact, sing, dance and conduct dancing competition. The Metis

hunters' technique of 'running the buffalo' while being armed with buffalo guns is also mentioned in page 55.

After Cheryl's suicide by jumping into the same river as her mother, April discovers that Cheryl had a son, Henri Liberty, named after their father. April decides to take care of him, and ends up accepting

her Métis ancestry wholeheartedly as her sister once did.

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TWO SOCIETIES AND THEIR CULTURAL DIFFERENCES AS FOUND IN OM PRAKSH VALMIKI'S *JOOOTHAN*

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Accepted theory, intelligible language, common food, familiar belief, jingoism, religious symbols, rituals and the like values together shape the code of a society. Each society is conducted by its code. The code plays a crucial role in propagandizing the identity of the society. So, codes cannot be blindly drawn or set from unscientific sources. Codes should uphold the immune of the society. They should directly and indirectly perk the society. A society is lived by its inhabitants and vice versa. In other words, a society is identified by its populace and the inhabitants of a society are identified by their society. Each society has its own code of conduct. The codes are not static like the shores but they are dynamic like the waves. Each march of the wave makes some definite change to the shore. Likewise, each generation adds changes to the existing code as per the circumstances.

No two societies are identical. It would be a rare of the rarest sight to identify two identical societies. Hopkins' 'inscape' theory could be best cited here. Hopkins says no two leaves could have identical print. There is distinct difference between the two. Different societies adopt different codes according to their cozy. There is no universal code in the universe. Each code or culture is unique in itself. There is no inferior or superior culture. Deconstructors believe that a text is connotative and hence "A and not A or B and not B is correct." It is not wise to compare a culture with another. Each culture is superior to its

disciples. No culture can claim superiority over the other. Transformation of clauses from one culture to another enriches both the cultures. But degrading a culture leads to nowhere.

Different parameters come-play a vital role in adding colour to the culture of a society. The downtrodden are identified by their weak, submissive voice, whereas their landlords are branded by their debauched voice. Poverty has become the landmark of the downtrodden. Bare sole, naked neck, incomplete dress, ignorant psyche, inferiority, anxiety and the like codes add colours to the poverty culture. The discriminatory forces take infinite pleasure at the sorry plight of the fellow being. Parity is at lurch because of the meaningless averring of superiority of one culture over the other.

Om Prakash Valmiki and his *Joothan* stands tall as a beacon to those who feel cowed down by the discriminations that prevail in the society. His march against discriminations helps his community to avoid the beaten track and to traverse in a new track. Each event that he has registered in the novel serves as a seed of courage to his fellow being. In the novel, at places he has made attempt to disprove the inferiority label awarded to the subjugate culture. It thread bares the grammar of archetypal culture gifted by the vested interest. An iron hammer would incite no pain in an inanimate chisel when it plays on it but would incite a definite pain when it plays on an animate

finger. The hammer is but the powerful with chest full of wealth that treats both chisel and finger alike.

Joothan is a record of the post-independent scenario of the dalits in Uttar Pradesh. The novel is not an exception to the cruelty of untouchability. It is an honest record of the powerless life of a dalit and his community amidst the robust. Denial of basic amenities, insisting on family occupation, and poverty dominate the narration of the novel. The aim of the present paper is to compare and contrast the dominating culture of the Tyagis and the dominated culture of the Chuhra or Bangis. The paper adopts comparative methodology to substantiate the culture differences that prevail between the Tyagis and the Bangis. The paper begins with an epitome of the novel, followed by the comparative study.

Joothan is an autobiography. It is centered on the belittled lives of the Chuhra in contrast to the sophisticated lives of the Tyagis and Tagas. Caste discrimination is an accepted practice in the village. Chuhra are employed to complete the errands of the Tyagis. No pay or joothan is what paid as wages to their errands. Interrogation on wages would leave them without errands and joothan. Joothan is a Hindi term which has no exact English equivalent. It refers to the remnants in the plate after one completes his or her meal. Valmiki is born as one such Bangi. His father's efforts fetch him formal education at school. His education gradually whets his rationale. His listening and reading of great writers like Saratchandra, Premchand, Rabindranath Tagore, and Dr. B. R. Ambedkar show him a new path. His understanding is elevated to a higher level on reading these writers especially Dr. Ambedkar. In the novel, he demonstrates his change of mind against Gandhiji. Initially, he is in favour of Gandhiji and believes in the theory that Gandhiji is pro dalit but after reading Dr. Ambedkar he believes that Gandhiji is pro caste Hindus. With the financial help of his friends, he takes up the training in ordnance factory. After completing the competitive exams, he finds a

decent employment in the ordnance factory before he becomes a novel writer.

The school in the village of Valmiki is an illuminating source to the rest of the village. To Valmiki's admission in the school is always like sour grapes. Basically, they are not interested in going to the school. The smell of school is a remote apple to the community. If someone manages to curtail the distance and dare to taste the apple, he will have to face thorns and nails in the name of teachers and fellow students. There will be few students and no teachers from their respective community to scaffold their studies. Valmiki undergoes infinite struggles from the discriminatory forces to procure his education like an artificially blinded man attempting to hit the dangling pot. In that game, only the skillful can win and not all the participants. In his narration of the struggles that he has experienced, he displays conspicuously the cultures of both developing and developed community.

Though school is common to all, invented myths stand like great wall against the weak feet of the Valmiki from venturing the school. The myths of the opportunists are bizarre. They would coin the term untouchable. To experiment the coined term effectively, they would create a community. They would deny them all-natural sources and resources. To hide their denial, they would nurture their ignorance. They would preach that education is a sin and it can bring no use to any culture. Valmiki displays a handful of real experiences that he personally faces in the school to the universal society to let know the culture of the opportunists. Dalit entry to a school could not be normal because the school is fully preoccupied by the opportunists. Even after wearing a noble coat of teacher, they could not exhibit any nobility. The dirty caste honour could not be erased with the help of the noblest education.

Valmiki could not get an admission in the school in a righteous way. Free India does not say 'Valmiki's' should not come to school. But the teachers in the school behave as if the school is their personal

property. They orally maintain that dalits cannot learn. Valmiki's father supplicates the headmaster of the school to gain an admission to Valmiki. Soon after giving him admission, he is replaced by another headmaster. The new headmaster's narrow mind does not want him in the school. So, he orders him to sweep the entire school premises. To ensure his withdrawal from the school, he is regularly assigned with the sweeping task. These hard labours would automatically force him withdraw his admission from the school is his intention. "Go sweep the whole playground ... Otherwise I will shove chillies up your arse and throw you out of the school." (*Joothan* 5) Valmiki equals his experiences with his teachers with that of the Brahmin teacher Dronacharya. There, Dronacharya exceptionally manages to stop Eklavya from excelling further with his self-learned art by demanding his right thumb as his tuition fee. (*Joothan* xxxiii) Here, the tyagi teachers spoil the studies of the poor 'Bangis' by assigning errands outside the classroom.

On another occasion, Valmiki is diverted from his intentions forcefully. At class ten, he is preparing for his maths exam. A peaceful atmosphere prevails in the vicinity for his preparation as everyone has left for work. At about eight in the morning, Fauz Singh Tyagi appears in front of him with "a huge staff on his shoulder". He forces Valmiki to assist him in cultivation. He would not listen to Valmiki's valid excuse of preparing for the board exam, but want his cultivation to be completed. His repeated excuses fail to please his deaf ears. He is forcefully employed in cultivation of cane. The whole morning is spent on planting cane. The elation that the Tyagis get in free labour would not mind the pains of the sufferers. Animals' olfactory lobe may not know the value of the camphor. Similar is the outlook of the Tyagis when it comes to education.

Caste is worshipped with utmost devotion in the so-called upper caste. In the novel, he recalls two instances related to water. In that one instance has a direct concurrence to the life of Dr. B. R. Ambedkar. Though there is a pot full of water in the school, Valmiki is not allowed to quench his thirst through the

tumbler available there. Instead, he has to cup his hand as someone from Tagas would pour water from some distance. Likewise, once at inter college a newly appointed teacher asks him to fetch a cup of water. The entire class observes absolute shock at the demand of the teacher to Valmiki. He takes up the opportunity but returns with an empty hand to reply that he is a 'bangi'. Then he asks if he still wants water from his hands? He refuses and walks out to answer his thirst.

He stared unblinkingly at me. I said, 'If you still want me to get you water, I will go.'

He came out of his trance, 'No ... sit down.' And he went on his own to get the water.

I felt that even though this man has a master's degree in mathematics, he is a coward. He didn't have courage to drink water from my hand. (*Joothan* 65)

The 'Tagas' illogical thinking is ready to defy not only the human law but also the nature's law. "Colourless, odourless, and tasteless properties of water would transform to colourful, odourful, and tasteful at the touch of the dalits is the super law of the Tagas. That too, all these magical changes would happen at the touch of the vessel.

In the novel, Valmiki discusses in length hospitality culture as it is exhibited by the 'Tagas' and the 'Bangis'. The novel shows that the 'Tagas' are fully equipped and self-satisfied with all their basic needs. They are ready to take things from others with a smile but when it comes to give, they play niggard. In the later part of his life, when he is settled with his wife at his work place, he happens to host Surendra, the grandson of Sukhdev Tyagi. Interview is the purpose of his visit. He prefers to stay that night with them. His wife feeds him with a delicious meal that night. Surendra is full of praise for the delicious food. His wife is pleased with the comments. But he is reminded of the past episode. Surendra's aunt is getting married on that day. Valmiki's mother is a labourer to his family. His mother and self are waiting outside Surendra's house to collect the wages after tendering hard labour throughout the day. With innocence, he waits with a great expectation of sweet

and fresh food as wages. But his mother knows well that only joothan would be their coolie. Surendra's grandpa comes out with some joothan. His mother in a fit of rage, topples the joothan as he refuses to offer some more. Accepting free labour or feeding the labourer with useless joothan is the culture of the said upper caste. This instance sharply reflects in Valmiki's memory at the comment of Surendra.

Tyagis and Bangis are highly interested in following the culture inherited from the ancestor even if it be meaningless. Tyagis like their ancestor hold high their caste regards. They do not change their attitude. Bangis are interested only in earning their daily bread. They do not introspect the cause of their poverty. They are not interested in enrolling their children in the school. Valmiki plays a pathfinder to his community. With the help of his education, he breaks the tradition of his community. At the first, he finds an enrollment in the school. His education helps him to give a vast reading of Marx and Dr. Ambedkar. The knowledge on Marxism and Ambedkarism fishes him out of religion: "I had no interest in religion. Ambedkar and Marxist literature had changed my consciousness." (*Joothan* 93) The Valmikis are afraid of using the surname Valmiki with their name. But his audacity does not hesitate to use it with his name Om Prakash. He pledges that he would not take up his father's occupation. All these logical changes offer a new dimension to the culture of the Bangis.

Valmiki claims that his community is well known for its audacity and valour. To substantiate his aver, he cites the heroism of his brother Sukbhir to shoo away a wild boar. A wild boar enters their village. Like the Tyagis, he harms only those who are weaker than him. The Tyagis' valour could be seen at their hiding on the rooftop. "All the people had climbed on the rooftops to watch this spectacle. No Taga showed the courage to catch the wild boar and throw him out of the village." (*Joothan* 11) The entire village is running helter-skelter out of fear. He injures all men, ox, buffaloes and cows that he traverses. At that time, his brother Sukbhir returns from the field. Then,

with the help of a stick he shows the exit to the wild boar.

Likewise, the culture of Bangis stands in exact contrast to that of the Tyagis. Though the Tyagis claim that their culture is orthodox, they label the remarriage of widows as unorthodox. Irrespective of the age of the widow, they would be put in a cage like the animals in the zoo. They would show no interest to interact with her. She has to spare remaining part of her life in isolation, inside the cage. But Bangis do see widow remarriage with a different perception. They find nothing wrong in it. They do encourage widow marriage without any exception. "In our community, widow remarriage was accepted practices. Unlike the Hindu tradition, we did not see widow marriage negatively." (*Joothan* 12) Unlike the Tyagis, they empathize with the widow and look for the rehabilitation of the bereaved person.

The culture of any society should boast the society's living and thinking. But the culture of the Tyagis has nothing to boast in the way of their living and thinking. Both the cultures shown in the novel, are not pleasing. One culture is withering out of poverty. The other culture like a vulture eats the weak physique of the poor. Dalit culture and its debilitation could be logically explained at the cause of poverty. No cause could be attributed to the arrogance of the so-called upper caste. The Tyagi culture is seen in the bad light because of its dominance over the weakest culture, Bangis. The culture of the Bangis is crushed beyond sympathy. Bangis finally score the credit because of the heroic deeds of Valmiki.

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COMPARATIVE STUDY OF PARENTING WITH REFERENCE TO ADICHIE'S *PURPLE HIBISCUS* AND GOWDA'S *SECRET DAUGHTER*

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Abstract

Parenting is one of the basic qualities of Mother Nature. Not only human beings, but also animals, have the qualities of parenting. No one need to teach how to nurture their young ones, they have their own strategy. The aim of this paper is to give a comparative analysis on the parenting psychology, types of parenting, and the factors affecting the behaviours of the children through literature. This paper highlights the types of parenting and the nurturing of the children with reference to two parents in two novels.

Keywords: Parenting, comparative literature, psychology, culture, role of society, etc

Comparative literature is simply defined as "the study of the interrelationship of the literatures of two or more national cultures usually of differing languages and especially of the influences of one upon the other" (Webster). It is also interdisciplinary in nature. This paper highlights the difference between the types of parenting with reference to three sets of parents who belong to different culture, religion, and different societies. This is an attempt of comparison between psychologies of parenting through literature.

This paper aims to deal with the authoritarian parenting style of Eugene as a disciplinarian, uninvolved parenting style through Jasu and Kavitha, and authoritative style of Krishnan and Somer towards their children with reference to Adichie's *Purple Hibiscus* and Gowda's *Secret Daughter*.

Psychology is the study of mind and human behaviour whereas literature is the reflection of human life. Both psychology and literature are the branches of science which deals with human being, his life, and his behaviour. Parenting is the whole process of giving birth and bringing up the children and showing love and care for the children. This

paper deals with three sets of parents and their style of parenting. How parenting plays a vital role in shaping the children.

In psychology, parenting has been broadly divided into four major styles. They are also called as Baumrind Parenting Styles. They are Authoritarian or disciplinarian, authoritative, uninvolved and Permissive or indulgent parenting. The aim of this paper is to give examples of first three styles of parenting and the factors affecting parenting through the examples from literature with reference to Chimamanda Ngozi Adichie's *Purple Hibiscus* and Somaya Shilpi Gowda's *Secret Daughter*.

Purple Hibiscus is the debut novel of Nigerian writer Chimamanda Ngozi Adichie. It was written in 2004. She won the Hurston/Wright Legacy award for debut fiction. Adichie was born in Nigeria in 1977. She is from Abba, in Anambra State, but grew up in the university town of Nsukka. She did her school education in the town of Nsukka. Her short fiction has been published in literary journals including *Granta*, and won the international PEN/David Wong award in 2003. She was a Hodder fellow at Princeton

University for the 2005-6 academic year. She lives in Nigeria.

The novel *Purple Hibiscus* is set in postcolonial Nigeria. It includes all the political and social instability of the time. Kambili Achike, is the central character of the novel. This novel reflects the patriarchal domination of her wealthy father Eugene. Eugene is both a religious zealot and a violent figure in the Achike household, subjecting his wife Beatrice, Kambili, and her elder brother Jaja to beating and psychological cruelty. Beatrice even has two miscarriages because of the violence.

Parallely the novel presents the life of her Aunt Ifeoma. Though she was economically poor, she teaches her children to respect humanity rather than religion. She raised her children to respect the feelings of others and not on their religious belief. This research article highlights how parenting moulds the character and future of the children and aims to compare the Authoritarian or disciplinarian parenting through Eugene and authoritative parenting through Aunt Ifeoma towards her children.

Secret Daughter is the debut novel of Canadian-Indian author Shilpi Somaya Gowda. It was written in 2010. The novel tells the story of twenty years, and deals with two families which are connected by an adopted daughter. This novel has been translated into more than thirty languages and has sold more than a million copies. It is from a *New York Times Bestseller*. Gowda got the idea for *Secret Daughter* while volunteering at an Indian Orphanage as an undergraduate. This book received many critical appraisals for its nuances and its realistic portrayal of Indian culture. This novel is finest example for uninvolved and authoritative parenting.

The novel centers around the characters of Asha, originally named as Usha by her biological mother, Kavitha. Kavitha is a typical and dutiful Indian wife to Jasu. She forces herself to leave her three days old daughter, Asha in an orphanage in Mumbai because Jasu always wishes to have a son. Asha got adopted by an Indo-American Couple, the Indian

father, Krishnan and An American mother, Somer. The novel portrays the mother daughter relationship between Kavitha and Usha, and Somer and Asha. It also reflects Asha's struggle of searching for identity, searching her biological parents, and the truth behind the mystery of her birth and why she was abandoned by her biological parents. At last, the novel ends with Asha's choice of choosing her foster parents over her biological parents.

Though parenting is the basic quality of every human being, the styles have been varying from one person to other. The society starts with a family. So parenting always plays a vital role in creating a human being and parents are always responsible for their children behaviour and character. After many years of research, the psychologist, Diane Baumrind in 1960's categorized the parenting styles. These styles are called as the four Baumrind Parenting Styles. They are Authoritarian or disciplinarian, permissive or indulgent, uninvolved and authoritative parenting styles.

The Authoritarian parents always insist strict disciplines to their children. They always form strict rules to guide their children. They believe in punishments to correct their children when they do a mistake. There is always a lack of communication between parents and children. The parents never give importance to the feeling of children; even they are not ready to know the basic details of their children. Though these types of parents satisfy every need of their children, they fail to give the satisfaction of love and care to their children.

Permissive or indulgent parents mostly let their children to do what they want. They offer limited guidance. They mould their children to take the right decision of their own. They will support their children and give importance to their feelings and respect their opinions. Parents in this category tend to be warm and nurturing. Communication is open in this type of parenting.

Uninvolved parents give children a lot of freedom thus the children become out of control. This group of

parents are less nurturing. They have less or no expectations on their young ones. Hence the children got mislead and met their failure. On the other hand Authoritative parents are nurturing and set high expectations on their children. They lead their child to think of themselves. Parents communicate with the children frequently and the communication is open.

In *Purple Hibiscus*, Eugene is the strong believer of Catholicism. Though he was a heathen, he was converted to Catholicism by the missionaries. He never missed any of the Sunday communions, he also insisted to follow the religion to his family too. He also frames strict rules to his children and his wife Beatrice. He frames timetables for Kambili, and Jaja. They must follow those time table. They should eat, play, watch TV, study and sleep according to the timetable. They have no time for their own. All should have to gather on the dining table to have their food. They must have their food after twenty minutes of prayer. "For twenty minutes he asked God to bless the food. Afterward, he intoned the Blessed Virgin in several different titles while we responded, "Pray for us." (PH11).

Eugene includes his children in all of his personal timing but Kambili and Jaja always miss the love and care of their father. They always expected to be the favourite of their father. But they failed every time. Every single time they tried their level best to gain the love of their father but he was never satisfied with their performance. Eugene always expects perfection so the children failed to enjoy their childhood. Eugene always expects the no. 1 position. He always expects that his children should come first in their studies. When Kambili secured the second position in an exam, Eugene was dissatisfied and said that "You didn't put in your best this term. You came second because you choose to" (PH40). Kambili fears her father more than her love for him. "He did not call me the next day, or the day after, to talk about my report card." (PH42).

Eugene never gives importance to religion over human beings. Though he offers food for thousands

of needy people who got converted to Catholicism, he never wishes to visit his heathen father. He also never allows his children to go to the house of a heathen, an idol worshipper. He also never allows any heathen to enter into his compound. "What is a worshiper of idols doing in my house? Leave my house!" (PH70). He also never tolerates the fact that his children shared a room with papa-Nnukwu though he is their grandfather. Eugene's views his father as a heathen not as an old man who gave birth to a monster like him. He punishes Kambili and Jaja for never telling that they are staying with their grandfather in Auntie Ifeoma's house. He poured the hot water into the feet of Kambili to wash away the sins of sharing a room with a heathen. Eugene thought he will always do the best for his children. "Everything I do for you, I do for your own good," (PH196).

When Eugene found out the painting of Papa-Nnukwu, he almost beats Kambili to death. Eugene never allows his children to have friends of their own. Once, Kambili was ten minutes late to her car to return home, Eugene slaps her strongly as she got the imprints of his palm in her cheek. Eugene thought that the only way of guiding children is the severe punishment for them so that they can never commit the mistakes again. But the reality is he himself does not know what is a right thing or wrong. Though he got many followers using his money he never earns the love and care of his own family. He seeks god in obedience and discipline but not in love. He was poisoned by his own wife. And his son, Jaja surrenders for his mother. And Jaja went to jail.

In the case of Jasu and Kavitha in *Secret Daughter*, the love towards their son Vijay is unconditional. Jasu always yearns for a boy child. He moved to Mumbai, from his native village only for the better living of Vijay. But Jasu and Kavitha run after money to rise up Vijay. Jasu thought that Vijay will become the pride of his family. They never give their time and attention to Vijay. They encourage his job as messenger for money, but he became the drug

dealer and went to jail. Thus, the uninvolved parenting misleads their children as irresponsible and unsuccessful and the children become the failure in the society.

In case of Asha, her parents Krishnan and Somer give the love and affection towards her. Though they are the foster parents of Asha, they care for her and nurture her. They listen to her problems and give a solution. When Asha get low grades in chemistry subject, Somer advises her to concentrate on her studies, and also wishes to help her to get good marks in next term. "Look, there's still time to turn your grades around this year... I can help you with chemistry, or we can get you a tutor." (SD136). When she reveals her wish to do paper works because she is good at English rather than other subject, they convince her like "honey, we love you , and we only want what's best for you".(SD136).

Her success is the reward for their belief on her. They believe her and support her to pursue her career as journalist. She succeeds her life as and gives proud to her parents. "As I was saying, you should be very proud of your daughter. Asha is one of the finest young journalists I have ever seen in my years at Brown." (SD148). When she chose to go to India to pursue her career as journalist instead of choosing medicine, Krishnan supports her decision. And he takes side of Asha when Somer objects her decision. Krishnan motivates Asha whenever she needs him. They teach her the right and the wrong thing. They raised her up as independent and successful women. They respect her wishes and desire.

Krishnan also supports her when she wishes to know about her biological parents. Asha asks the help of her dad. "You know I love you and mom so much. You've been great parents. I know how much

you've done for me... I want to find my birth parents... so I really need your help." (SD251). Her father supports her as "I understand how you feel. I'll help you however I can... But she loves you. We both do, and that will never change. You can't forsake your past, Asha. It's a part of you trust me." (SD251). He guides her and asks opinion about her boyfriend too. He approaches her as her best friend. Even though Asha discovers her biological parents, she chose to be the daughter Krishnan and Somer. She chooses her foster parents over her biological parents.

Thus, the authoritative parenting style makes the children to think on their own. They will gain the capability of choosing the right decisions and facing the consequences of their own decisions. Asha is an example of the outcome of the Authoritative parenting style of Krishnan and Somer. Other two styles clearly show the failure of their children.

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SUBJUGATION OF WOMEN IN THE SELECT WORKS OF RAJAM KRISHNAN AND MINA ASSADI

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"Comparison is done not only on the relationships between two literature but also between the areas of knowledge and belief like arts, history, culture, philosophy, religion and other social sciences." - Henry Heymann Herman Remak

Comparative Literature is a method help us to know about different personalities, culture, multi-culture, tradition, custom, background, language, eras, thoughts, sufferings, different perception of multi-lingual authors, writers etc. The design of comparative writings comes from European background. In this area, we can compare: similarity genres of same literature, different works of same novelist, two works of different lyricist, similarity of themes, approach, and so on. Comparative Literature gives a wide range of ideas of literature. Comparative study is an art. By comparing two literatures we can examine the value of works done by the authors, writers, poet. Rabindranath Tagore says, "Comparative Literature is a literary study across cultural, natural and regional barriers." Comparative studies pave the way to Cultural Studies.

The present study compares two different genres of two different writers in feminist point of view. For centuries, for ages we talk about feminism, women sufferings, feminist movement, and feminist phrase and so on. Feminist writers like Alice Walker, Simone de Beauvoir, C.K Lakshmi, Bharathiyar, Sivakami, Bama, Virginia Woolf, Sandra Cisneros and so on voiced out for women subjugation. Now, we live in

the period of Fourth Wave of Feminism still women undergoes suppression. Even in some places women are triply marginalised, alienated, feels exotic in society. Women are harshly treated and abused for carnal requirements. In all country women are facing different kind of objections, problems, troubles. Women feel that they are subaltern, weak, exploited, demoralized in the world. Women are not depressed by men but also their own gender. Rosalind Miles voices that "women lives like bats or owls, labour like beasts, die like worms," (RM, 13)

The patriarchal society looks women as feeble, breakable, fragile, dependent, low-grade, and sentimental. Statistics says that one billion children in world are abused by men. Starting from infant to old age women undergoes these tribulations. Asifa, Nirbhaya are example who viciously treated by male chauvinistic society. Women are marginalised in name of race, caste, colour, creed, gender. In Sivakami's novel "The Grip of Change" the protagonist suffers a lot. She was triply suppressed by male's society. She was ferociously abused in work place, by her in-laws and also in her own community. As women, dalit women, as weaker gender she suffered in the society. In the view of the world women are considered as weaker sexes. Body politics is involved in all part of the world. Homi K. Bhabha says that "He defines subaltern group as: oppressed, minority groups and powers." (Littart, 40)

The authors, writers, poet hide their identity as women. Once reading, writing are considered as sin.

They are identity as wives, daughter, sister. They don't have their identity of their own. For example, Bronte Sisters, Their writings were not published with the original names. They changed their name as Currer, Ellis and Action Bells. They didn't show their identity as women. Many women writers like George Eliot, Magnus Flyte, Nora Roberts, Robert Galbraith and so on published their works using male names. Women face problems like harassment, sexual abuse, emotional abuse, verbal abuse, dowry, domestic violence etc. Gayatri Chakravorthypivak says: "There is no virtue in global laundry lists with women as a pious. Represented has not withered away. The female intellectual has a circumscribe task which she must not disown with a flourish." From early period, women are always considered as objects and expensive property of men. Always considered as secondary in the society. They are views were not prioritized. Literary works, media points out only few but there are many cases which are still lives in darkness.

The works taken for study are Rajam Krishnan's essay "Siraga? Porkoonda?" (1989) and Mina Assadi "A Ring To Me a Bondage" (1988). Rajam Krishan was a feminist born in Tamil Nadu. She belongs to Brahmin family. Through her writings she highlights for women who subjugation by men. Her novels, short stories, essays were written from feminist perspectives. Her works have been translated into many languages. She has won many prestigious award like Sahitya Akademi award, Saraswati Puraskar, Kalaimagal award etc., Mina Assadi is a Iranian writer, poet, journalist. In her works, she portrays who lives in exile in Stockholm, Sweden. She is known for her controversial and confrontational writings. She has written 14 books. Her poem articulates her experience as feminist and its boundary. The poem "A Ring to me is Bondage" shows that how a woman sees the social orders.

Though we live in modern era, though we live digital world with android culture still women are considered as subordinate in the society. Some

women strongly protest and voice out for their rights and some voices are muffled. Both writers belongs to different geographical area, their culture, customs, tradition differs. But both voiced for the women's feelings and how they experiences a sense of uprootedness, alienated, divided and exotic in the world. The problem, suppression, domination are same everywhere in human society. Society boundaries have kept women in a circle. They can't go beyond it. If women become superior they are named as self centered, egotistical, arrogant and so on. Women are always enslaved like bird.

In Rajam Krishnan's essay "Siraga? Porkoonda?" she portrays how society suppress a women in the name marriage. She narrated from third person point of view. A woman is working as doctor. She likes to serve to the society. She has freedom to do whatever she like. But the society, family wants her to get married. And also in Mina Assadi "A Ring To Me a Bondage" she hates the institution of marriage. To her material things can't bond any relationship. Marriage is institutionalized. Society has drawn rules for marriage. Wedding /Marriage is a beautiful bond between two loves. But some patriarchic society has changed the meaning of marriage. They forget marriage is a partnership. They have a sense of ownership on women in name of marriage. Some social elements see as women baby producing machine. They forget that they too had feelings, emotions and sentiments.

Rajam Krishnan in her essay she points out

"அவன் இவளுக்கு முழு உரிமை அளிப்பிபானா? சமமாக நினைப்பானா? தொழில் ரீதியான பொறுமை வேறு தூபம் போட்டாமல் இருக்குமா?"

The author is afraid of her future. Whether marriage will put an end to her freedom? Mina Assadi writes that "To me anybody who has a cage/ in his possession/ is a Gaoler;" The writer of two ends shares the common idea of marriage. Women's possessions are in the hands of society. According to them marriage doesn't give any freedom. Rajam

frightened about the girl's future whereas, Mina Assadi calls it as Gaoler.

Mina Assadi hates the institution of marriage. She expresses "aloneness is what I call Happiness/ And desert is What I call Home,/ And whatever makes me sad I call Love." She encounters different perspective of love. Whatever makes her sad she call it as 'Love'. Because the material things can't bond love. Women are kept under societal pressure; family pressure and she call it as marriage. Women don't have freedom to live their life on their own. Even they don't have rights to choose the life partner on their own. Rajam quotes that men expects "slim, fair, Tall.....ஓல்கி, ஒசிந்து உயரமாக சிவப்பாக" While, male has freedom to demand for their choices. women can only dream about her life partner but man have all privileges to select according to their choices. But the society and parent select on the base of caste, degree and job. Women are deemed as an object. This universe wants the women to be innocent, fragile and like caged parrot.

Rajam Krishnan's easy speak about Chinese tradition were women had the headship. Not only in china but also in Tamil Nadu. During sangam period women was the head of the family. Women had the power, headship and men goes and live with their in-laws. Many sangam novels are memorial for Matrilocal way of living. Example in sagam literature, poet quotes "வானரைக் கூந்தல் முதியோள் சிறுவன்." (புறம். 277) Many women rulers like Rani Veeramangai, VeluNachiyar, NayakuraluNagamma and so on are standard of great warriors. Later, it has became Patrilocal society. After taking headship in hand the family has started to hold the possession of women.

"மனையுரறை மகளிர்க்கு ஆடவர் உயிரே (குறுத்.135)" Do women really deserve this position??? Rajam Krishan strongly says that quotes? "பாரத கலாச்சாரத்திதையும் ஒருமைப் பண்பையும் பெண்களே காப்பாற்றுகிறார்கள் ஆனால் ஏத்தன்னை மாறினாலும் வழிதவறிப் போனாலும் பெண் தனது கோடலிருந்து வழிவாமால் நின்று அவனை

வாழ வைக்கிறாள். அவளல்லவவோ பாரத பண்பாடு காப்பாற்றுப் படுகிறது."

From birth to death she lives a frantic life. She sacrifices everything for her family, husband, and children and for the society. She can't even think go against their tradition, customs and culture. She protects their customs, practices of the family. Rajam Krishnan has beautifully quoted in her essay that

"இவள்தாய்; ஆக்குபவள் : பெற்றுப் பேணி வளர்ப்பவள் அன்பும் கனியும் கொண்டவள் "

But the society has plucked her wings and given her a Golden cage. Even though the society gives women all privileges still, they are in caged. Both the writers questioned the entire society why women has caged possession in the society. Women has to stand for their our rights. If women can't stand themselves then who else can ??? As Bharathiya said

"பாதகஞ் செய்பவரைக் கண்டால்- நாம் பயங்கொள்ளலா காதபாப்பா! மோதி மிதித்துவிடு பாப்பா! - அவர் முகத்தில் உமிழ்ந்து விடு பாப்பா!"

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**IMPACT OF CIVIL WARS IN THE MEMOIRS OF
CLEMANTINE WAMARIYA'S *THE GIRL WHO SMILED
BEADS: A STORY OF WAR AND WHAT COMES AFTER* AND
LOUNG UNG'S *FIRST THEY KILLED MY FATHER: A
DAUGHTER OF CAMBODIA REMEMBERS***

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Abstract

Comparative Paradigm is comparing any two similar or dissimilar works in literature. This paper compares the similarities in the memoirs of ClemantineWamariya and Loung Ung. ClemantineWamariya and Loung Ung are refugees displaced from their homeland due to civil war. ClemantineWamariya lived in Rwanda. In Rwanda the civil war took place between the Hutus and Tutsis. Loung Ung lived in Cambodia. In Cambodia the civil war took place between the Khmer Rouge against the government forces of Cambodia. They faced similar troubles like homelessness, identity crisis, civil war, and genocide. In the memoirs they shared their experiences and struggles faced by them.

Keywords: comparative paradigm, memoir, similarities, homelessness, identity crisis, civil war, genocide.

Comparative Paradigm is comparing any two similar or dissimilar characters, themes, symbols, genre, social themes, culture, language, and motifs in the works of literature. This paper compares the commonality in the memoirs of ClemantineWamariya and Loung Ung. *The GirlWho Smiled Beads: A Story of War and What Comes After* (2018) is a refugee memoir by ClemantineWamariya and *First They Killed My Father: A Daughter of Cambodia Remembers* (2000) is a refugee memoir by Loung Ung. ClemantineWamariya and Loung Ung were displaced from their homeland at a very young age due to civil war. In both the memoirs, ClemantineWamariya and Loung Ung expatiated about their experience during the civil war and the struggles faced by them. The civil war is defined as

"Civil war, a violent conflict between a state and one or more organized non-state actors in the state's territory. Civil wars are thus distinguished from interstate conflicts (in which states fight other state), violent conflicts or riots not involving states (sometimes labeled intercommunal conflicts), and state repression against individuals who cannot be considered an organized or cohesive group, including genocides, and similar violence by non-state actors, such as terrorism or violent crime". (web)

ClemantineWamariya is a Rwandan American author, human rights activist, and speaker. She was forced to move out of her homeland due to the Rwandan genocide. She traveled for many years through Africa. Finally, she was granted a refugee visa to the United States. Loung Ung was born in

Cambodia. She is a Cambodian born American human rights activist and lecturer. She is the national spokesperson for the campaign for a landmine-free world. Due to the civil war, she moves out of her country and now lives in the United States.

ClemantineWamariya was born in Kigali, Rwanda. She lived with her parents. In Rwanda (Africa), the civil war took place between two groups Hutus and Tutsis. Most of the population in Rwanda is Hutus. They are the aboriginals and farmers of Rwanda. Tutsis invaded Rwanda during the 15th century from Ethiopia. Tutsis tended livestock. The invaded Tutsis became richer than the aboriginal Hutus. Tutsis started to dominate the Hutus. The Class conflict evoked the civil war in Rwanda. During the war, people were displaced within the country and forced to move out of the country as refugees. ClemantineWamariya's mother sent Clemantine and her sister Claire out of their homeland in order to save them from the Rwandan genocide.

Loung Ung was born in Phenom Penh, Cambodia. In Cambodia (Asia), the civil war took place between the Communist Party of Kampuchea (Khmer Rouge) against the Government forces of the Kingdom of Cambodia. The Khmer Rouge wanted to replace Prince Sihanouk with the Communist Party which led to civil war. The Khmer Rouge won the war and evacuated Phenom Penh (the capital of Cambodia). Both in the Rwandan and Cambodian Civil wars, millions of people were executed and displaced for various reasons. War is the main cause of socio-political confrontation in a country.

The people who are forced to move out of their own country are called refugees. War is the major reason for the crisis of the refugee. Millions of people left their home, homeland, and possessions moved to other countries as refugees to save their lives. ClemantineWamariya and Loung Ung were forced to move out of their countries.

"It's strange, How you go from being a person who is away from home to a person with no

home at all. The place that is supposed to want you has pushed you out. No other place takes you in. you are unwanted, by everyone. You are a refugee." (GWSB 29)

Homelessness is a major hardship for refugees. In *The Girl Who Smiled Beads: A Story of War and What Comes After* at the age of six, ClemantineWamariya started her travel from Kigali with her sister to escape from war. "We walked for hours, until everything hurt, not toward anything, just away". (GWSB 25) She lived in many refugee camps like the Ngozi refugee camp in Burundi, Kigoma refugee camp in Tanzania, Dzaleka refugee camp in Malawi, and Boboli refugee camp in Mozambique. She traveled to seven countries in six years. Though she lived in many countries, she had the feeling of homelessness throughout her journey. She felt that she didn't belong to any place. Similarly in *First They Killed My Father: A Daughter of Cambodia Remembers* at the age of five, Loung Ung and her family were forced to move out of their city Phenom Penh. They walked for seven days to reach their uncle's house. They moved from one place to another like Anglungthmor, Ro Leap, Bat Deng, Lam Sing Refugee camp, and Vietnam. Clemantine Wamariya and Loung Ung continuously moved from place to place for their survival. Survival is their main aim. They lost their home and homeland to the civil war.

Identity differentiates one person from another. People like to create their own identity and individuality. Name, job, race, color, home, homeland, education, caste, religion, language, culture, food, dress style, and country all these aspects combine to form an identity of a person. A refugee is always in a quest of identity. Refugees lost their own identity in the homeland and they need to create a new identity in their host land. When ClemantineWamariya lived in a refugee camp, she didn't have any identity there. She is one among thousands. Name is the first identity of a person. She started telling her name to others because she didn't

want to become invisible. . "I'm clemantine , I'm clemantine, I'm clemantine! I don't want to be lost. I'm clemantine!" (GWSB 43) All the refugees are treated alike. They were given the same food and live in the same locality. Similarly, Loung Ung family lived in the labor camp. The Khmer Rouge soldiers ordered the people to wear the same color dress; they ate the same food, lived in the same kind of hut, and worked as farmers in the land. There is no identity in similarity. Differences make an identity. ClemantineWamariya and Loung Ung didn't have any identity in a refugee camp and labor camp. ClemantineWamariya changed her name in America as Tina to mingle with Americans. Loung Ung changed her Name in the labor camp to Sarene to hide her identity.

"In this village, we live by strict rules and regulations set for us by the Angkar. We expect

you to follow every rule. One of our rules applies how we dress. As you see, we wear the

same clothes. Everyone wears his or her hair in the same style. By wearing the same thing, we rid ourselves of the corrupt western creation of vanity". (FTKMF 58)

Food is one of the basic needs of all living beings. Refugees move out of their homes without any possessions. They strive hard for their necessities. ClemantineWamariya lived in the Ngozi refugee camp. Maize was the only food provided to all the people in the refugee camp. Enough food was not provided for the refugees. They became undernourished. Diseases started to spread because of lack of hygiene. Clemantine's sister Claire put much effort to get a job and food. Similarly in Loung Ung's *First They Killed My Father: A Daughter of Cambodia Remembers* memoir their family lived in Ro Leap labor camp. Only three spoons of rice were given to a person. Many died of famishment. Loung Ung family suffered without enough food. Loung Ung's sister

died of starvation and hard work. People were starved to death.

Many girls were kidnapped and raped during the war. Clemantine's mother sent clemantine and Claire out of their homeland just to save them from being raped. Loung Ung says in her memoir *First They Killed My Father: A Daughter of Cambodia Remembers* in Ro Leap Labor camp, many girls were raped by soldiers. The Khmer Rouge soldiers say bearing children for them is the duty of a woman. Those who didn't fulfill the duty were considered worthless and dispensable. They were shot dead. Many young girls committed suicide to escape from this kind of abduction. A soldier tried to abuse Loung Ung sexually. She managed to escape from him.

ClemantineWamariya says The Rwandan genocide was against the Tutsi in Rwanda. Around 6,00,00 Tutsis were killed, 2,50,000 women were sexually abused, two million people displaced outside Rwanda, and 1.5 million displaced within the country. Many women were treated as sex slaves. In Cambodia, the Khmer Rouge killed 25% of the population under the leadership of Pol Pot. 2 million populations became refugees. Many capitalists were executed without reason.

"The Khmer Rouge is executing people perceived to be a threat against the Angkar. This

new country has no law or order. City people are killed for no reason. Anyone can be viewed as a threat to the Angkar-former civil servants, monks, doctors, nurses, artists, teachers, students-even people who wear glasses, as the soldiers view this as a sign of intelligence. Anyone the Khmer Rouge believes has the power to lead a rebellion will be killed". (FTKMF 54)

In *The Girl Who Smiled Beads: A Story of War and What Comes After*, Clemantine Wamariya crossed seven countries and finally reached America. She was adopted by Mr. Thomas's family. She was

treated as inferior among whites because she was an African, black, and a refugee. An officer refused to give ID card to Clemantine and a pharmacist denied giving medicine to her because of her appearance. She started to imitate the dress style of American Girls. Clemantine mentions that the colors of Africa start to fade. She adopts the environment and culture in the host land. In *First They Killed My Father: A Daughter of Cambodia Remembers* Loung Ung says, the Khmer Rouge evacuated the city people and displaced them in the village. The base people are who lived in the village. Those who lived in the city are called capitalists. The Khmer Rouge soldiers treated capitalists as inferior to the base people. Science and technology are considered evil by the Khmer Rouge. Capitalists used all the technologies so the capitalists were executed. Loung Ung's family was from the city Phenom Penh; they treated as inferior to the base people.

At the beginning of the memoir *The Girl Who Smiled Beads: A Story of War and What Comes After*, Clemantine Wamariya spoke about her childhood and family in Kigali. She enjoyed living with her family. After she moved out of her home, she didn't get any information about her family. Though she faced many hurdles in her life she didn't cry for that. When she heard about his brother's death, she couldn't control her tears. In America, she participated in Oprah's essay competition. Through that show, she got reunited with her family after twelve years.

First They Killed My Father: A Daughter of Cambodia Remembers In the labor camp, after Lung Ung's father was executed the family members were separated. Loung Ung had three brothers and three sisters. Everyone stayed in a different refugee camp. When Vietnam invaded Cambodia, the Youngs attacked the Khmer rouge. The capitalists escaped

from the labor camp. While escaping, Loung Ung's brothers and sisters were reunited.

Clemantine Wamariya and Loung Ung faced many struggles in their life at a very young age. They didn't enjoy their childhood. Their childhood was full of struggles and difficult experiences. Survival was their main aim. Self-confidence is one of the important factors for every human to achieve in life. Clemantine Wamariya and Loung Ung had great self-confidence. Their self-confidence helped them to survive the genocide. Refugees almost face the same kind of problems like homelessness, alienation, identity crisis, starvation, and poverty. As refugees Clemantine Wamariya and Loung Ung have gone through all these difficulties in their life. Though they were born in different countries, they faced the same kind of problems. They faced the consequences of the civil wars, suffered without home and food, treated as inferiors and they lost their identity. Finally, both of them reached the United States. Both are human rights activists and author. The paper compares the similar situation in the memoirs of Clemantine Wamariya's *The Girl Who Smiled Beads: A Story of War and What Comes After* and Loung Ung's *First They Killed My Father: A Daughter of Cambodia Remembers*.

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THE PATRIARCHAL EXPLOITATION AND DALIT EXPLORATION IN P.SIVAKAMI'S *THE GRIP OF CHANGE*

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Abstract

Life is a Mixture of Pain and Pleasure. No one can live a life of mere pleasure or misery because it mutually connected. No one predict when will happiness comes in, goes out. Suffering and Delights are the two eyes of Human Life. It is inseparable. No one survive fruitfully with one eye, living with one eye is ungrateful. Similarly, living with misery, suppression, oppression is ungrateful. But there is a person who leads their life with full of oppression, suppression instead of pleasure till death. This paper is attempts to reveal the terrible Exploitation, Suppression Oppression, Marginalization of Downtrodden-Dalit woman in P. Sivakami's *The Grip of Change*. P. Sivakami is a Dalit woman writer; former IAS officer, resigned her service and becomes a full-time writer. Her other works are *Aananthayee* and *Kurukuvettu* are woven around the lives of the village folk with which she was a familiar. Her novels always deal with social problems in an artistic manner. P. Sivakami is a Dalit woman writer; former IAS officer, resigned her service and becomes a full-time writer.

Keywords: Breach, Marginalized, Exploitation, Cornered, Oppression, Lecherous, Dalit.

P. Sivakami's first work *Pazhayana Kazhithalum* translated herself as *The Grip of Change*. It is based on the atrocities of both Patriarchal society of so-called upper Classes and Dalit men. She paints the problems of a Dalit woman on account of gender, caste, poor, at the hands of upper caste men and Dalit men. The Novel delineates the issues facing by the Dalit women named as Thangam. Her name depicts the meaning of gold but she remained as dust because everyone in the novel throws her like a dust particle. The way she gets abandoned by the society is too pity. And it is subjected to condemnation.

Dalit Background

Downtrodden people are called as Dalit, Untouchables, Parayarars Etc. by the so-called upper classes. They never show respect, won't let them to enter into the temple, they won't allow to touch the wells for getting water rather they should stand

beyond the queue for the long time. Won't let them to touch their utensils to quench thirst, instead, they pour water directly to the hands of an untouchable. If they were touched accidentally, upper class people of Brahmins believed that it was polluted. In India Most minority people are treated as second class citizens. They marginalized them as lower standards at every stages of life from birth to death. They won't allow them to reach top position in the society, always wants to suppress them, made them weakened financially, economically, morally, religiously, politically and in all forms, what else?

Brahminical society wants to be superior, so they institutionalized the system for their pleasure, made them subaltern, downtrodden, slave, etc. They just want to be superior ever, enjoys all the privileges and labelled Marginalized group as inferior, weak, minorities. Tag a naming of Dalit and Dalit woman's as untouchables is so cruel. The problem of

being marginalized, exploited, and therefore discriminated against upper class is worsened by the practice of untouchability.

Finest example in this context is Dr.B.R. Ambedkar, he lived like a subaltern, oppressed and marginalized by so called upper caste Hindus. He was treated in an uncivilized manner. Though he was treated badly, he flourished with his ideals, he overcame the burden as well as he also wanted the people to be liberated from the so-called upper-class reign, he fought for the Rights of Dalits,voiced his right to freedom of life, made availability of Right to the education, etc. He says:

Dalit hood is a kind of life condition that characterizes the exploitation, suppression and oppression and marginalization of Dalit people by the social, economic, cultural and political domination of the caste Hindus and Brahmanical ideology. (Ambedkar 5)

Exploitation

Sivakami's novel *The Grip of Change* woman characters are prototypes of such dominance. Though woman is born free, struggled to be the free till their last breath. They are bind in the prison, in the various forms of Patriarchy, Suppression, Oppression, marginalization by the social political, cultural, religious, economic domination of the so-called upper-classHindus and Brahminical Dominance of the society. The novel opens with the hysterical ranting of a Parayar woman, Thangam, who has been corporately punished,abused and beaten up by the upper caste hands. She says:

'I didn't throw mud on anyone's food' (p.6). He measures my rice (p.7)

Sivakami picturizes her novel starting with Thangams condition of extreme inequality and ending with Gowri's firm decision to remain unmarried after not finding answer to the Domination, Exploration, Exploitation, Suppression, Oppression, Marginalization of the superior So-called Upper-class Hindus.

Family is the Radical, foundation, basement and strength of every individual but in case of thangam is quite opposite, herownfamily, their own members starts to show disrespect when she lost her husband. She is neglected by her own groups,the satirical myth in the Indian context isthe society believes that themarried girl or woman might do cruelty towards her husband,if he died earlier. Though the perception is not true, family becomes opposition to the woman, consider her as an unlucky, misfortune etc. Similarly, thangam are cornered by her mother-in-law because she already lost her husband. Ultimately, she has no child. The moment she loses her identity the family and society itself branding her a new identity, considered as an uncultivable, unproductivity, considered as a sterile, infertile, impotent, wasteland etc by her own family, woman have to suffer more to access water, fuel sources, sanitation within the household. Even her same gender treated her as slave, opposing her due to such issues. She tolerating such problems which none of the woman from upper class could tolerate.Her predicament labelled as non-woman, rejected, neglected becomes subaltern at her own groups.Gayathri Spivak, in her essay:

"Can Subaltern Speak?" refers to the term 'Subaltern 'introduced by Antonio Gramsci. She uses the term in her essay in order to strengthen her views on the state of subaltern women.

The original title of the essay "Can Subaltern Speak?" was "Power, Desire and Interest" (Spivak 271).

As a Dalit woman sheovercomes all the hurdles which comes along her way. however, she starts tolerating the problems, at one point she becomes weak indefensible because she is a normal woman like others, she has all the commonfeelings like others but never exhibit it, the society won't let her.The horrific structural contexts that enable, abused Thangam verbally and deprive her rights ostracized, marginalized, drift away. Life may contain problem but problem alone not to be in one's life.She

asked her husband property's share to lead her life after his death; no one initiates to assist her rather treated brutally. Her own family people treated her as an alien. Generally, Land pattas are never in Dalit woman's name only a fraction of land is owned by Dalits, here we can see they won't give her share instead, denied her proposal, it's her rights to asked freely, she never asked anyone's land shares. She couldn't get anything else rather shame, she should bear disproportionately higher share of this burden.

In Indian society, a system was institutionalized that woman should have children after getting married. If it's not done at a particular period, people intervene, makes their own assertion towards the woman. They don't care about men health conditions. They target only the woman; the cruel thing is a woman disparagingly speaks about another woman. This shows us women are not companions to their own gender.

With the irrespective, lecherous intentions, her brother's in law tries to sexually exploit her. Patriarchal society sees woman as an additive substance, materialistic notions. The male class always sees women as a sexual object. Considering woman as the adorning glass piece and ready to break it after use. Despite she might be poor but having dignity towards her chastity, so she doesn't want to be a part of that self-notorious family, so she moves away decently.

She decides to work with her own hands, remained untouched for three years, this shows her loyalty towards her husband even after he died. Even though she lost her husband's share, family support, but never lose her chastity and self-dignity. If her own family treated her as a subaltern then who will treat her as a human? Rosalind Miles observes: "Women live like bats or owls, labour like beasts, die like worms." (Rosalind Miles 31)

Thangam's quest for better life is not fulfilled till last. As a Dalit woman, she is suffering from various afflictions as she belongs to the oppressed community. She is isolated, neglected, rejected by the

people, she might see the various problems, miseries throughout her life. In this general environment, the contextual significance of a purely Dalit woman specifically, marginalized becomes marginalized. We can understand the real situation of the more oppressed life conditions of the Thangam. Almost she becomes a slave in her work place and her country. The only thing is that she is not enslaved in a prison. Imagine, even if she is in a prison, there may be unlawful activities would occur. Who knows? The society is always thinking for the self not for help.

Patriarchal Dominance

Sivakami depicts the status of a patriarchal dominance and their breaches. Thangam decides to survive by working without anyone's help. Dalit women mostly are daily workers, they went for agricultural fields, construction fields for daily wages. Similarly, she finds a job at Landlord Paranjothyudayar's fields, starts working as a daily labourer but she gets paid low wages, even though she worked hard, her hardworking is completely exploited by the so-called upper class. Despite she is a pride of her confidence and hard work, she wants to live financially independent without anyone's help. Thangam is doing his toughest job as Bama says in her Sangati:

"Dalit women also take great pride that they are financially independent and capable of doing the toughest jobs. 'Ask these upper caste women to do the work we do-to transplant paddy in the wet fields.'" (Bama 114-115)

While she was working on Landlord Paranjothy Udayar fields, he was watching her relentlessly thinking about how to make her fall into his lust trap because she was his servant, he knows that no one comes to rescue her if he sexually exploits her Chastity, finally he explored, raped her. After that he declares, that he blames her for not being willing to admit what he did to her, instead, he assumed that he got polluted after touching her because she was a Dalit, untouchable, Parayachi, down-trodden, inferior, etc. He says:

'Ungrateful whore! even if she was hurt, she was hurt by the hand adorned with gold! A Parachi could never dreamt of being touched by a man like me! My touch was a boon granted for penance performed in her earliest births! And then the dirty bitch betrays me! how can I face world with my name thus polluted?'(p.13)

Didn't he know beforehand that she was a Parayachi, downtrodden, Dalit, inferior? was this an orthodox upper class people behaviour? was this a manner of so called civilized social society? deals with silently? We observe here that his mind is reluctant to admit what he has done? he waited to get her like a dog catching bone? aren't? But soon he inverted the situation. The so-called upper-class Hindus, their patriarchal dominance clearly expressed here.

She never disclosed the incident that happened to her, so he again takes this an advantage and repeated because of her disconnectedness to her society. In order to fulfil her real desire, he abused her like an object, with all his materialistic notions. 'The more a woman is patient; the more she would be exploited'. We can see here, Thangams non discourses of upper-class men activities encourage them to commit the same mistake. He never considers marrying her if she affected physically, mentally, psychologically by him. He must punish for his sexual objective approaches Anupama Rao in her book *Gender and caste* (2005) says:

"The material deprivation of Dalits and their political powerlessness perpetuate the symbolic structures of untouchability, which legitimizes the upper castes access to Dalit woman for sexual exploitation." (11)

Woman doesn't allow the chance to get exploitation by arrogant men but author depicts Thangamas, completely voiceless. Even Landlord's wife kamalam, never considers her as fellow human being, rather treated her as slave, threatening her, showing no pity, expressed resentment, unkind, arrogant, abused orally and brutally, sent her

brothers to be beaten up, instead of, beating her own husband because he raped her, he has a long-time physical thirst for thangam body while she works in a field. This shows us even upper-class woman doesn't aware of treachery, she did not know that she had been betrayed by her own husband, rather she trying to protect him from humiliation. We can see the lower caste woman living among the perpetrators of oppression tolerating such type of issues which no woman from upper class could ever tolerate, opposing her due to non-belonginess to her group's. We can observe the marginalized woman oppression, both at the upper hands of so-called Hindus-Paranjyothi Udayar and as well as the same typical gender woman Kamalam. They will do whatever it takes to cover up the mistakes they made. According to them their dignity should be maintained so that their same upper-class hierarchies would respect them. Respect is common to human, but here they would never consider that the Dalit woman also have a dignity, we can understand the Upper-class dominance, patriarchal, disparities towards inferior people.

Dalit Patriarchy

The Most unbelievable fact lies in the novel is she got raped by her own community man named as Kathamuthu. His name gives the meaning of protector but he seems to be a salacious person. He was a parayar community leader, she asked help from this man, while talking her matter to Kathamuthu at the very night she attacked, her demand for the justice, it was so simple. Thangam says: "Sami, these hooligans who beat me up, they should be jailed for at least a day and tortured. The pain is killing me." (p.5)

Kathamuthu take advantage of her complaint to his situation, decided, managed himself, showing her, like a helping man and later changed because, he has some intentions, he wants to satisfy his libidinous pleasure with her. He gifted great unforgettable insults, pain, humiliations to thangam till death. we

can see that he himself not feels that both are comes from same groups. This shows how he is uneducated, couldn't aware of the upper caste systems made him and his whole group as a downtrodden. According to him, he just wants to quench lecherous thirst, he has no time to think whether she comes from an isolated, same Dalit group or not. Whether it's moral or amoral, in order to fulfil his physical pleasure, he used her as an object. Rao says:

"She (Dalit woman) is twice oppressed. When it comes to sexual exploitation, even the Dalit male is no exception as the oppressed becomes the oppressor. It should however be noted that these women are not at the mercy of some immanent metaphysical force like Thomas Hardy's Tees, but are victims of materialistic forces." (Rao 4)

Sivakami calls for a justice through the character of Gowri, daughter of Kathamuthu, she stands by the victim's side i.e., true side. She finds the fact that her father Kathamuthu raped Thangam with no mercy, she vehemently says:

"Dogs! Dogs! in this house! Shameless as Dogs" (p.93)

Gowri fights for the justice and voiced for the sake of Dalit woman, hates his father, and the caste discrimination, she doesn't want to be tortured by the other man like Thangam and she helped her to write the complainant petition to the police about his father promiscuity behaviour. She insists to get a punishment for him. Convict always tried to escape from the case, he says that Thangam raped by the so-called upper-class people not by him. Kathamuthu retells the story of Thangam's abuse and she corrects him, she says: 'It wasn't in the upper caste street. It was in our street and in front of my house' (p. 12)

His mind doesn't want to accept the truth which he has done before. He tries to escape and invert the scenario so he threatens and screams, Kathamuthu shouts at her:

'You are such a stupid Bitch. I've changed the whole story ... If you say anything different from what's written in the petition, you'll be jailed' (p. 12).

The own downtrodden community people should protect her instead they labelled her as a useless woman, she gets negligence everywhere. No one thinks that she is woman, wife, widow and even Human being. She herself becomes a subaltern in her own land. She has all the parameters like a Brahmin woman but never allowed to enjoy the privileges. Upper classes and lower class ruptured her; the question arises here that why she suffered like more than an animal? Thereafter, in what way she is a Human? What are the causes for her miseries? Who is the responsibility for her oppression? Who marginalized her to this extent? who sees her as a merely object? Her only difference is a helpless woman? Or a born as a Dalit woman? Who brand her as a Dalit woman? why is the difference in same gender? No one concern about her miseries, sufferings, psychological pressure which she underwent after she experienced the many bitter incidents, she even won't get any sleep peacefully, her minds think about the bitter incidents. For an isolated, marginalized, cornered widow, recollects such violence was like storm in a flower garden. She recollects it:

'Whenever she remembered her life in Puliur, she wept. She equated the incident in the sugarcane field with the repulsive experience of stepping on shit while walking on a riverbank. She could not recover easily from the troubles she had suffered. The shock of being dragged out by her hair in the middle of the night to be beaten up like an animal had affected her mind deeply. She would gasp awake at night at the slighted sound.' (p.87)

If a Brahminical person says that they are rich, educated, discipline, orthodox. Then why they are trying to sexually assault the voiceless Dalit People. They are Labelled themselves as cultured, civilized, modernized but they remain as the mud in

the sand, in fact they are un educated, uncivilized, they want to suppress the downtrodden, enjoy all the privileges, that's why they frame their own social structure, commit abuse and escape with the help of money. They start the corruption, exploitation, etc. They neither a good husband for their married wife nor their conscience. They just want to be a dominant class in the society, so they made the subaltern as subaltern, corner the cornered, neglect the neglected groups finally they ruptured.

Dalit woman faces discrimination everywhere, in access to a dignified life, to equal wages, getting legal redress to claim what is their principle. She was completely denied, to the decision-making process. Fear of humiliation, fear of indignity, fear of abuse at any time at anywhere possible for a Dalit woman. Even they fear for their soul. They lived in the independent society but with no freedom at all. they feel disconnectedness, non-belongingness, uprootedness to the main stream society through their life. Even after death Dalit's tomb is not allowed to burial in the land which occupied by so-called upper-class Hindus.

Treating of the Dalit woman such as materialistic, slave, isolation, subaltern, inequality, are inhuman. The only way to get rid from all this problem is one should have to live like subaltern, Dalit, Downtrodden in a single day or even a single hour or educating the all-Dalits children with no one left to transform their social status to flourishment's because no one have to access and exploit the education. Live and Let live, Life is a circle, falling

people will get success, and successful person should fall. Blooming of entire Dalit's woman life is not distant, it is coming near, many woman writers like P. Sivakami, Bama are emerged and new writers are on the way, and one day Dalit woman's exploitation, marginalization, untouchability will change and flourishes like a flower, shine like a star, Live like an example to others.

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REALISM MIRRORED IN THE WORKS OF GOGOL AND RUSKIN BOND – THE POSSIBILITY OF IMPARTIAL REPRESENTATION?

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Abstract

The role of art and the artist in any society is a relevant topic from Platonic and Aristotelian times. They have analysed the **“verisimilitude” nature of poetry/ literature** and how far it could **“hold the mirror up to nature”** as proposed by Shakespeare later. Moreover, the traditions like **‘naturalism’ and ‘realism’** of various literatures often mirrors the diverse aspects of social life irrespective of the cultural, social, religious, gender and other differences. The writers of varied culture often reflect their social background and personal influences through their work, rarely in impartial tone.

This paper attempts to show that how far is it possible for a writer to project that **‘semblance to truth’** in their literary expressions. To discuss this question in detail, I have chosen **Nikolai Gogol of Russian literature and Ruskin Bond of Indian literature** to show how they strive to express this ‘reality of life’ in an impartial tone and how their **outlook of society is shaped by their personal loss and attitude**. In turn, how it redefines the role of the art and the artist in every context according to the need of the hour for every literature, subsequently.

Keywords: Realism, Reality, Russian realist tradition, Personal influences, Setting, Class-consciousness, Childhood experiences, Impartial Representation.

‘Literature’ was considered to be the ‘mirror of life’ in general. So, the writers of diverse culture and period reflect their ‘socio-cultural’ background through their work, irrespective of their influences on them. Like Indian Literature, Russian Literature also mirrors the diverse phases of society with all its myriad shades. It is possible to observe the similarities and the differences between these two-social setting, such as their dominating monarchy of the past, the system of slavery, the social hierarchy, the corruption in bureaucracy, the revolutions and so on. More than any other period, the nineteenth century seemed to have witnessed many changes in Russian history and the ‘Realist tradition’ has a remarkable influence on all forms.

The literary critics apply the term ‘realism’ in two different ways: to identify a movement in the writing of novels during the nineteenth century which includes, Balzac of France, George Eliot of England and William Dean Howells of America; and to designate a recurrent mode, in various eras and literary forms, of representing human life and experience in literature. (Abrams 260)

Russian Realism, like any other Western Realism, is best understood as ‘a reaction’ against Romanticism - an attempt to reach out to ‘topical mundane reality’. In other words, realism meant an interest in the concerns of ordinary men and women, in the social problems and in the life of the lower classes. It also meant a ‘faith in literature’s calling’ to be involved in the affairs of real life (Terras 190). As it

is rarely sentimental or emotional, it just reads like a plain and sensible account of whatever action it describes.

The presence of an indicative principle in the 'facts of real life' is a central feature of Russian Realism. Like the Westerners, Russian realists were not content merely to describe the world, but they aspired to 'understand and interpret it'. The critic Victor Terras in his article, "The Realist Tradition" claimed this aspect as, "They believed that a realist novelist could penetrate the phenomena of individual and social life and reach out for the 'essence of the human condition' (191).

The period between 1825-1904 was considered to be the peak time for the Russian novels. Pushkin, Lermontov, Gogol, Goncharov, Tugenev, Leskov, Tolstoy, Dostoevsky, Sholokhov and Pasternak were a few writers who offered a 'broad panoramic view' of Russian life. However, Russian realist novels, like that of West, grew out of existing genres while often using them as a foil. For instance, Gogol's *Dead Souls* (1842) is formally a picaresque novel and Dostoevsky's *Poor Folk* (1846) uses the sentimentalist form of the epistolary novel. In this way realism also had roots in satire, in the political pamphlets and in the physiological sketch (ibid 190).

Russians, as that of Western novelists, took advantage of the open form of the novel to introduce into their texts digressive essays, diary pages, platonic dialogues, novellas, legends, anecdotes, idylls, lyric and descriptive passages, and a variety of other material. Terras assures that "The great Russian Realist novels are story, argument, allegory, entertainment and a medium for incidental thought, comment and observation all at once. The art of it is to allow all these elements to blend into a whole" (ibid 195).

Though realism has been used more as a label, certain characteristics do loosely unite the Russian writers to whom the term is commonly applied. These include a preference for portraying Russian life contemporary with the author in a Russian setting, a

straightforward, plain, functional style, and a tendency to include detailed factual description of such things as landscape, dress and physical appearance (Hingley 12). Most of the writers of this tradition were greatly influenced by Nikolai Gogol. Though his life was short, only for 42 years, his influence could be observed far and wide. Hence, Dostoevsky is true when he claimed that, "We all come out from under Gogol's *Overcoat*" (Garnett vii).

In fact, Gogol is considered to be the first 'enigmatic' figure in modern Russian literature. Though he was acclaimed as the 'founding father' of the most progressive school of writing, his own views were consistently conservative. Hence, his life and works present a curious paradox. Being isolated from all the progressive movements, he seemed to have divorced from reality in general. Like James Joyce's 'Dublin,' Gogol presents St. Petersburg as a character in the drama of Russian life. Nabokov puts it interestingly as "St. Petersburg was not quite real – but then Gogol, Gogol the ghoul, Gogol the ventriloquist, was not quite real either" (Andrew 76).

Hence, this paper intends to prove that the writer's personal experiences certainly have a remarkable influence on their work and their perception of the society by analyzing their social background and a few short stories of the two writers, Gogol and Ruskin Bond from two different cultural backgrounds.

Gogol's social background was relatively humble. Born in 1809 into an impoverished Ukrainian gentry family, Gogol's happy childhood at warm and sunny Ukraine was in great contrast with 'cold' St. Petersburg, where he spent his eight years. Therefore, Ukraine is the most important early influence, not only social / philosophical, but also literary by nature. His subsequent departure from Ukraine, this 'geographic dislocation' has a vital role in shaping his attitude towards the world at large and to the contemporary society, in particular.

Ruskin Bond, is an Indian author of British origin, known for his contributions to children's literature.

Bond better known as the Indian “William Wordsworth”, was born in Kasauli in the then Punjab Province in the year 1934. As he was born to a first-generation British migrant parent, Bond spent most of his childhood amidst Himalayas. Due to the break-up of his parents and the sudden demise of his father, Bond spent his early years with his grandmother in Dehradun. Although Bond was sent to England for his early education, his mind rested in India all the time.

Gogol's Ukrainian experience of his early years was a life of plenty – a world which was different from St. Petersburg or Moscow or the other main centres of European Russia. It was essentially the ‘old world’: an over-protected world, characterized by formalized, superstitious religious beliefs and practices. Gogol's early years in the Ukraine, his move to St. Petersburg in 1828, and the eight years he then spent there, had a decisive influence on him as a writer. Nobokov again makes the point vividly: ‘As a jobless young man, shivering in the mist of St. Petersburg, so dismally cold and gray in comparison with his Ukraine background, he hardly could have felt happy.’ (ibid 78)

His early works like, *Evenings on a Farm near Dikanaka, Mirorod*, reveals the influence of the free, open spirit of the Ukraine. His other work, *TarasBulba*, with its eulogy to kazachestvo – the free, open, heroic spirit of the Cossacks – can be read as an escapist fantasy on Gogol's part, an attempt to return to the sunny Ukraine. Joe Andrew emphasizes this as, “More importantly, it was a world where the community was still the dominant unit, and Gogol's movement to St. Petersburg, as Bely notes, a move from the collective world to a world of isolated individuals”(78).

Like Gogol, Bond also had forged an intimate relationship with the Himalayas and longed for it. His attachment with the hills and valleys of the region provides the backdrop of most of his stories. He has stressed more on the local elements of Himalayas in his writings. Through his choice of words, he lends a

distinction to his writing style by making the reader understand the landscape and the ethos. As a celebrated writer for almost five decades, his writings have won him both tremendous accolades as well as a long list of fans throughout the literary world. Replete with unassuming humor and quiet wisdom, his stories manifest a deep love for nature and people.(iloveindia.com)

St. Petersburg, the ‘cold and inhospitable city’ seems to have crushed Gogol, and the dominant tone of his works during this period is of ‘fear’ – fear stemming from separation from the collective, the familiar and traditional. Some of his Petersburg stories are *A Portrait*, *The Nevsky Prospect*, *The Diary of a Madman*, *Arabesques*, *The Nose* and his famous story, *The Overcoat*. All the heroes of the St. Petersburg tales are kinless, alone, lost and frightened. Gogol's own recorded impressions of St. Petersburg parallel this artistic version. Apart from his “romantic irony” Gogol introduced here the background of St. Petersburg in its negative and de-humanizing aspects. In the *Diary* and the *Overcoat*, Gogol depicts the two varieties of one and the same “little man”: the humble office drudge, victimized by the big city – a predicament in store for Gogol himself. (Lavrin 63)

Though not a declared realist, Bond's works always depict the reality of life and landscape in all its grandeur. Ruskin Bond always derived the inspiration for all his works from the hill stations at the foothills of the Himalayas. Since he spent most of his childhood in those regions, most of his novellas are autobiographical in tone, which mirrored the kind of life and experiences he had when he was living in Dehradun. He lived there in a small rented house along with some of his friends. His mesmerizing descriptions about the flora and fauna of Himalayas form the setting of almost all his short stories. As he had tried his hand in a number of genres like Children stories, novels, biographies, and horror stories, of which almost all share the similar backdrop of mountains, trains, scenery, etc.,

However insignificant, the hero of *The Diary of a Madman*, does not entirely surrender to his fate, but establishes himself behind all sorts of wishful thinking and day-dreams, the object of which is the daughter of his omnipotent chief. He is in love with her, although the pretty girl does not even condescend to be aware of his existence. This plunges him all the more deeply into his compensatory dream-world, duly recorded in his diary. On the other hand, Akaky, the hero of *The Overcoat*, is aged and battered enough to accept his humble place in life without grumbling. The highest ambition he can still rise to is to scrape enough money together to buy a fashionable overcoat, with marten collar and all. With great difficulties he makes his dream come true, by wearing his new overcoat he becomes a 'real somebody' but to lose it to the thieves the same night. Full of despair Akaky falls ill and dies of grief. Thus, Joe Andrew asserts that the story illustrates Gogol's critique of the 'hold acquisitiveness', whereby the highest aspiration of the human soul becomes the acquisition of a 'new garment'(89).

Bond's collection of stories are heartwarming and light - a good comfort to read and relish the childhood reminiscence of the adult reader. He's written tales of all sizes and here are some must-read works of the legend for a better understanding of his literary output. Ruskin's interest in supernatural fictional writing led him to write popular titles, as *Ghost Stories from the Raj*, *A season of Ghost*, and *A Face in the Dark*. Ruskin Bond has also published his auto-biography, *Scenes from a Writer's Life* which described his formative years. He also published another auto-biography titled *Lone Fox Dancing* in 2017 (Rehan Raza). The eccentric Uncle Ken of *Crazy Times with Uncle Ken*, is a recurring character in Ruskin Bond's books, especially the Rusty series - his escapades, silliness, stuffiness and his good intentions are both exasperating and endearing.

It was principally St. Petersburg which Gogol hated. He loathed all that St. Petersburg stood for –

its spirit of alienation, of isolated individuals, and even its positive qualities – its modernity and bourgeois values. Andrew emphasizes that, "Gogol's critique of St. Petersburg is often described in terms of absences – the absence of positive, authentic values, of love, honour, devotion and faith." (ibid 89). Thus, according to Gogol the only way to survive the horror of the world is to be unaware of it, that is to be trivial, mediocre and vulgar; for it is these 'values which dominate the modern world and only those who embody them were relatively happy.

Bond's autobiographical work titled, *Rain in the Mountains*, mainly focused on his life spent in Mussoorie. *The Room on the Roof* is another book with auto-biographical elements which included his experiences in England and his longing to come back to India. This is a moving story about a 16-year-old Anglo-Indian boy, Rusty, an orphan who lives with his English guardian in the European part of Dehradun. Rusty is unhappy living with his strict guardian and so he runs away to live with his Indian friends. While his new found freedom is enchanting, Rusty is lost to the European community forever. This moving story of love and friendship was written by Bond when he was 17 himself. (TOI)

The story follows Rusty, an adolescent boy, who lives with his grandparents in Dehradun in the pre-Independence era. His fictional character, Rusty is no other than Bond himself, is an imaginative and sensitive boy. While he isn't adventurous himself, strange things keep happening around him which are the basis of his fascinating tales. For instance, the time when he had to tackle his grandfather's narcissist pet python, or when he befriended an unlikely princess living in a lonely tower. The same thread of stories and incidents get repeated in an interesting way in his other collection titled, *Great Stories for Children*.

Gogol's class background also had a significant bearing on his literary career. Annenkov even asserts that Gogol's main ambition was to enter high society. But his entry into St. Petersburg did not take long for

a naïve provincial youth to discover that without money and connections he was less than nobody in that cold and inhospitable city. Therefore, he turned towards literature chiefly as a 'means of escape' from the dreary reality which preyed upon him. It also points to the "enigmatic" personality of the writer himself, who thus found at least a temporary relief in his art. In addition to this, there is virtually no mention of contemporary cultural and political events, but he tried to escape odious reality. As Lavrin points out, "His art is at first a refuge against reality and then an indictment of it" (Andrew 79).

On the other hand, in spite of the personal loss in life and his lonely childhood with his grandparents, Bond always showed a happy, energetic and positive outlook of life through his works. Unlike Gogol who looked upon 'art as a medium to escape' from reality, Bond's exuberance had inspired several generations of writers, authors and scriptwriters. Some of his works like *A Flight of Pigeons*, *The Blue Umbrella*, *Susanna's Seven Husbands*, provided the story-thread for some Bollywood films which also won the National Award for Best Children's film. (Rehan Raza)

Gogol represents a radically new direction in Russian Literature and also a fundamental shift in the relationship between art and society. He described his attitude towards the deformed world as one of 'hidden tears through visible laughter' (ibid 90). Thus, 'laughter' became the main tool of Gogol's new direction and view of art. But it becomes no longer comic at certain point and so it intends to correct the society at large. In addition, the different translations of Gogol's work also provides scope for multiple interpretations of his statements.

Ruskin Bond was also recognized by the Indian Council for Children's Education, for his contributions to the growth of Indian literature. In 1992, he was bestowed with the Sahitya Academy award for his novel, *Our Trees Still Grow in Dehra*. He has been honoured with *Padma Shri* (1999), India's fourth-highest civilian award. In 2014, he was honoured

with *Padma Vibhushan*, India's second-highest civilian award. (TOI)

To conclude, Ruskin Bond is a much familiar name in Indian Literature. Not only children, but also readers of all ages had been captivated by his writing style, for a longtime. Even those who aren't avid readers would have read his short stories in their school syllabus or seen his tales adapted to Bollywood movies. He had been a witness himself to some historical incidents and his tales give the picture of the British Raj, the Partition and its aftermath (TOI). Regarding his position as a writer, Ruskin has written in his essay as, "On being an Indian, I explain my Indian identity, Race didn't make me one. Religion didn't make me one. But history can make. And in the long race, its history that counts." (Rehan Raza)

Therefore, it is evident from these comparisons that the Russian Realists also appreciated the pregnant role that literature played in the life of Intellectual Russia. Thomas Seltzer, the critic admitted that, "Here (Russia) Literature is not a luxury, not a diversion. It is a bone of the bone, flesh of the flesh, not only of the intelligentsia, but also of the growing number of the common people, intimately woven into their thoughts, their aspirations, their social, political and economic life" (?). Since the writers before Gogol were mere imitators of foreign models, the actual beginning was only with Gogol's works. Hence, he sets the tradition which was followed by all the great writers from Dostoevsky to Gorky.

Hence, by comparing the themes and settings of both Gogol and Bond from two different culture and literary background, the article intends to prove that it is not possible for the writer to present 'reality' with the 'Shakespearean gaze' that is, 'being impartial' in his representation of society. The central question raised here is what conditions led to the establishment of the great 'Realist tradition', because there is always a close connection between literature and society. Since one influences the other, the artist

looks at the society through his lens of personal experiences and tend to express this through their works. Therefore, as in the case of Gogol, his personal bitterness gets reflected in his works and for Ruskin Bond, his positive exuberance is replicated through his colourful and vibrant expressions.

Thus, it is concluded that irrespective of the culture and literature, whether Russian or Indian, the 'realist tradition' is established by its relation to the role of an artist in society, their purpose of writing, and the social function of art in any society. It is because as Samuel Johnson puts it in his *Preface to Shakespeare*, "The end of writing is to instruct; the end of poetry (Literature) is to instruct by pleasing".

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ECO-DESTRUCTION: A COMPARATIVE STUDY ON THE SELECT POEMS OF KEKI N DARUWALLA'S BOAT-RIDE ALONG THE GANGA AND KYNPHAM SING NONGKYNRIH'S AN EVENING BY THE SOURCE OF THE UMKHRAH RIVER

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Abstract

In present times, poetry as a genre is gaining less popularity as writers, and researchers are hankering after lucrative fictions, and hence under such circumstance, this work ensure the progression of Indian English poetry by ascertaining the poetic view of Keki N Daruwalla and Kynpham Sing Nongkynrih. Both the writers used obvious Indian elements in their verses, especially in the use of landscapes, nature and human passions. Their realistic vision of human life and their personal observation with contemporary issues are their subjects. Nature and landscapes occupy a vital place among their poetry. Through their poems, both the poets bring out the present reality of nature, and states how the modern man has manipulated it. In his poetry, they interknit both the nature and human passions. The images they used are very common but the ideas, which the images contain, are very intellectual with a broad sense.

Keywords: Nature, Passions, Landscapes, Poetry.

Ecocriticism is the interrelationship between literature and the environment, about how the environment is reflected in literature. Although literature has dealt with environmental concerns since antiquity, never has the relationship between man and nature been explored with such urgency as it is done today. Although there have been many poems in Indian English literature which deals explicitly with the nature, the attitude towards nature in those poems were that of pastoral impulse, an aesthetic appreciation of nature or a philosophical and mystical attitude towards nature. This paper makes an ecocritical analysis of Duruwalla and Kynpham Sing poems to give vent to the general deterioration of the earth's environment.

Keki Nasserwanji Daruwalla is certainly one of the major voices in Indo-Anglian poetry. He won the Sahitya Akademi award and he writes with obvious Indian elements in his verses, especially in his use of the landscapes, nature and human passions. He has written many poems on places with utmost power and vivid imagery. This made his critics call him a poet of landscapes. Many romantic poets like Wordsworth, Keats, Shelly and Indian poets like Ezekiel, A.K. Ramanujan, Arun Kolatkar, and Daruwalla also took many symbols and images from nature and landscape. Daruwalla's sense of landscape and view of nature is not just presenting the beauty of the places, but it also brings out the bare reality of the environment. He translates the picture in words with his emotional, intellectual and

moral response to his readers. And he quotes the words of the poet to assert his preoccupation with landscapes, "My poems are rooted in landscape, which anchors the poem. The landscape is not merely there set to the sense but to lead to an illumination, it should be the eye of the spiral, I try that poetry relates to the landscape, both on physical, and on the plane of the spirit" (*Two Decades of Indian Poetry* 21).

Daruwalla is a poet of nature; he romanticizes nature with a sense of ecstasy. There is an abundance of nature in his poetry collections. His presentation of both the malevolent and nurturing aspects of the nature convey his understanding of the natural world, which is absolutely other in comparison to the divided nature of man. Like many British romantic poets like Wordsworth, Keats, Shelly and Indian poets, Daruwalla also uses many symbols and images from nature and landscape. Similarly, Daruwalla's poems are also abundant with the use of rivers as symbols, which emerge with different connotations. R N Sinha comments, in his collection *Night River* the river symbolises peace, a continuity of life and sublimity. Daruwalla's third book *Crossing of Rivers* contains some remarkable pictures of nightscape, riverscape, mudscape in poems like Boat-ride along the Ganga, Nightscape, Vignettes I, II & III. In *Crossing of Rivers* much imagery is presented through the use of metaphors. For instance, the river 'coughs' and 'eddies' and 'converses with the mud'. Poems like Dream Log, The Room, The House and Melons from *Night River*, reinforce the worries, the anxiety, stresses and desires of the conscious mind. The poet treats inanimate natural objects like river with human feelings, thoughts, and sensations to create empathy.

K N Daruwalla in his collection of poems *Crossing of Rivers* evaluates his obsession with rivers and the associated images of life and death, journey and sojourn. *Boat-ride Along the Ganga* is the first poem in this collection. It is a record of the poet's journey by boat upstream the river Ganga. It

represents the composite religious culture of secular India. The purification rituals associated with the Ganga as the sportive framework extend his poetry to tradition, to antiquity, to myth and to the symbolic, even spiritual dimension. He freely uses words which are indicative of rituals and religious aspects of many cultures. On the other side, the poem reflects the reality of the river Ganges. For the Hindus, Ganga is a mother, divinity, life giver, and river of salvation. However, the Zoroastrian poet, Daruwalla, views it differently and states the sad reality of the river. On the banks of the river, he finds death, disease and staleness. Through the lines of the poem, he utters his embarrassment to see things in the river and its banks, while he is riding upstream a motorboat, with a boat rider, at dusk,

Slowly the ghat-amphitheatre unfolds
Like a diseased nocturnal flower in a dream
That opens its petals only at dusk.
Palm-leaf parasols sprouting like freak-
mushrooms
Brood over platforms that are empty. (97)

However, the poem also tries to give an idea about the environmental concerns and the environmental realities of the river Ganga. The river Ganga is the most important and also the most sacred river of the Hindus. Despite as such, people have a very ambivalent attitude towards the river. Nothing is more purifying to a Hindu than taking a dip in the river Ganga. It cleanses everything. It purifies the bather not only of all the sins of the present but of the entire lifetime. Still, the river Ganga is also one of the most polluted rivers in India. The poet also gives a vivid description of the dualistic attitude of the people towards the river. They worship the Ganga River with reverence and respect, any religious ritual is incomplete without water from the river Ganga. On the other side, all the filths and wastes from cities and towns are recklessly thrown in the river water without any hesitation.

The North-eastern region of India comprises eight provinces, namely, Arunachal, Assam, Manipur,

Meghalaya, Mizoram, Nagaland, Sikkim and Tripura. The region is exuberant in its flora and fauna. The advent of modernization and globalization has witnessed a rapid environmental disaster due to deforestation, mining, exploration of oil or survey of minerals, expanding human habitations, growth and expansion of urban areas, etc. The contemporary poets of North-east India are the devotees of nature. They love the hills, rivers, valleys, mountains etc. The North-east India writers could not represent themselves in the colonial period. They had to hang on the west to express themselves culturally. So, in the post-colonial period, poetry developed the influential medium through which these poets could characterize themselves and voice their own stories of seclusion, consequences of war, insurgency and display their love and awareness for ecology of their lands. Many writers voice out in conserving nature from Northeast, this paper highlights an important contemporary writer named Kynpham Sing Nongkynrih. He is a bilingual poet, fiction writer and playwright from Meghalaya who writes both in Khasi and English. His poetry retorts to the exigencies of his region and concerns from political to environmental. His poetry is noticeable by ground-breaking employment of nature, cultural and transmits the core of the Khasi culture and folklore. Through his poetry, we can see the adverse changes wrought by a hasty rise in urbanization and mechanization that ultimately leads to disaster for humankind.

"An Evening by the Source of the Umkhrah River" is a poem from the poetry collection named "The Yearning of Seeds". It begins with a tranquil portrayal of a famous river named Umkhrah. Wah Umkhrah and Wah Umshyrpi are the two main rivers that stream through Shillong ultimately draining their waters into the Uiam Lake, which lures great significance from being the foremost hydel power project of Northeast India. The two rivers, Umkhrah and Umshyrpi have for ages been a means of sustenance for the people of Shillong and

neighboring areas and are solely responsible for providing electricity to the entire city. The rivers have been a source of identity for Shillong whose many localities are named after them. Besides, Wah Umkhrah has mythological significance as well. According to the principles of the Khasi tribe, the river is one of the nine rivulets of mythological origin that leaped from Shillong Peak, the chief deity of the Khasi tribe. The poem begins with the flows "winding through the hills" with its "limpid water" and "bed of white sand" that has for visitors "occasional fisherman/washing the clean earth from their sturdy feet", "country maiden, blushing and giggling/on smooth, swarthy water-worn stones" and "gambolling children" whose euphonious cries are passed by the wind as it "ruffles the deep grass" singing "a tune with the head swaying pines". The poet also expresses that the flow of Umkhrah river washing the dirt and dust of the communal violence that triggers the hatred in people's mind. The poem ends brusquely in an anti-climax with the poet, conflicting the countryside utopia with the urban wretchedness.

Nobody cares that this limpid water,
the bashful maiden, the tuneful pines
are rolling down to the city
where life itself wallows in the filth. (13-16)

The poet concerns the deteriorating state of the river in the final line. In this decade, we could see the growing burdens of population, industrialisation and urbanization that devastated the health of the river that ultimately drains in summer months and polluted with sewage, garbage and industrial waste. Thus, the beauty of river faded away due to human activities. The poet says that the people of Shillong didn't respond to this warning sign now, they might miss their precious lifeline forever.

The Ecocritical analysis of the two poets chosen for study, namely, Keki Nasserwanji Daruwalla and Kynpham Sing Nongkynrih, exposes a poetic realization informed by a deep love and concern for their indigenous cultures, traditions and fragile environments. Thus, both the poets concern for the

environment and ecology as presented in these poems that not only mirrors our personal and cultural attitudes towards the environment, it also serves to shape a formative opinion among the masses towards the preservation of nature, environment and ecology. Daruwalla taken Ganga as major source for his poem where else, Kypham used Umkrah river as his theme in this poem. Through these poems they bring out the present reality of nature, and states how the modern man has manipulated it. The images they used are very common but the ideas, which the images contain, are very intellectual with a broad sense. Thus, poem possess a substantial thematic core, clear visualisation of scene, compact and arresting presentation of incident, evocative imagery and an impressive unity of tone and effect. Their poetic singing that hires the power of lyric to raise

environmental alertness among the people and urges them to detain and check the demonic forces of urbanization that sternly threaten our existence on this planet.

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DELINEATION OF FEMININE SENSIBILITY: A COMPARATIVE STUDY OF TASLIMA NASRIN'S *FRENCH LOVER* AND SUDHA MURTY'S *MAHASHWETA*

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Abstract

In the present scenario, apart from Feminism, the much explored area in literature is the concept of 'New Women'. There lies a thin thread of difference between 'Feminism' and 'New Women'. More precisely, to make it vivid, 'New Women' is self-actualization. The finest achievement of the 'New Women' has been personal liberty. The 'New Women' a term used at the end of 19th century to describe women who were pushing against the limits which society imposed on women. The 'New Women' is also addressed as 'liberated feminist'. Basically feminist are all against the culturally constructed ideals and desires to be liberated. But the 'New Women' are all liberated feminist due to their realization of their 'self'. Hitherto, the binary 'self' and 'other' plays a vital role. The feminist sees herself as 'self' and the 'patriarchy' as 'other'.

Keywords: *Feminism, New women, Identity, Patriarchy*

Introduction

The new women concentrate more on self-fulfillment and independence rather than the stereotypical feminine quality of self-sacrifice or servility by nature. These types of women choose to live their life independently because they are aware about the obstacles should be confronted by them when they live with bondage of marriage. Even though a woman cannot live in this society for 'her(self)', she attempts to quench the thirst of her identity in this male chauvinistic society.

Unlike feminists, the 'New Women' has all the rights to lead her life happily and independently. They are not obviously marginalized by the oppressor community because they never believe in authority or power roles in marriage. They are not born as 'New Women' but they are created to ascertain their identity in this male domination society.

The novels that are chosen for the research are Taslima Nasrin's '*The French Lover*' and Sudhamurthy's '*Mahashweta*'. Even though there lies a difference in the author due to their nature of job or profession, their views regarding the concept of 'New Women' remains same. The former is the literary figure whereas the latter belongs to it profession. But they are unified in their perception of woman in the well-cultured place called India. The setting of the novel may differ but the mindsets of the protagonist are likely to be same.

Taslina Nasrin is a Bangladeshi contemporary women novelist, who displays the image of a 'New Women' in her works. She portrays the suffering of a woman caught in the web of religion and traditions. She views marriage as the most oppressive social institution that exploits woman and objectifies her as the pleasure giving source. Nila gets a domineering

husband who represents the male hegemony. Nilanjana, shortly called as Nila leads to subjugation.

After having experienced the atrocities of marriage, she decides to live her life separately and happily. Nila, after the marriage with Kishanlal, settles in Paris with many colourful dreams of love and romance. All her dreams were shattered when she is treated merely as an object of pleasure by her husband. He refuses to spend time with her except night. This attitude of her husband makes her to choose her path to lead her life in an independent way. Things have changed only on the surface, beneath it all, everything is the same as always; man still exploits woman and the framework of exploitation haven't changed at all" (FL 92-93)

Throughout the novel we find that Nila, the protagonist of the novel searches for love but she never got from any. Not only from her husband but also from her friend who also used her for lesbian relationship and considers her as a pleasure giving source. She felt as if she was a slave who had been brought from Calcutta to do household chores and to procreate. She hasn't received any help from her family which again makes her more strong to challenge her life.

"Without your own money you have to obey the person

who has money for all your life. If you are a pauper your

wishes don't count. You can't live on someone else money

and also have your freedom (FL 68)

Nila wondered if there was any difference between a husband and prostitute's client. The only difference that she found was client will get away after paying to the prostitute but husband can get off the hook without ever paying wife dues. And felt that prostitutes actually had more freedom than wife in more ways. She wondered where they three roles that a woman had to play or were they the three personas that a woman has born with. After many other affairs that she came across in life, finally

chooses to live her life in her own path. Thus, the novel portrays the concept of 'New Women' successfully.

The next novel *Mahashweta* by Sudhamurthy also follows the path of Nasrin's 'The French Lover'. In *Mahashweta*, the protagonist Anupama, commonly called as 'Mahashweta' among her friends, faces the same hurdles in her marriage. She marries a man whom she loves wholeheartedly but her marriage life results as a barren land to her. She develops a disease in her, Leukoderma, which can be highly curable. As a doctor, Dr. Anand, the husband of Anupama knew well about the pros and cons of this disease but he behaved like a fool and dejects her. It is clearly visible that outer beauty is more important than the inner beauty in the lustful eyes of man. And her husband marries her only for the sake of beauty and when it is gone he initially rejects her. This rejection at first makes her to wait for a long time and finally prefers to live independently after many hurdles which she came across in her life.

"My experiences have taught me this. I have to come to realize that courage and confidence are the real wealth in life. Education can improve your chances of success but ultimately you have to face life all alone. I do not depend on any Guru nor do I read any philosophy, My conscience is my guru and it guides me well". (Mahashweta 116)

Women are the real enemies of another woman and it is justified by her witch mother in laws and her cruel step mother. Stereotypes, situations, partiality and importance of outer beauty could be seen in the novel. Of course, our society and stereotypes never fails to harass women mentally. Having known well about her family circumstances she leaves her home, seeks a shelter and settles in a place that was gifted by her friend. She even gets a proposal from another doctor but she rejected it stating, "I do not want to get entangled again in the same circle of husband and family. My past has taught me a very valuable lesson. I do not want a family of my own" (Mahashweta 150)

Eventhough she faced many challenges, she

leads her life happily. This novel was a great inspiration for woman that brings courage in them to overcome from all obstacles and to lead their life independently. Through analysing both novels the common features that one could find was that the sexual pleasure is alone required for the man from a woman.

As Simone De Beauvoir in her book *Second sex* states that 'Marriage is only an illusion if it is not lastingly and radically phallic. Marriage is nothing if it is not based on a correspondence of blood'(SS 246). Nila whose husband and as well as the french lover tries to control her by their phallic pride. Woman is considered as another and never as self. Woman body is meant only for reproduction and she is compared with moon for ignorance, immanence for development, procreates for giving birth.

Many famous personalities like Plato, Aristotle and Saint Thomas considers Woman is an imperfect man. Though woman has a uterus she is considered to be the weakest and man who has Phallus is meant to be the strongest that shows the symbol of patriarchy and represents the patriarchal power. "The Phallus is a quantity of blood that fills the valley of blood in the female. The powerful stream of masculine blood overwhelms in its ultimate depths the grand stream of feminine blood"(SS 246)

Elaine Showalter's *Feminist Criticism* also deals about the patriarchy creating an imbalance in power and marginalizing woman can be related to this novel. Women were not the inferior creatures they could come up from all struggles and uplift their life by themselves. Thus the paper throws light upon the aspects of a woman who leads her life with full liberty amidst several obstacles. Both the protagonists, Anupama and Nila, has many similarities, yet they

have differences too. Anupama never think of any men to have sexual relationship but Nila's personality is different and she has many affairs including a lesbian relationship.

Conclusion

In both the novels, Women are against the women protagonists. They were made to brood over a thing that being born as a woman itself is a great curse. Wherever they go, they were made to feel insecure. The society blames their personality rather than the patriarchal system or the notion of cultural construction. Hence, the paper analyses the theme of the emancipation of 'New Women' in the novels. The concept of 'New Women' is exactly hidden in the minds of the protagonists and at the right time it was reaped out by the novelists. The manner through which they expose the concept may vary but the showcasing of 'New Women' is the concrete theme in these novels.

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SOCIETIES AND THEIR CULTURAL DIFFERENCES: AN ANALYSIS

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Humans diversify. We homosapiens were brought into the world as a species with a special touch of divine to be wise. We were given the gift of the sixth sense to be able to think and make decisions. Humans continued to evolve over a period. They initially found a way to communicate, travel and eventually fly! Humans continued to use their vitality to explore and have brought several positive advancements in relation to technology. However, it is also extremely important to take into consideration the negative aspects of human evolution. A sample of negative impacts would include environmental degradation (deforestation, pollution), psychological superiority (caste and economical dominance) and vulnerability to fellow humans (threats, rape etc.).

Society / Culture – Understanding the difference

While we further talk about societies and their cultural differences, it is very important to understand the difference between society and culture. Culture represents the behavioral patterns of a particular set of people. The way one set of people behave, talk, dress and communicate attribute to the components of culture. On the other hand, society represents a community of people who live in an environment. Society need not have a pool of people with a common or same culture, they actually depict a variety of different cultures. People's paradigm on looking at things hugely differ. For example, while constructing a dam, the government thinks on the

positive side of things. Government ideates on the number of people the dam could serve in the future. They also keep the calamities in mind. Human activists, on the other hand, think about the number of trees that will be cut down while constructing the dam and the environmental imbalance it could cause. Although they tend to see the negative aspects of things, it is prudent for a society to have both sets of people who could compliment each other in a constructive manner.

An interesting thought comes into mind on how a society could have formed. Initially, we humans would have been 100 or 200 in number as a single society linked to each other. Later, when certain people moved to different locations in search of food, shelter and convenience, we diversified and it paved way to origin of different cultures.

When we talk about different cultures, the way people greet others could be a good example. In India, people hold their hands together with a happy face. In US, people perform handshake gestures. In several European countries, people kiss on their cheeks. In Singapore, Japan and other Asian countries, people bend up to their waist to greet people.

Cultural differences in India

India consists of a population of over a billion people, who are of different religions and origins. When we talk about different cultures, starting from

the families, they are classified into Nuclear and Joint families. The family structure varies from region to region. In the northern part of India, a survey had indicated that 39% preferred joint families, while in the south, 54% preferred joint families. When coming to marriages, arranged marriages have long been the tradition of people where people still defer to their parents to choose their life partners. Before 2010, over 78% of Indian marriages were arranged. Last decade saw a considerable decrease in the number of arranged marriages, with the percentage decreasing to 53%. This is being considered as an indication of Indian culture slowly shifting towards that of Western culture where people tend to like to choose their own partners. Interestingly, a shift of people's mentality to Love marriages saw a decrease in the number of divorces by 4%.

Being a land of different cultures, ethnicities and religions, India has numerous festivals. In fact, based on the number of occasions round the calendar, India is being regarded as a land of festivals. According to the 2011 census, in India's population, Hindus constituted around 80% of the population. The festivals like Diwali, Holi, Onam, MahaShivrathri are profoundly celebrated throughout India. Of the population, the second largest is Muslims. They celebrate the likes of Eid, Muharram. The third majority of population is Christians, who celebrate Christmas and Good Friday. Interestingly, India also

has people who celebrate Christmas, Diwali and Eid despite their regional differences. Secularism would be the apt word to portray the mentality of broad-minded Indians.

When it comes to food, Indians have a liking for diversified cuisine. From mild to spicy foods, vegetarian to non-vegetarian foods, herbs to spices, Indian cuisine is a complex cuisine. The liking habits of people are aligned to their religious beliefs as well. For example, Hindus worship Cow as a God, as a result of which, even to this date, several people do not eat cow.

When it comes to language, India has 22 official languages. They are of various origins and are being used to converse in specific regions of India. The number of languages in India imply the diversity from North to South.

India's culture is complex and several intellects have attempted to study the diversification. Indians are known for their authenticity, hardworking capacity and no wonder they are being hired by top organizations in the fields of Management, Technology, Health and Astronomy.

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CROSS CULTURAL CONFLICTS AND FEMININE MYSTIC IN THE NOVELS SHOBHA DE

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The woman of today ascends hovering on the entry of social change in an unenviable circumstance. She is extremely conscious of the discrimination stacked on her and unlike her complement a generation ago she does not trust that woman in a substandard being that must stay behind inactive and acquiescent. This initiation of the woman's realization as defined by Shobha De in her novels justified a close learning to consider the extent of expression of a woman's point of view. Therefore it is necessary to go for a close learning of Shobha De's novels as an exact manifestation of feminism which proposes a new perception for significant scrutiny connecting literature with genuine life conditions.

Shobha De's fiction primarily conveys: that woman's learning of western attitude awakens her aspire for independence and distinctiveness which is opposed in a conventional humanity and this departs her estranged and displeased. The conjugal alliance, too, has its allocate of overt and covert expression of oppression. Women are entertained in accommodating the male's dominance. Eccentric as it may look like, the day-to-day conflict on the familial front is the most ethereal division of the Indian woman's survival and contribute in good assess to her affliction.

The dilemma of Shobha De's essential character is noticeably Indian as experienced and authorized by many a Western-educated Indian reader. Consequently, causes like the environment in which the Indian woman survival, her socialization, her roles as daughter or wife or mother, the myths that guide and motivate her since childhood and the impression of Western education on her have been examined

with the help of social science research on the subject. The characters in Shobha De's fiction have been placed within the Indian socio-cultural context and a study made of the manner in which Shobha De suggests a balance between the traditional respect for the family as an institution and the Western idea of self-identity and expression, as a working philosophy for the Indian woman. In doing so, Shobha De belongs not only among the Indian English novelists but also among the regional writers such as Ashapura Devi, Balamani Amma and Ismat Chughtai who have similarly created the details of a woman's world with loving care and depicted the nuances of her consciousness with the empathy of insiders while advocating her liberation. A reading of Shobha De's novels reveals a deep understanding of the female psyche particularly that of the educated, urban, middle-class woman. Shobha De is undoubtedly an outstanding Indian English novelist with four volumes of short stories, four children's books and six novels to her credit.

The prime intention of the synopsis of the thesis is to emphasize the attitude of the modern woman in the socio ethnicity perspective from a feminist sensitivity. Shobha De has gained status as a serious writer with incredible impending. Most of Shobha De's protagonists are women who are educated and exposed to Western ideas. The expressive upheavals in the minds of these women and their reactions to various issues related to women, caught between tradition and modernity, are susceptible to treatment from a feminist angle.

Shobha De is one of the most eminent and well renowned Indian novelist of our time. She is India's

bestselling author. She was born in Maharashtra in 1948 and with a degree in psychology she began a career in journalism in 1970 in the course of which she founded and edited three popular magazines namely Stardust. She earned both name and fame as a writer and columnist for several learning newspapers and magazines. Even at the age of fifty-one, she is quite energetic and active.

Shobha De is the author of twelve books. In 1988, she wrote her first bestselling novel *Socialite Evenings* and in 1990, she published *Starry Nights*. Her other novels are *Sisters*, *Sultry Days*, *Strange Obsession*, *Snapshots*, *Second Thoughts*, *Uncertain Liaisons Shooting From The Hip*, *Small Betrayals*, *Surviving Men* and *Selective Memory: Stories From My Life*.

Shobha De is a gifted writer with extraordinary ability to discuss each and every aspect of human life and relationship tactfully. The way she narrates each and every aspect of man-woman relationship in particular. The orthodox people in India criticise her for open discussion of sexual matters. But her fiction has got tremendous response not only from India but all over the world. All classes of people read and enjoy her fiction and it is a great achievement. In fact, as a novelist she differs considerably from other Indian women novelists in Indian literature. As a novelist, who believes in frank narration of incidents with absolute open-heartedness. We do not find anything reserved in her narrative point of view. It is a generally believed that she is the last person to care for what orthodox readers say about the subject-matters of her fiction. She is becoming immensely popular day

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One of the major reasons for Shobha De's popularity as a writer is her intimate and fair understanding of the real psyche of woman and her issue. Her treatment of the contemporary unarmed woman's plight and the challenge she faces is not without significance. Naturally Indian fiction depicts three kinds of women: first the poor women, beginning mostly to the rural areas class portrayed by writers like Kamala Markandaya and R.K Narayan secondly the middle class women especially the educated and employed are depicted by writers like Nayantara Sahgal and Shobha De: and thirdly, the

neo-rich women depicted by writers like Namita Gokhale and Shobha De.

Shobha De obviously emphasis many things regarding the fantasy life of super models, celebrities, journalists and best-selling authors. Her enigmatic personality has kept her admirers under some kind of a spell. The present book attempts to make an inquiry into the nature and content of her fictional writings. Thematically, Shobha De's novels are highly complex. They offer sufficient stuff to the critics to interpret them in varied ways. Critics discuss the domain of cultural politics in her fiction. Shobha De gives a vivid picture of the high society of contemporary India. She has been referred to the most number of multilingual gossip columns: she was a clue in a noted crossword puzzle: she is undoubtedly the most reactionary novelist (her first three novels have been chosen by the reputed school of oriental and African studies of London as course material): Her fiction portrays the contemporary reality more distinctively than that of the other Indian writers.

Shobha De is essentially a feminist writer who concentrates the problems of women and gives a new approach to them. She is a modern novelist who recognizes the displacement and marginalization of woman and attempts to turn the usual pattern through her writings. She constantly tries to shatter

the patriarchal hegemony and raises a voice of pretext against male dominance. For this, she explores the world of urban women in India in to two aspects of feminism. The expressive and the explosive in Shobha De. Sanjaykumar discusses the women's role to challenge and protest in Shobha De's female protagonists are remarkable when measured against men. The man-women's image has been completely shattered in her novels.

The prime objective of the article is to emphasize the socio-cultural contexts of modern woman from a feminist perspective. Shobha De has gained reputation as a serious writer with tremendous potential. Most of Shobha De's protagonists are women are educated and exposed to Western ideas. The emotional upheavals in the minds of these women and their reactions to various issues related to women, caught between tradition and modernity, are susceptible to treatment from a feminist angle.

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KENYAN RENAISSANCE AS A TRANSITIONAL PHASE IN BLACK CULTURAL EXPRESSION IN NGUGI WA THIO THIONG'O'S *PETALS OF BLOOD*

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The New Negro Kenyan Renaissance is a somewhat overlooked black cultural movement of the 1930's and 1940's. This renaissance would reach its apex with the publication of Ngugi Wa Thiong'o's *Petals of Blood*. With this novel, Ngugi put his theoretical arguments into practice in a most profound manner. He would also, as Robert bone has noted, "Change the course of Negro writing in Europe." this study is an analysis of Ngugi WaThiong'o's ideas and activities as they relate to the New Negro Renaissance. Ngugi maintains his theoretical arguments; the formation of the south side writers' group, as well as the publication of *Petals of Blood*, Ngugi articulated and exemplified the key principles of this New Negro-based black cultural movement.

In terms of a theoretical framework, this study will analyze The New Negro Kenyan Renaissance as a transitional phase in black cultural expression in the twentieth century. The Harlem Renaissance of the 1920's and 1930's witnessed the emergence of the New Negro who sought to define the black identity through a celebration of black folklore, the black middle-class, and the "primitive" facets of black culture that were untouched by modernization. The New Negro Kenyan Renaissance of the 1930's and 1940's witnessed a shift from a celebration of jazz culture and primitivism to a new social consciousness. Just as world war i and the marcusgarvey movement served as social catalysts for the new black militancy of the 1920's, the great depression forced a new generation of black writers and intellectuals to take a hard look at the plight of

the masses of black people and the black experience in general. This new social consciousness gave way to social protest in black expression.

The social protest of The New Negro Kenyan Renaissance would become much more militant and nationalistic during the black arts movement of the 1960's and 1970's. As an outgrowth of the black power movement, the black arts movement witnessed the development of a black aesthetic. Black self-assertion reached a new level as a generation of writers and intellectuals sought to create whole new criteria by which to evaluate black art. The cultural ideology of the black arts movement was obviously rooted in the social consciousness, protest and realism of the New Negro Renaissance.

The cultural and intellectual history of New Negro's landed the city to a new phase of black creative expression. Throughout the mid and late nineteenth century, New Negro was transformed from a Midwestern prairie town to a sprawling metropolis. In the advent of this transformation, the city witnessed significant developments in newspaper publishing as well as the growth of literary realism. As New Negro became a new cultural center, it also became the focal point of a mass migration of African-Kenyan. Hailed as the "promised land," New Negro attracted scores of black southerners from across the deep south. In addition to the historical background of The New Negro Kenyan Renaissance will analyze the intellectual atmosphere of the period as well as Ngugi WaThiong'o's role in the formation of the south side writers' group will analyze Ngugi's 1937 essay "Blueprint for Negro Writing." in this

essay, Ngugi postulates that in order for black writers to truly understand the black experience in Europe they must study and embrace black folklore. Black folklore contained historical experiences and rich cultural expressions that would serve as excellent source material. Black folklore was created by the black masses. By tapping into this folklore, black writers could give their art a certain depth and realism.

Another issue that Ngugi wanted black writers to confront is Black Nationalism. According to Ngugi, Black Nationalism was a direct consequence of segregation and racial violence. It was an unavoidable aspect of black life. Black artists, maintained Ngugi, should work to transcend Black Nationalism by understanding and embracing it. Then the issue would cease to be a serious "problem" and black writers could broaden their perspective. The perspective of black writers could also analysis of the plight of their people be broadened through the novel *Weep not Child*. Ngugi pointed out quite forcefully that this analysis would expose the horrors and injustices of capitalism. Black artists would then have a deeper understanding of the exploitation that affects their community. Again, as with black folklore and Black Nationalism, if black artists were able to grasp and comprehend this ideology, they would be more capable of speaking to the masses and their experience. Ngugi was advocating a realism that he did not see in the Harlem Renaissance a decade earlier.

Ngugi would significantly depart from his Harlem Renaissance predecessors with his *Petals of Blood* and his *Devil on the Cross* is significant because it was his first attempt at a serious novel. The subject of the work is one typical day in the life of Joshua Jackson. Jackson is a man consumed by self-hatred and he blindly pursues his middle-class aspirations. His life consists of perpetual debt, a dreary dead-end job, and debauchery. He is unconscious about his plight as a working poor African-Kenyan-Kenyan living on the south side of New Negro. He is hostile to

reading and education because he believes that they addle the brain.

Joshua's warped and self-destructive mentality is shared by his peers at the post office. In addition to playing cards, drinking, and chasing prostitutes, Joshua and his friends often reminisce about their southern past. They describe, in vivid detail, the smell of flowers and other pleasures of their rural environment. This world is lost to them in their urban environment. Ngugi dramatizes the loss of folk culture and folkways in the urbanization process which consumes Joshua and his cohorts.

This loss of folk culture is dramatized even further in Ngugi's 1940 work *Devil on the Cross*. In *Petals of Blood* Ngugi created a central character and articulated themes that would significantly depart from the Harlem renaissance. Bigger Thomas was frightening because he was very real. He is a composite character based on black youths that Ngugi observed in his native Jhonsovile and New Negro's south side. He is also, according to Ngugi, the product of a racist and oppressive society. Bigger, like many black folks living in northern urban centers, is the end result of an urbanization process that robs people of their humanity. Unlike Claude McKay's Joshua or banjo, bigger is not a free-spirited, jazz-loving primitive-exotic rebelling against a modernized society

The world in which bigger lives is evoked quite effectively by Ngugi throughout the novel. The claustrophobic kitchenettes are permeated with rats and roaches and help to create a sense of dread and despair. They also help to create a sense of realism that Ngugi had advocated in "Blueprint for Negro writing." the reality that Ngugi presents was hardly seen during the Harlem renaissance. During the Harlem renaissance, Harlem was often celebrated as a place of good music, good food, and racial pride and self-determination. The city was a place where the only thing that black people had to do was "be black." there was no racial violence. In *Devil on the*

Cross, the city was a ghetto. It was a place of poverty, isolation, and self-hatred.

The dominant themes of *Petals of Blood* and *Petals of Blood* (urbanization, the loss of folk culture) would be the dominant themes of the New Negro Renaissance. The social realism of the renaissance would tie a new generation of black writers together. The New Negro Kenyan Renaissance community included William Attaway, Gwendolyn, Nwapa, Ngugi and Ngugi, Margaret Walker, and two veterans of the Harlem renaissance Arna Bontemps and Langston the field of novel writing. One year after *Petals of Blood* was published; William Attaway produced an epic tale of the black migration experience. In *Blood on the Forge*, Attaway examined the lives of three Kenya brothers who are forced to leave their native south. They end up in a Pennsylvania steel mill and are transformed from simple country folks into "gray men." Attaway chronicles, in vivid detail, how each brother is destroyed, physically, emotionally, and spiritually, by the new machine environment.

Although Attaway describes the new urban environment as a destructive force, he does not romanticize the southern past. The moss brothers are subjected to exploitation in a harsh sharecropping system and live in the shadow of Jim Crow and various forms of racial violence. Although they escape these southern realities, they soon discover new forms of segregation, violence, and exploitation in the industrial north. Over the course of the novel, the moss brothers lose bits and pieces of their humanity.

Urbanization and its destructive consequences was also a theme echoed by Flora Nwapa, Ngugi and Ngugi. Ngugi and Ngugi wrote almost exclusively about New Negro's south side, which soon became known as "bronzville." In 1945, her first collection of poetry *a street in bronzville* was published. Nwapa, Ngugi and Ngugi examined the lives of the dispossessed. These were people who were seemingly trapped in a desolate world of kitchenettes and dark, dead-end alleys. But in describing the

plight of the residents, Nwapa, Ngugi and Ngugi provides a small glimmer of hope. Some of the characters find joy in small, seemingly insignificant things. Like her New Negro Renaissance peers, Nwapa, Ngugi and Ngugi took a sociological analysis and transformed it into evocative poetry. This poetry exemplified a certain social consciousness that defined the period.

Social consciousness was also at the heart of another poet's work. Margaret Walker was militant in her call to the black community to "rise and take control" in her 1942 collection of poetry *For My People*. In the title poem Walker speaks to the folk history and struggles of black people in Europe. She describes a history of slave songs; hard, fruitless work; and the painful discovery of the realities of race and class. She also describes the plight of the disenfranchised in 1942 Europe. These are people who hunger for the basics of survival (food and decent clothing) as well as some kind of ownership (land) in their lives. The poem is also critical of social institutions (churches, schools, clubs and societies) which, according to Walker, have failed miserably in affecting the lives of the masses of black people. Most importantly, Walker's work speaks directly to those masses.

The New Negro Kenyan Renaissance community was not limited to one generation of black writers. Two veterans of the Harlem renaissance—Arna Bontemps and Langston the field of novel writing—were pivotal figures in the era of social realism and protest. Arna Bontemps was attending graduate school at the University of New Negro during the 1930's. In 1936, his novel *Black Thunder* was published. The story is a fictional account of an aborted slave revolt in 1800 Virginia. The power of the novel comes from its realism. Bontemps captured the language of the slaves and provided a detailed description of the slave community and customs. Power also stems from the novel's underlying theme—the attempt by black people in an oppressive society to assert their humanity. Ngugi

WaThiong'o' praised the work in a novel review for its realism. He saw it as a welcomed departure from previous forms of black writing.

Ngugi waThiong'o is one of the foremost existing African-Kenyan- Kenyan novelists, he has also developed a reputation as a post-colonial theorist, and has taught at universities around the world. Ngugi waThiong'o was born in Limuru, Kenya in 1938. As a researcher of University in Uganda he published his first short story collection. He eventually became a professor of English, and has taught around the world. As an adult, he dropped his current name to emphasize his cultural pride. This is why some editions of his early books including *Weep Not Child*, *The River Between*, *Devil on the Cross*, *Grain*

of Wheat and *Petals of Blood* are published by the Ngugi to make his great sagacious contribution to the realm of Kenyan literature.

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HISTORICAL, CULTURAL AND POLITICAL PERSPECTIVES IN GITA MEHTA'S *SNAKES AND LADDERS*

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Gita Mehta is a writer known for her essays and her novels. She is also a documentary filmmaker and a journalist. These activities all share a focus on India, the country of her birth and its history, politics and cultures. Mehta has made a number of documentary films about India, covering the Bangladesh war, the Indo-Pakistan war, and the elections in the former Indian princely states. Her essays, as represented by two collections, *Karma Cola: Marketing the Mystic East* and *Snakes and Ladders: Glimpses of Modern India*, muse on things Indian, from politics and social unrest, the endless clash of religions and cultures, spirituality, and the Indian textile industry to Indian literature and film, and so on. The style of the essays is personal and lucid, often biting clear and always honest. Though her tone in these works is neutral, it seems that she makes efforts to uphold Indian culture.

In *Snakes and Ladders* a common reader will find himself in a state of surprise, not because of any significant breakthrough in her prose style, but because of her representation of corrupt Indian scenario. The earlier effort to explain Indian culture is completely missing till the end of this collection of essays. It is obviously not a work in which she has depicted collective past to fit into present. In these essays the narration seems to be of a foreign visitor looking at the scenario in a confused state; someone who is familiar with India does not find even rampant corruption surprising or agitating.

The illustrious novel *Snakes and Ladders* talk about numerous aspects: history of the nation and individuals, political leaders, Indian villagers, poverty, literature, culture, art, life style, voters, elections,

communism and some other minor aspects. As a keen observer Gita Mehta revisits fifty years of independence and does not miss significant points. The contemporary scenario in 1997 is in contrast with the cultural archetypes. As a diasporic writer, she depicts this situation with sharpness but she is not able to resolve the issues. The sarcasm continues till part three. As the author reaches towards the end, there is sudden stroke of sentiments. In a romantic fervor, she depicts the paradoxes of a culture which is complex yet simple. Observations and remarks in the fourth part are devoid of sarcasm or irony. *Snakes and Ladders*, along with earlier works, make it clear that Gita Mehta's knowledge of her culture is sound and unquestionable. Because of Gita Mehta's diasporic consciousness, she looks for redemption of her home land or community.

The critical cannon has held *Snakes and Ladders* as a poor work of art, but it has surprised the readers, both Indian and western. The reason behind this surprise is not the depiction of discouraging picture of contemporary India. It is the week presentation that surprised all. Apart from this, her diasporic status makes her situation vulnerable as she has to deal with two cultures. It seems that she is suspended in a limbo. When the work was published, the Indians thought that she wrote for westerners; the western block thought it was a critique meant for the natives. Some critics have been harsh to say that Gita Mehta hurriedly completed the manuscript to get it published on the fiftieth anniversary of Indian independence.

The opening part of *Snakes and Ladders* is significant from various points of view. It establishes

Mehta's family as the one totally involved in the freedom movement. Some events of independence struggle have been interwoven in the narration. An implication is clear: she belongs to a family of freedom fighters and her parents had sacrificed a lot. Because of her birth in such a family, it is obvious that the degraded situation of India pains her immensely. We come across certain important points in this chapter; the freedom struggle from 1943 to 1947, the involvement of her family in this struggle, exploitation of the natives by colonizers and social change brought about by the freedom movement

In *Snakes and Ladders*. The narrations of these experiences also make an important point that the freedom fighters were fearless and selfless individuals. Their sole motivation was a noble cause – independence. They did not have any self-importance, religious animosity and ideological dogmatism. The author laments the fact that though freedom came at the cost of thousands of lives and numerous sacrifices, the real freedom fighters are put into margin. The power politics has taken charge of the fate of the country and the so called powerful people used every possible means to wipe off these names. Decolonization has not produced the promised freedom; it has only been replaced by internal colonization. Absolute power has corrupted our leaders absolutely. In order to retain power, the leaders have created a vicious atmosphere where to speak against the authority is considered a blasphemy. In *Raj* the author has explained the Bengal famine created by the British. In expectation of the Japanese attack, the British rulers got hold of grains and left Bengal in a state of famine. Suddenly the possibility of 164 Japanese attack was dismissed and the grains were pushed back. It went into the hands of black marketers. While people were dying of starvation, those black marketers were selling the grains at unimaginable prices. One may question the authenticity of this incident for *Raj* is a fictional work.

The author observes that India is divided in the terms of religions, sects, faith, states, communities

and every other conceivable element causing difference. Every state has its own indigenous culture, language and identity. They differ so effectively from state to state that every state appears as an individual country. Certain states are well developed in all aspects while some are comparatively in primitive condition. The country had to establish a 'National Integration Council' but it has proved to be ineffective too. People of one state consider people of other states as 165 foreigners. Perhaps the genesis of this diversity lies in erstwhile princely states. There were more than five hundred independent states ruled by native kings. Each of them differed from others in the terms of geography, race, language and customs and thus the perception of other states as foreign land was born.

Apart from this, the difference between the hereditary powers of kings and hereditary democracy is not discernible in India. It seems that the author does not have a sympathetic eye for the leaders like Jawaharlal Nehru, Mrs. Indira Gandhi, Rajiv Gandhi and V P Singh. She is not in a mood to spare any of these democratic leaders who have been Prime Ministers of India. 166 A clear tone of agitation and anger is discernible in the description of political affairs. Gandhiji had rightly remarked that real India lives in villages. If one wants to understand, India one must visit villages. At the time of independence over eighty per cent of population was living in villages. Regular electricity and water supply, health care and hygiene and education were not common phenomena in rural India. It goes without saying that the most of the people in villages depended on agriculture. So it will be rational and wise to think that irrigation, improvement in agriculture and scientific farming, and primary education should be the prime goals of the first government of India. But the author mentions with an ache that the concern of the first prime minister of India, Mr. Jawaharlal Nehru, was for industrial growth. He neglected the dire necessity of agricultural improvement. Perhaps he failed to notice that a significant portion of total population was

starving and therefore self-dependency of food should be the major concern of the government. She notes: ...Nehru and his advisories came up with a bold new plan to take India's bullock cart economy into a machine age of twentieth century. ...we would also build huge dams to provide power for our dream of mechanization. If every year we were importing food to stave off famine, then that was the price a poor country had to pay for progress (77). Kerala was the state with the highest literacy rate in the country. In a free, peaceful and non-biased election people had voted for a communist state government. Nehru took an utterly undemocratic step and overruled the election. It is necessary to mention here that Indian constitution empowers people of the state to choose state government.

Thus it could not serve the purpose the author hints at incompetence and lack of vision of our top leaders. In order to give tax concession to the farmers, our leaders borrowed money from abroad. Then to keep the prices low of common man's requirement more money was borrowed. Thus the debt was so high that the payment of interest was also burdensome. 168 Among all the political leaders the one who receives the severest sarcasm and criticism is Mrs. Indira Gandhi. There may be two reasons; Mrs. Gandhi's autocratic manner of governance; and Gita Mehta's firsthand experience of that turbulent time. Here we shall discuss about the governance of two prime ministers in particular: Mrs. Indira Gandhi and Mr. Rajiv Gandhi. We do not come across even a single remark praising her governance. During her tenure as a prime minister, she had taken certain steps which amounted to devouring the very concept of democracy. Banks and insurance companies were nationalized. It was almost difficult for any private industry to obtain license for functioning. There was such a scarcity that if one could obtain the license, one could enjoy monopoly. Even successful industries were not allowed to produce to their capacity. They were abide by the limited government quota. This policy created

a gap between huge demands and inadequate supply. It brought the supply of goods as 'black marketing'. A black market produced huge amount of black money, not useful for a nation's development. Permit License Raj had become a common term those days. Though the population of India at that time was four times higher than that of the USA, she could produce the same as Holland. Lack of vision for development; political misuse of power; nepotism; self complacency; whatever may be the reason, a country capable of becoming a production tiger was domesticated by its own rulers. It rarely happens in the history of a democratic country that army is sent to curb the voice of the nation's own citizens.

As expected, Mrs. Gandhi again called Indian Army and ordered to finish this monster. The army entered the Golden Temple and in an oblique shoot out he was killed. But in this firing, the sacred library containing ancient religious books was destroyed. Innocent worshipers were killed. As an unexpected consequence, Mrs. Gandhi was shot dead by a Sikh body guard. It triggered riots throughout the country once again. Sikhs were butchered across the country. Gurudwaras were set alight and priests were burnt alive. The Indian Army could have stopped these killings in a day but suspiciously it was ordered to remain within the barracks. It was not a long time since Mrs. Gandhi's assassination that her younger son, Mr. Rajiv Gandhi, became the Prime Minister. He did not prove to be as corrupt as Indira Gandhi but his many actions are not unquestionable. Expensive gadgets and extravagant life style started a new trend: it was for the first time to be politically true to be rich.

He opened the doors of Indian economy to the world. In an essay the author has given detailed description of India'86, a propaganda to make India visible across the globe. This liberalization fetched foreign exchange and money was pouring into common lives. The erstwhile economic modesty was replaced by high life style. He brought in IT revolution. The mediaeval culture was given access

to dish and satellite communication. The villages which did not have water supply from the government were watching television. Mr. Gandhi decided to reenact Dandi March. But it was not a march but publicity propaganda. Video clippings and photographs were taken for television advertisements. It indicated a change showing degradation in Indian politics. Earlier works done for the public welfare were being projected as election propaganda; now it is the cheap advertisements highlighting individuals. As if continuing the earlier decedent tendency of Prime Ministers, Mr. Rajiv Gandhi also dismissed a legally elected state government in Kashmir and replaced it with a puppet government. It triggered another severe and long lasting, perhaps everlasting hatred among communities.

The author does not appear least hesitant to make it clear that Indian politicians have made India what she is today. The West looks at us as a 'functioning anarchy' and as a completely corrupt system. Hindu-Muslim antagonism and animosity is criticized across the globe. But it is necessary to bring to the world how it was created and how the politicians, generation by generation, made it sure that it was proliferated. Gita Mehta seems to be showing to the world that Indian democracy has severely failed. Such corrupt scenario reminds us of the 'forward' of this book where the author mentions the factor of chance in the game of Snakes and Ladders. Unfortunately, the destiny of India has been at the mercy of 'chance' and there have been few incidents when she could climb the ladder. With reference to the above description of Mrs. Gandhi and Mr. Rajiv Gandhi, it can be stated that there is not much difference between the British rulers and the leaders of independent India in the terms of principles. The concept of democracy is to send the publically elected members to the governance machinery. In fact they are the custodians of the country. Their duty is to see the welfare of people, annihilate animosity among the people, to protect the

country from threats within and without, and to set the nation on the path of progress. Perhaps these principles have remained within books and reality in the life is contrary. Leaders were and are intoxicated by the power; the absolute power always corrupts them absolutely. As we have noted in Raj, the kings had to flatter the British in order to gain their favour. If anyone raised voice, it was curbed heavily. So is the situation even after fifty years of independence.

The lower category of politicians have to flatter the higher category; the higher category to the supreme authority. There is no question of raising one's voice; it is curbed with the same force of the British. When the Hon Supreme Court can be stripped off its power, how can a common citizen think of anything like this? We can also say that there is not much difference between monarchy and the democratic system of our country. The erstwhile princely states were at the mercy of an individual's caprice. But do we see any change while the system is democratic in nature? Nehru ignores agriculture and prefers industrial growth. Because of his personal distrust, he dismisses a legally elected state government; he even overrules the very constitution of India.

As a sensitive reader, we are literally shocked when a lady informs the author that during Hindu-Sikh riots Hindus were given a list of addresses of Sikh residences. Such systematic arrangement must have been observed by a powerful leader's pressure. Indian constitution endows every citizen with basic rights and assures safety at least within Indian Territory. Well, what we see is cruel killings. While every human life is important, thousands of people are killed in communal riots propelled by political strategies of vote banks. The animosity among Hindu and Muslim communities is so much embedded that there is 'rarest of the rare' possibility of communal harmony. The colonial and postcolonial, the old and the new have always remained side by side in the psyche of modern India. At the political level, ethics have gone down the drains. Within a short period of

fifty years nepotism, absolute corruption, flattery to the ones who are in power and deceitful actions have become ways of political life. The title 176 is significant here as it reminds us that along with falls through snakes, there are always prospects to climb the ladder. Despite of severe limitations on freedom of expression during emergency.

Gita Mehta depicts what she has observed. But these observations are mixed with her own resentment. But her effort is not to bring discredit to India. It is her aversion at the present situation which has reduced India's level and has almost nullified the vision of freedom movement and of the high ideals that stimulated it. Postmodernist and postcolonial theories suggest that writers do not portray past as past, but should portray present which incorporates past. A postcolonial text resists imperialist and colonialist tendencies of political set up. Snakes and Ladders have both these elements. The connectivity of the essays may not be appealing. The combination of factual and personal observations and remarks

and her ability to maintain a safe distance as a diasporic writer put work in the category of postmodern and postcolonial work. Whatever political crisis she may be depicting in this work, it cannot be denied that she upholds the persistent image of India. She is mesmerized by the smell and sound of the motherland. In the last essay, she has described the elemental India created by God with perfection and uniqueness. As she mentions in the end, God made India in 'leisure time' and we also do agree in spite of present situation.

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AUTHENTICATION: PROBLEMS BETWEEN MAN-WOMAN RELATIONSHIPS IN SHOBHAA DE'S *SOCIALITE EVENINGS*

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Abstract

*This paper explores the problems of authentication between man (husband) – woman (wife) relationships in Shobhaa De's *Socialite Evenings*. The novel *Socialite Evenings* presents the protagonist Karuna's life journey of Bombay, a middle class girl to a self- independent woman. Her life starts when she moves to Bombay because of her fathers transfer. Her life changes, when she starts dreaming of her career as a film star. She gets married a rich businessman, who was an usual Indian husband and he is not the right person to Karuna.*

Chumminess between the husband and wife is lacking for Karuna, who never calls her husband by his name but sarcastically as "black lable". Karuna suffers due to the heartless and irresponsible attitude of her husband.

In India always women were dominated and influenced by men. Here the present paper focuses on the image of woman against predator male dominated society. The role of husband and wife in a family context that has undergone a vital change due to growing enlightens and the moment for emancipation of women.

*This novel *Socialite Evenings* against the male dominated Indian society where woman are denied the freedom of expression and action.*

Shobha De's novel *Socialite Evenings* presents the pride of men, unsuitable marriages and patriarchal system, which forces to control and unfair treatment of woman. Karuna, the protagonist of the novel, she has trying to escape the torture of a broken marriage. Karuna is born in a dusty clinic in Satara in a remote village in Maharashtra. She does not remember much of her childhood except the strict vigilance of her father and her father rarely speaks to the children directly. Karuna's mother has always involved herself in her domesticity about what to cook for her husband. She rarely gets time as she gives priority to Father.

Karuna's life starts only when they migrate to Bombay because of her father's official transfer. She meets Anjali, important character and the wife of a wealthy playboy. Karuna starts dreaming of a career in films when her life changes. She starts her the college and gets married to Bunty, who is a rich businessman, the family accepts him because of his social status. But he is not the right person to Karuna:

He was just an average Indian husband unexciting, uninspiring, untortured...He wasn't

looking for any stimulation either intellectually or emotionally. (SE 130)

Charlie, a friend of Karuna, who creates in her awareness of her sexual identity. Karuna has been introduced to the world of modeling through Charlie. Karuna learns how to spread her wings to go beyond through modeling and friendship of Anjali. Karuna's father reacts violently to her modeling profession and at the same time he doesn't like Anjali as her role-model. She is thankful for her father's transfer to Bombay as she is able to get the opportunity to give altogether a different identity to her personality.

Anjali's role is made clear and she provides an opportunity to Karuna to travel on her own to Delhi for modeling. The intimacy of this journey brings Karuna closer to Anjali. Anjali begins to come to Karuna's house for which Karuna is embarrassed and feels ashamed at her middle-class surroundings. It seems that the middle-class women only want to progress in their lives with the help of the men, their wealth and fame. Anjali hooks Abe due to his richness. She doesn't see for his unfaithfulness in any matter. The

way in which Anjali acquires Abe is appreciated by Karuna:

I can only give her the most fulsome praise for achieving what ninety percent of India's middle class spend two-thirds of their lives trying to achieve- the step up to the glories of the rich and famous. (SE 36-37)

Karuna's husband not treats her as a wife and he just married for a society. There is no meaningful communication between both of them. There is no smiles and they were not exchange their thoughts and ideas but, their marriage life is full of silence not a happiness. silence. Karuna's humorously sarcastic approach to her problems in the patriarchal culture apparently deconstructs the traditional gender hostility used to elaborate the polarities of connubial ties.

Karuna has just a formal relationship with her husband. There is a lack of intimacy between the husband and wife. While she is away, Karuna's husband and mother-in-law discovers Krish's letter to her. Her husband also flies to London to "deal with her." Karuna has been helped by her sister in her elopement to London.

Karuna remains with her lover who allows her a farewell holiday in Venice. While she remains for a short time with Krish in Venice, she realizes and enjoys the interlude with her husband more than her days with Krish. She compares and analyses that there is no real difference between the two men. If her husband is hollow and superficial. Krish who is an ironic representation of an ideal, non-patriarchal lover who doesn't dominate the woman but constitutes, rather, a phase through which she must pass before she attains selfhood. Her husband is a compromising and forgiving type of person who is not cruel and merciless individual to throw her away:

I've thought over the whole thing carefully. I would've thrown you right now—but I'm prepared to give you one more chance. I'm not a mean man. You've been a good wife—I'm prepared to cancel this one black mark on your performance record and start with a clean slate. But you have to swear you'll never see or keep in touch with that man again...you have

sinned but I must be generous and forgive you. (SE. 184)

Once Karuna returns to her husband, she feels that her fling with Krish seems to make her marriage more tolerable. She discovers that she is pregnant. So far they had decided to remain childless which has been a symbol of worthless relationship. Even she still feels she doesn't want a baby. When she informs about her pregnancy to her husband, he immediately takes the opportunity to tell her that he wants divorce. His attitude is represents he has been waiting this for a long time. At this moment Karuna recalls Krish, because after making love to Karuna, Krish also has mentioned that he wants to marry someone else. For her all men appear to be same as her husband, selfish and mean. Finally, Karuna comes to know that behind her relationship with Krish, there is Krish's wife who has deliberately encouraged his extra-marital affairs. Karuna finds herself all alone in this world. She doesn't have either the man as husband or the man as lover.

Socialite Evenings shows the struggle of woman against the predatory male-dominated society. The struggle of these women doesn't show any redemption rather in their frantic struggle to escape male-dominance; they meet with failure and are victimized in one way or the other. The perception of male goes on changing from woman to woman.

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