



International Conference on English Language, World Literatures and Gender Studies [ICEWG]

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South Asian English Language and Literature Teachers Association
[SELLTA]
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&
PG & Research Department of English
Bishop Heber College (Autonomous), Tiruchirappalli

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VICE CHANCELLOR'S MESSAGE



It gives me immense pleasure to learn that the Department of English of Mother Teresa Women's University, Kodaikanal, South Asian English Language and Literature Teacher's Association (SELLTA) and Department of English, Bishop Heber College (Autonomous), Tiruchirappalli jointly organizing an International Conference on the theme, "English Language, World Literatures and Gender Studies" on 4th & 5th July 2019. The Department of English is one of the most vibrant departments of the University and has been actively contributing to the needs and demands of the society and the country at large in academic research and developments.

I congratulate the Organizers, for organizing such conference which encourages the Research Scholars, Faculties and Students of English to explore the new areas of practice, opportunities and enhance the quality of their professional services. I am sure the conference will be an incentive for the participants from various levels and the conference brought out on this occasion will be useful and informative for all.

I extend my warmest wishes to the Organizers and I am sure that it will continue to maintain its excellence with great distinction.

Honest effort can bring a big achievement; the Organizers had proved it well. Congratulations.

Dr. VAIDEHI VIJAYAKUMAR
Vice-Chancellor



PRINCIPAL'S MESSAGE



“Knowledge of languages is the doorway to wisdom” – Roger Bacon.

We live to learn and learn to live. We understand that our most valuable learning happens at the edge when we are stretched, but still choose to reach out, and complete the destiny.

Bishop Heber College is proud and delighted to be a part of the learning journey such as the International Conference on “English Language, World Literatures and Gender Studies” organised by SELTA in collaboration with Mother Teresa University, Kodaikanal. It has been exciting and productive as we continue to work on the complex design of contesting and complementing ideas and interests, connecting the heart, the head and the hands. It is about strong patterns of belonging, deep relationships and working to students’ passions, researcher’s innovations and writers’ artistic outputs and enabling to connect to the world beyond college.

I thank and wish the Department of English of our College and of Mother Teresa University also want to thank all board members, its chief patrons, Advisory Committee, Conference Chairperson, organising Secretaries for their loyal and effective work on behalf of the Conference.

Wishes to the editorial team who have committed time and care into bringing the best outputs and innovative works and explicit thoughts of the paper presenters and of congratulations to everyone whose achievement is the result is this journal. A special thanks to all staff, students, researchers, and supporters who have worked so enthusiastically who made the Conference a memorable and successful one.

We have taken another step forward. Well done!

Dr. D. PAUL DHAYABARAN
Principal



PRESIDENT'S MESSAGE



This book on English Language World Literature and Gender Studies explores the most interesting and significant expressions of human life.

SELLTA feels proud of releasing this book on “English Language, World Literatures and Gender Studies” on this day is its International Conference at Mother Teresa University, Kodaikanal, Tamilnadu, India. This book is a collection of papers from number of experienced professors of English and Research Scholars of English Language and literatures in India and abroad who have realized the limitations of traditional, pedagogical practices in teaching English Language and Literature.

Language and Literature teaching cannot be separated, since it is only through language that we create our perceptions and realities of the world. It has become a specialist disciple in view of growing global demand for the language and the use for various purposes. This book is not based on the choices and decisions of theoreticians, but on the personal experiences of teachers of English in classroom teaching and interactions.

This book is a source for teachers with a collection of papers focusing on current debates which are of interest to educated planners, researchers and teachers of various literatures. It combines information on the subject and key points of research with Multi disciplinary approach, of all which familiarize the readers a fresh perspective on the different aspect of Language and Literature Education.

While pointing out the gender studies, we cannot forget the eminent literature works of celebrated women writers of Indian and Abroad. The Post independent female novelists deal with a whole host of themes related to the rural and urban divide, spiritual quest, modernism, attitude towards feminine superiority and conflict between tradition and modernism. Many of the works focus on the sad plight of women in rural India. The themes of certain novels related to nature lover, life, death and patriotism. I am very happy that we have papers on Gender studies with reference to the social and cultural constructions of masculinities and femininities.

Prof. M. FREDERICK KARUNAKARAN
President, SELLTA

From the Editors Desk

By the first decade of the twenty first century, English Studies has become a complex design of contesting and complementing ideas and interests. In today's multicultural and multi-lingual society, the focus of literary studies has drastically changed. The focus has shifted to world literatures, languages, diaspora, ethnic studies and gender studies. In the last three decades, writers across the globe have enriched the literary scene by dealing with these contemporary themes and issues. Literature speaks for the diversity of human experience. The idea of world literature has seen an unparalleled resurgence in the last two decades or so. English Language and Literature have an encapsulated interrelation with world literature and linguistics, philosophy, anthropology, pragmatics, discourse analysis and so on. In addition, the socio-cultural transformation is one of the foremost effects of it. Gender studies is a field for interdisciplinary study devoted to gender identity and gendered representation as central categories of analysis. This field includes women's studies, men's studies and queer studies.

This conference aims at exploring the multifaceted dynamics with a focus on the complementary nature of language and literature and its centrality in human life.

Dr. K. Premkumar
Dr. P. Jeyappriya
Dr. Suresh Frederick
Dr. K. Kaviarasu

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Hindu Nationalism in Chandamama

Aloysius Sebastian*

Abstract

Even though much research has happened on how ideology and propaganda often implicitly manifest in different literature, children's literature is often considered as devoid of the play of ideology. However, contemporary researches have proved that even literature for children cannot be called as innocent since that also is often quite ideological. In the Indian scenario, this can be seen through the researches that have been done on the popular Amar Chitra Katha comics, like the works of Pramod K Nayar, Nandini Chandra, Karline McLain and Deepa Sreenivas.

While Amar Chitra Katha began publication from 1967, there was another comic that was already very popular among both children as well as parents; Chandamama, a comic that began to be published just one month before India gained independence from British imperialism but stopped publication in 2013. Parents were happy to buy this comic for their children since they believed it could teach them "Indian culture and traditions" in Independent India with the new educational system that emphasized the English language and scientific knowledge.

This paper is an analysis of Chandamama aimed at observing its representation of "Indian culture and traditions". This analysis leads to the understanding that this comic portrays a hegemonic, Hindu nationalist "Indian culture and tradition". In such a portrayal of Indian culture and traditions, certain communities, cultures and traditions are glorified, while other minor cultures, communities and traditions are neglected and "otherized".

Keywords: Chandamama, Indian comics, Hindu nationalism, spirituality, casteism

Introduction

Chandamama was an immensely popular comic that was published in India from 1947 July and continued till 2013. It played a significant role in the life of Indian children of the second half of the 20th century. This paper looks at the play of ideology in this comic, exploring how Chandamama presents an Indian culture that is very Hindu centric. Moreover, apart from being Hindu-centric, Chandamama presents and glorifies an upper-caste Hindu community and culture by mainly portraying and even frequently glorifying such characters, and also by neglecting other communities and cultures. Through the analysis of such representations in this comic, this paper explores how the discourse of Chandamama was in line with the Hindu nationalistic discourse. Considering the fact that this comic was published in the late 20th century and its peak period was the 70s and 80s when Hindu nationalism was on the rise, this paper argues that the discourse of this comic was symbiotically related to the cultural and political developments in post-Independence India similar to the prevalent discourse in other popular media like the television and cinema.

After India gained independence from British imperialism, one major quest of the newly formed Indian government was to unify the people who were very different in terms of language, culture and geography, by instilling in them nationalism and patriotism. Therefore, the government paid a lot of attention to the development of the nationalist

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discourse. The icon of Bharat Mata offered, in the general idiom of biological reproduction and in the specific performative logic of upper-caste Hindu devotional practices, a potent origin myth for national history and territory (McClintock).

Such a spirit of nationalism is visible in comics like Chandamama and Amar Chitra Katha. Such nationalist discourses have usually constituted the glorification of the past. For the people of nations once colonized, the national culture is that what existed before colonization, and everything brought by the colonizer is foreign and often a threat to the national culture (Fanon). Therefore, the discourse of nationalism in postcolonial nations is usually centred on talking about a “glorious and honourable precolonial past”. According to Romila Thapar, “what we regard as tradition may well turn out to be our contemporary requirements fashioned by the way we wish to interpret the past (267).” In this process, the goodness of the precolonial past is exaggerated, while the negativities are often forgotten or neglected. “In creating a tradition, we sometimes select from the past those normative values which may have a contemporary appeal, but which may even be contrary to historical actuality (Thapar 271).”

This is the kind of nationalism visible in comics like Chandamama and Amar Chitra Katha. Most of the stories in Chandamama are set in a precolonial society, and many of them are set in much earlier periods like the Vedic Age. These stories often talk about “idealistic feudal societies” that are totally unlike modern democratic nations. Moreover, religion plays a major role in these societies. Many stories in Chandamama are based on Hindu mythologies and puranas. There are also several stories that depict protagonists who are highly devoted to Hindu gods who often directly intervene in their lives and grant them blessings. Such idealistic representations of monarchical and religious societies are accompanied by heroic representations of people who handled the monarchy and the institution of religion. Thus, in many of the stories in comics like Chandamama and Amar Chitra Katha, the protagonists are usually chivalrous and noble kings and pious and holy Brahmins. Moreover, many stories are set in major Hindu religious centres and other major centres of the Vedic society.

Such a rise of cultural nationalism accompanied by religiosity in different realms of popular culture in the country was synonymous with the rise of Hindu nationalism in India. In fact, the recurrence of such discourses in Indian popular culture aided the rise of Hindu nationalism in the country, and consequently the BJP won the general election in 1977, even though it was aided also by popular discontent towards the state of emergency (1975 – 77) declared by Indira Gandhi who was the Prime Minister when the Indian National Congress was in power.

Synonymous with popular cultural nationalist discourses, according to Catarina Kinnvall, the aim of the Hindutva movement has been to construct a chain of events where a glorified past is connected to the present and where it justifies future actions. It is a nationalist homogenizing narrative that is deeply rooted in religious discourse. Hindu nationalism is not a modern phenomenon in India. Instead, its provenance is held to go back to Vedic times and it is therefore enmeshed with the history and culture of the Hindu “race” (139).

The popularization of religious stories in Indian cinema and television, particularly the broadcasting of the Ramayana as a serial starting in January 1987, brought Ram as a warrior god and Ayodhya into millions of Hindus in the privacy of their homes. In this sense, it greatly increased general awareness of Ayodhya as the birthplace of Rama. Televised images made this sacred centre more real and it became highly charged with affect in the popular imagination (Baccheta 2000, Jaffrelot 1996, van der Veer 1996). In

those states controlled by the BJP, textbooks have been written to glorify the “Hindu past,” to revile the policies of the “Muslim invaders,” to rename Indian cities and regions, and to revise the relationship between Hindu religion, national identity and citizenship (Smith).

In Chandamama, the religious element is given particular significance through several stories taken from or adapted from Hindu epics and other texts. In compliance with the Hindu nationalist discourse, Chandamama depicts Hinduism as Indian tradition. Such Hindu Indian representations are usually of an upper caste Hindu nature. This happens since the protagonists in most of the Indian stories in these comics are upper caste and aristocratic Hindus like the king or the Brahmin. As already mentioned, one reason for such representations was nostalgia for the precolonial feudal and religious past when the monarchy was centred on the king and the dominant Hindu religion was centred on the Brahmin. However, despite this, there is also a kind of hegemony at work when it comes to such representations. This becomes more evident on considering that in the late 20th century, most producers and consumers of newspapers, journals and comics were upper caste Hindus, and therefore, these forms of media usually spoke from an upper caste Hindu perspective.

Thereby, while Chandamama engages in an upper caste Hindu representation of Indian culture, non-Hindu religions like Islam and Christianity are presented as foreign and are usually otherized, which is also synonymous with the Hindu nationalist discourse, even though Christianity has existed in India since more than twenty centuries and Islam since more than thirteen centuries. In Chandamama, foreignization is particularly prominent in the representation of Muslim rulers who are presented as hostile to “Hindus/Indians” and “Hindu/Indian” culture. If ever “foreign” religions like Islam and Christianity are represented positively, that is done only in stories or narratives situated in the Middle East in the case of Islam, and in the West in the case of Christianity.

According to Ritu Khanduri, to authorize the cultural claims of their comics, Indian publishing houses frequently inform readers of a historian or cultural expert among their staff, who ensures the accuracy of the research for their narratives. Anant Pai, the founder-editor of Amar Chitra Katha, emphasized that Amar Chitra Katha comics were a product of primary research and the script was not arbitrary (174).

However, even historiography is often quite fictional, and some theorists have commented on how history is always narrated from one or the other hegemonic perspective, thus always having a centre that peripheralizes other marginal and/minor communities and groups.

Hayden White states that historical sequences can be emplotted in many different ways so as to provide different interpretations of those events and to endow them with different meanings. How a given historical situation is to be configured depends on the historian's subtlety in matching up a specific plot structure with the set of historical events he wishes to endow with a meaning of a particular kind. This is essentially a literary, fiction-making operation (1978: 85).

In Chandamama, the mythification of history is a technique used in the representation of Christianity, and Christians are presented as superstitious. However, Buddhism is usually represented as an offshoot of Hinduism, even though it is in fact a completely different religion. This is probably because Buddhism did originate from Hinduism, even though that began by questioning and mocking several Hindu beliefs and practices.

Thus, Chandamama seems to internalize Hindu nationalist ideas. In accordance with the central idea of Hindu nationalism, Chandamama presents India as a Hindu nation where all

other religions are foreign. This aspect of the comic is very noteworthy since the peak time of its publication was the 60s, 70s and 80s when Hindu nationalism was on the rise.

The issues of the 70s show a higher Hindu spirit than those of the 50s. This can be seen through the retelling of a story of the July 1957 issue eleven years later in the June 1971 issue of the comic. In both the stories, an impoverished woodcutter goes to the forest to cut wood, but he is unable to do so because of heavy rain, and so he takes shelter in a dilapidated hut inside the wood. Inside, he sees a tall stump of wood with a crude visage carved on it. He is about to chop it since he feels at least that would fetch him a little money to feed his children for the meanwhile, but immediately a figure comes out of the stump. In either of the tales, the being that comes out of the stump is described differently. In the 1957 story, it is just referred to as goddess and deity, and she seems to be a goddess/deity of the forest/nature. However, in the later 1971 issue, she is the Hindu Goddess Durga. In the earlier tale, the goddess comes out of the stump and says to the woodcutter, "Stop, fool. Do you want to break me up? Who do you think I am?" However, in the 1971 tale, the goddess says, "Would you commit sacrilege by destroying the image of the Goddess Durga?" When the goddess is given the status of Goddess Durga in the later retelling of the tale, anything done against her is called sacrilege. While in the older tale, the woodcutter folds his hands and seeks forgiveness from the goddess, in the later tale, he is presented as kneeling while seeking forgiveness from Goddess Durga. Thus, in the 1971 tale, the woodcutter is presented as humbler since he is before Goddess Durga.

In both the tales, the goddess is moved by the poverty of the woodcutter and blesses him saying his family would not starve any more. She instructs him to buy a new pot and heat it on an unlit stove. When the pot is taken from the stove, it would have been filled with food. The woodcutter goes home happily, and he and his family live happily thereafter with never again having to fend for food. However, there is again a change in the 1971 tale regarding how the food appears in the pot. In this tale, unlike the earlier one, the name of Goddess Durga is to be chanted thrice while laying the pot on the fire. Here there is deliberate glorification of the Hindu goddess.

While in the older story, the being coming out of the stump is a goddess/deity of the forest, in the later tale, the goddess is Goddess Durga. This constitutes replacement of local and/or regional Hinduism with mainstream Hinduism. The goddess of the older tale seems to be some regional deity or some goddess or caretaker of the forest not belonging to the Hindu canon of gods and deities. However, in the later tale, the goddess is Goddess Durga, a major Hindu goddess. This replacement of the deity of the forest with Goddess Durga in the later retelling of the tale is illustrative of mainstream Hinduism's attempts at bringing all local/regional minor religions and practices under mainstream Hinduism. This has been a common feature of Hinduism and Hindu nationalism. After all, Hinduism is not a singular religion. It has constituted several local and regional ways of worship, deities and gods, local myths and legends, and beliefs, customs, rituals and practices have often varied from one place to another. The word Hinduism is just an umbrella term used to describe this plurality of religious and cultural beliefs and practices. This has often been the result of mainstream Hinduism's attempts at homogenizing and bringing together all these different practices. Thus, most of the people in South Asia who did not follow any institutional religion came to be called as Hindus.

Apart from the portrayal of a Hindu-centric society with divine interferences taking place in the lives of ardent devotees, in most of such stories in Chandamama, the protagonists are pious Brahmins who are helped by the gods not only because of their devotedness and piety, but also because they belong to that caste. In many stories in Chandamama, the

protagonists are upper-caste Hindu characters, usually a Brahmin or a king. These characters usually have certain archetypical features. The way Brahmins and Kshatriya kings are represented usually correspond to the features ascribed by the Varna system. Thus, Brahmins are usually represented as wise and pious, and kings are represented as chivalrous and noble. As already described, such representations were probably because of cultural nationalist attempts at portraying an exclusively "Indian culture" that resulted in utopian representations of monarchy and religion centred on the king and the Brahmin. However, quite remarkable is that such glorified representations of the king and the Brahmin escalated by the 70s since this was the time when Hindu nationalism was on the rise. The Brahmin is often the protagonist, and he is usually represented as pious, wise and holy.

Attribution of "goodness" is a technique frequently used in the glorification of the Brahmin. Brahmin protagonists in some stories are idealized as having many good qualities. The Brahmin is often represented as pious, benevolent and charitable. Even though he is usually very wise, he is honest and devoid of deceit. In such stories, the Brahmin is respected not only because of his caste, but also because of his "goodness". He is hardly ever self-centred or interested in accumulating riches. On the other hand, he is usually presented as having a sense of responsibility towards the gods as well as to men.

Moreover, in some of these stories, Brahmins have even superhuman capabilities which seem to have been bestowed upon them by the gods, and there seems to be some sort of divine intervention in favour of the Brahmin protagonists. Such supernatural capabilities are often hereditary because of belonging to that caste, and because of such characters' intense faith and devotedness.

Thus, in the stories in Chandamama, Brahmin characters are usually presented as very likeable and humane, and they stimulate in the readers, especially young readers, affection and friendliness towards such characters. By idealizing the Brahmin, such stories in fact inspire young readers to aspire to become like the Brahmin. Thus, these stories have an agenda of sanskritization whereby people belonging to other castes and religions are stimulated to aspire to go up higher in society by striving to become like the Brahmin.

The process of inheritance of qualities is frequent in the stories in Chandamama, and thus Brahmins are presented as inheriting divinity, wisdom and often supernatural capabilities like the power of prediction, while on the other hand, Kshatriya protagonists who are usually kings or else generals or brave soldiers, are presented as inheriting strength, valour, bravery and courage.

Apart from such glorified representations of Brahmins and Kshatriyas, several stories in Chandamama implicitly instil among its young readers nostalgia and longing for precolonial, feudal, monarchical India through the representation of righteous monarchs who are highly efficient in ruling the kingdom and always act towards the welfare of the subjects. Some of these stories talk about a protagonist, usually a Brahmin, who through his talents gains the favour of the ruler and thereby gets several gifts and riches and often permanent employment in the court. Since these stories are usually narrated from the perspective of such a Brahmin protagonist, the reader rejoices along with him as he gets recognized and awarded for his talents, and moreover, the reader gets a sense of the gratefulness and admiration felt by the protagonist towards the generous and talented monarch who is capable of rightfully judging and appreciating the talents of his subjects.

The glorification of upper caste Hindus by representing them as possessing and inheriting the qualities attributed to them by the varna system is itself a way of internalizing the caste system because if upper caste Hindus are represented according to the varna system, then

the non-representation of lower caste Hindus is equivalent to representing them too according to that system which attributes them low caste status by describing them as fit for only menial jobs due to their “lower values and qualities”.

However, such casteism is implied in Chandamama in such a way that it is very much internalized and presented as acceptable, and often depicted as good for the precolonial Indian society portrayed in these stories. Moreover, such a portrayal would not have disturbed most of the readers of the comic since they belonged to the same hegemonic and dominant sections who are glorified in the comic.

My observations on the aggravated aggrandisement of upper caste Hindus in the 70s is strengthened by the presence of the same story in two issues of the comic, in 1955 and 1970, but with only a slight change which is in the description of the Brahmin protagonist of the story. In the story of the July 1955 issue, the Brahmin protagonist is described as a destitute Brahmin who comes to the city of Sravasthi in search of livelihood while King Prasenajitis the ruler. Fortunately, he finds favour with the rich merchants there, who provide him with enough of food and clothing and a good deal of money. The same story appears again in the August 1970 issue with the only change that the Brahmin is no longer destitute but is a well-known poet who journeys to Benares, and wherever he stops on his pilgrimage, he would recite his poems, to the enjoyment of his audiences, who give him money. Thus, in the later version of the story, the Brahmin is presented not only as more religious by saying he is on a pilgrimage to Banaras, but also as a talented poet to whom his audiences heartily and generously give money, unlike the destitute Brahmin of the earlier version who has no talent but is lucky to find favour with the rich merchants. The change in the second version of the story is quite intriguing since its only function is to avoid the representation of the Brahmin protagonist as destitute and to portray him as a religious and pious talented poet. When the time of appearance of the second version is taken into consideration, conscious attempt at the glorification of the Brahmin protagonist complies with the rise of Hindutva in India.

Even if such a change had not been introduced in the story of the 1970 issue, mentioning the caste of the protagonist in either of the two versions is totally unnecessary. In both the versions of the story, King Prasenajit is very willing to help the Brahmin, and he even directly interferes to help him. Such willingness on the part of the king to help Brahmins and happy relationships between Brahmins and kings is quite recurrent in Chandamama, which indicates some sort of alliance among the Hindu upper castes within the society.

Thus, through stories glorifying Hindu spirituality and upper caste Hindu characters, Chandamama was in tune with the Hindu nationalist discourse. It instils devotion and worship towards Hindu gods through stories about devoted protagonists getting blessed by these gods. In many stories in Chandamama, the protagonists are usually upper caste Hindu characters like a Brahmin or a Kshatriya king. They are frequently glorified by presenting them as highly talented and as having inherited the qualities attributed to them by the varna system. Thereby, apart from glorifying Hindu spirituality, Chandamama internalizes the caste-system by presenting characters belonging to different castes as having the qualities attributed to them by the varna system. Thus, Indian community, tradition and culture in Chandamama are Hinduistic and casteist.

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Aijaz Ahmad's "On Post Modernism": A Marxist Approach to Postmodernism as an Ideological Conspiracy of Crony Capitalism

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Abstract

Aijaz Ahmad's research article "On Post Modernism" aims at giving a political connotation to Postmodernism. Ahmad concentrates on bringing out the political overturns of Postmodernism and he argues that it is not a mere cultural and artistic movement. Late Capitalism has made this movement as a dividing tool to widen the cap among various classes. As a political apparatus, Postmodernism has its own negative implications to carry out its hidden agenda in the late decades of the twentieth century and the first decades of the twenty first century. All postmodern critics have their advocacies in a neo-liberal capitalistic ideological background. The aim of this paper is to point out the valid reasons of Aijaz Ahmad's arguments against Postmodernism, which advocating Capitalism.

Key words: Postmodernism, State, Political Forms, Industrial Economics, Postmodernism International and Postmodernism in India.

Introduction

Aijaz Ahmad's article "On Post Modernism" has been published in the leftist ideological mouthpiece journal "The Marxist". In the article, Ahmad argues that Postmodernism indeed is to be regarded as a movement- "a post of modernism". Modernism is a cluster of various movements. Ahmad argues that it is a cluster of Cubism, Surrealism and various other movements in literature.

According to Aijaz Ahmad, Postmodernism is a philosophical movement. Here the term 'Philosophy' is used not in its narrow sense referring to the metaphysical study of abstract ideologies. It is used as a concrete term, having its own political concreteness. It is this political concreteness which pervades all through the arguments of Ahmad in his article "On Post Modernism".

Ahmad, then argues, that Postmodernism has a binary opposition relationship with Enlightenment and Marxism. Postmodernism is certainly not against modernism. He further argues that Postmodernism is a "Philosophical alternative to Marxism". Ahmad points out:

We can ignore the issue of Postmodernism in art and literature. Philosophical Postmodernism is more important because it offers itself not only as a philosophical alternative to Marxism but also as a radically new ('Post- Marxist') practice of politics. We should be concerned mainly with the political implications of the theoretical and philosophical positions of postmodernism (4).

The consequences of Postmodernism as a political movement are multifarious, resulting in widespread negative connotations of Marxist ideology, rejecting the importance of Socialism, Communism and Marxism. It has completely annihilated the hitherto ideological strongholds of Marxism and it tries to establish new capitalistic ideologies.

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These new capitalistic ideologies have become the crux of the neo-liberal consumerist political agenda of Post-post-modernism.

Further in the part titled, “Part I Postmodernism Internationally”, Ahmad very strongly points out that most of the ideas earlier to Postmodernism were semi-autonomous. In this part of the article, Ahmad traces the history of Postmodernism in the European countries and in the U.S. He comes to the conclusion that Postmodernism has de-established Marxist credentials both in the European continent and in the U.S.

Class division has widened in the case of Postmodernism resulting in the growth of the so called upper middle class whose comfortable life zones have become safely established because of the spread of Crony Capitalism with its acute class diversions and divisions. According to Ahmad, Postmodernism in the European countries and in the U.S. has resulted in three consequences, they are:

- a) rapid economic growth,
- b) Keynesian redistributive mechanisms and full employment, and
- c) A new compact between Capital and Labour whereby gains productivity were reflected in higher wages (7).

Ahmad further argues that Postmodernism has resulted in another adverse impact on the lives of postmodern citizens – highly ‘classed’– upper middle class- ‘an information society’. He points out the usage of Lyotard, in his postmodern arguments, to describe the changing conditions of postmodern society as “Computerisation of society”. Postmodern Society has completely turned itself into a “Post- Fordist production and post-industrial society” (7).

Postmodernism, with its Post-Fordist production, has moved the world from the Post-Production condition to the Post-Consumption condition, thereby increasing the bondage between production and consumption , the chain is enlarged with the help of information technology.

Postmodernism has its inevitable connection with the mediology. Mediologists like Marshall McLuhan and Alvin Taffler have become ecstatic with the growth of postmodernism. Ahmad, then points out that there are some contradictions and ironies in postmodernism. He says: The first irony that strikes me is its great popularity in countries like India and China. All the fundamental presuppositions of postmodern social and economic analyses refer to the structures of advanced capitalism (14).

By contradictions and ironies, Ahmad means, that Postmodernism has divided the well-formed Marxist ideology of a classless society and widened the gap among the various classes resulting in the rapid growth of Capitalism. Then, in the last phases of his article Part I, Ahmad talks about the various ideologies of most important postmodern philosophers, like, Lyotard, Foucault and Derrida.

According to Ahmad, Lyotard has pointed out that Postmodernism has completely devastated the backbone of the Age of Enlightenment, the Universal Unity and Marxist Universal History. Foucault has given new ideological conditions of state by refuting in the breaking up of the old Marxist canons and giving a new ideology of micro-politics, against the Marxist’s Macro-Politics. Foucault has also talked about various state institutions representing the postmodern conditions of State as a power.

Derrida, too, has attacked Neoliberalism and Communism and has dismissed the ideas of Reason and the struggle among the various classes. Derrida talks about his concept of ‘new International’ as a ‘liberate force’. This is how Aijaz Ahmad traces the postmodern condition of Europe and the U.S. in the first part of his article.

Aijaz Ahmad, in the second part of his article “On Post Modernism”, talks about the Postmodernism in India. He divides the growth and development of India into three phases. The first one is from 1947 to 1970s, the second one is from 1970s to 1990s and the third one is from 1990s to till date. In these three phases of Post- Independence history of India, Postmodernism has stamped its undeniable and indelible mark only in the third phase but the new writing of history of India has started in the early 1970s. He argues that Indian Postmodernism has nothing new to offer, in contrast, it has just adopted only the western model of Postmodernism. He says, “As for the philosophical ideas, Indian Postmodernism seems to have none of its own but has been skilful in adapting the received ideas” (27).

Philosophical postmodernity in India starts with the ideas and contributions of Subaltern Studies group. He argues that only this Indian originated group has gained world popularity and the Subaltern Studies has well understood the concept of post-productive and post-consumerist micro-histories of Postmodern India. Thus Ahmad proves that Postmodernism is a tool to develop and sustain Capitalism.

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The Trope of Relationality and Imagined Subjectivity: A study of Select Indian English Self-narratives.

Suroshikha Debnath*

P. K Das**

Abstract

The nature of the self and subjectivity in autobiography has been a question of debate since time immemorial--the case of Indian English autobiographies being no exception. Sidonie Smith and Watson aptly note in Reading Autobiography, "While the Enlightenment or liberal-humanist notion of selfhood understood the "I" as the universal, transcendent marker of "man", radical challenges to the notion of a unified selfhood in the early decades of the twentieth century eroded certainty in both a coherent "self" and the "truth" of self narrating." (Smith and Watson 123). Most of the Indian autobiographies, however, serve as both personal narratives and historical or social documents.

This paper strives to unravel the relational and polyphonic nature of autobiographical selfhood in selected Indian English self-narratives which inevitably lead to imagined subjectivity through the trope of other lives. The primary readings chosen for this paper are the memoirs and autobiographies of Cornelia Sorabji, Mulk Raj Anand and Dom Moraes. Although these writers individually represent different worldviews and stand for diverse areas like law, literature and journalism, socio-culturally they belong to the same common category. One of the main objectives of this study is to identify the many ideologically saturated polyphonic voices and accounts of other lives, thereby questioning and challenging the traditional notion of self-portrayal as a monologic introspection. Through a post structural and existentialist frame of theory, this paper aims to comprehend the fragmented, imaginative and constructed idea of self representation in Indian English memoirs and autobiographies.

Keywords: relational selfhood, polyphonic voices, imagined subjectivity.

Introduction: Though a recent body of writing, Indian English literature now has a distinguished tradition of life narratives, especially in the autobiographical mode by writers, politicians, Dalits, sportsperson, journalists and so on. David Arnold and Stuart Blackburn in Telling Lives in India (2004) locate India as a ground for constant interaction between collectivity and individuality. Jawaharlal Nehru, for instance, hardly writes about his own life in his autobiography than about other lives or socio-political landmarks that affected him. Susie Tharu's essay 'The Impossible Subject' deals with the problematic orientation of Dalit selfhood and identity. Moreover, Uday kumar in his seminal work Writing the First Person (2016) interprets the self articulation of Malayalam self-writing in terms of agentiality, passivity of the modern subject. These insights invariably serve as relevant points of references for this research paper.

Traditional critics of autobiography like Gusdorf, Georg Misch, Roy Pascal, Phillipe Lejeune perceived the autobiographical subjectivity to be a form of self introspection and agentiality. However, the Enlightenment idea of subjectivity, identity and agentiality has

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undoubtedly been decentred by modern interventions. Existentialist, Marxist, psychoanalytic and poststructuralist theories in the first half of the twentieth century shattered the concept of the subject as being unified. David Hume and Nietzsche for instance completely nullified the existence of a concrete, agential self. Paul de Man's 1979 article "Autobiography as Defacement" revolutionized the way of interpreting autobiographies by arguing that the autobiography creates the author and not the other way round. Bart More Gilbert in the essay "Relational Selves" analyses certain autobiographies where selfhood is constructed through an exposure to other groups of people, as in case of C.L. R. James' *Beyond a Boundary*. Thus, changing concepts of the self over the last few decades thus makes it necessary to examine Indian English autobiography too from a similar post structural lens.

Corpus: The primary texts selected for this study are the first Indian woman barrister Cornelia Sorabji's *India Calling* (1933), the socialist author Mulk Raj Anand's *Apology for Heroism: An Autobiography of Ideas* (1946), *Conversations in Bloomsbury* (1981) and the writer cum journalist Dom Moraes' *My Son's Father* (1968), *Never at Home* (1992).

Objective and Hypothesis: The primary aim of this paper is to argue that the autobiographical self or subjectivity gets formulated in relation to other lives or factors in the selected Indian English self-narratives. Taking into consideration Paul de Man's explanation that autobiography is but a figure of reading and understanding, it shall strive to argue that the Indian English autobiographers imaginatively construct their autobiographical subjectivities through the trope of other lives or figures. The fact that the technicalities in these self narratives inevitably demand a frame of the other lives, hence rendering it a polyphonic work of art with no one autonomous self will be the major hypothesis.

Methodology: Theoretical analysis through a post structural lens and interpretation through close reading of the chosen texts shall serve as the basic methodology for this particular analytical research undertaken.

Theoretical Framework: Jean Paul Sartre's ideas of existentialism, Levinas' dictum of "face of the other", Bakhtin's concept of dialogism, Judith Butler's idea of the self, Other, addressivity and Paul de Man's theory on autobiography shall form the basic theoretical framework for this chapter.

Analytical Reading of the Texts

Cornelia Sorabji's memoir *India Calling* (1933) is in no way an autonomous account of her life and self development. Judith Butler in "Giving an Account of Oneself" relates a person's self account to a predominant structure of addressing the others (Butler 37). The "purdanashins" are the 'others' to whom Sorabji addresses almost the whole of her self-narrative. Her selfhood gets constructed through her addressing them. Her memoir probably would not have existed had she not related herself to the life and ways of the "purdahnashins". To quote Chandani Lokuge from her Introduction to *India Calling*:

Cornelia Sorabji's life was her career, and her career, a vocation. In *India Calling*, Sorabji remembers a substantial slice of it from early childhood when she was first inspired to dedicate her life to the amelioration of the Hindu purdahnashin's legal and personal status, to the 1930s, well after she had gained the distinguished position of India's first woman barrister. (Lokuge xiii)

In line with Adriana Cavarero who in *Relating Narratives* argues that the telling of the "I" is not possible without the "you", Sorabji's "I" in her autobiography would have been impossible without the "you" of the numerous Hindu upper class women whose cause she took up. *India calling* is not her story, but the stories of numerous other women in the then

contemporary social scenario of India. In terms of Levinas, the face of the “purdanashins” instilled within Sorabji a sense of moral responsibility, thus making her act in the way she did. Her retrospective reflection of her experiences with them is what creates her narration. She perceives herself to be answerable to them and so takes up the cause. While in one case she saves a woman from the cruel hands of her drunkard husband, on the other, she rescues another woman sacrificed in “sati”. Their face creates in her a sense of responsibility to dedicate her life for them.

Apart from this, many of her acquaintances in Oxford played a vital role in creating her persona. Una Artevelde Taylor, the daughter of the author Sir Henry Taylor deserves special mention in this respect as her life and ways became instrumental in constructing the social worker side of her character. As Sorabji herself says: She was Irish and loved to find parallels in custom, superstition and folklore between India and Ireland. My deliberate pursuit of these things in India in later years was due to her inspiration. (Sorabji 38)

Through Sorabji's narrative one can overhear the voices of many “purdanashins” –the upper class Hindu wives restricted within an enclosed space, or those women troubled by husband or reproductive issues. Cases of many women like those of Rukhmabai who was imprisoned for revolting against her husband's patriarchy post her child marriage are the dialogical relationships Sorabji is found engaging with. So her identity got shaped as a result of her dialogues with all these different polyphonic voices in the then socio-economic condition. It was a calling from the “purdahnashins” which made her write her autobiography. They served as the ultimate frame of reference for her in her quest for her own self fulfilment. India Calling thus captures a plurality of consciousness typical of Indian autobiographies.

Mulk Raj Anand's self as revealed in his autobiographical narratives is predominantly interrelated with the unprivileged sections of the society who form the necessary ‘other’ that function as tropes through which Anand strives to imagine his own self and agentiality. True to his faith of art as a means of social service, *Apology for Heroism: An Autobiography of Ideas* (1946) captures his autobiographical ideas or vision that are formed as a prelude to a humanitarian society. Selfhood in his autobiography is created as a dialogue with existing ideologies of caste, religion in contemporary India. The ‘face’ of the downtrodden people instils within him a sense of answerability and responsibility. As Jasbir Jain aptly notes in *Beyond Postcolonialism*, “What is ordinarily looked upon as Marxist thought or socialist concern in the work of writers like Premchand and Mulk Raj Anand, is a concern with the disadvantaged ‘other’ seen as a part of one's own self” (Jain 270) . Anand's image of the ideal, socialist writer in fact develops from his awareness of a collective consciousness in Indian society.

While considering Anand's selfhood, it becomes indispensable to analyse his memoir *Conversations in Bloomsbury* (1981) which serves as a gateway to grasping Anand's literary, social, political and philosophical faiths. The wide ranging dialogic conversations with the members of the Bloomsbury group like Forster, Huxley, Eliot, Leonard and Virginia Woolf , Clive Bell and others led to the creation of Anand's relational self. With all his insecurities of being a naive poet from India, Anand in *Conversations in Bloomsbury* constantly tries to negotiate with Western thought, art, culture and so on. His consciousness was largely shaped by the recognition, assertion he received from all the great intellectuals he came across. Bonamy Dobree contributed a lot in demolishing Anand's sense of inferiority. Moreover, the latter's apprehensions surrounding novel writing found solution through Dobree's assurance:

Suddenly I felt that there was an uncanny gap between me and the other people, as though I was inferior and the others were superior. . . . And inside me was the longing to be free, to expand my consciousness, to live and to be on equal terms with the men of learning like those Professor Dobree was familiar with. (Anand 34)

Anand's faith and responsibility as a writer thus comes up as a result of his interaction with such members of the Bloomsbury group who become the tropes of Anand's self knowledge. His conversations undoubtedly create a ground for different polyphonic voices to come together. Mr Biniyon and Arthur Waley played a significant role in shaping his outlook towards art and painting in an all new way with a fresh perspective. T. S. Eliot was also instrumental to a great extent in constructing Anand's writerly bent of mind. Subjectivity and identity of Anand therefore owe largely to his plural imagination. Interestingly, Mulk Raj Anand himself had the conviction of a relational nature of self, which he exposes twice in that book. As he says:

The self is nothing without the body. And it has no meaning apart from my existence in the universe. That is to say, I only speak of myself in relation to things and other people. And my thoughts are not apart from them. (Anand 81)

The very title of Dom Moraes' autobiography *My Son's Father* (1968) is suggestive of the relational nature of the author's self. The fact that he was dissatisfied with his father's autobiography and so took to writing his own implies the predominance of the 'other' (here in the form of his father) behind the construction of his own autobiographical self. In terms of Levinas, the face of the 'other' in the form of his father imposed this responsibility on him to narrate himself. Being a Portuguese by origin, Dom Moraes always felt like a stranger in India. The contemporary English authors and poets had a great influence on him. On publication of his first story, Moraes embraced his poetic self only as a result of the appraisals he received from the renowned authors like G. V. Desani and Mulk Raj Anand. This implies how the poetic self looks forward to the 'other' for recognition and justification in order to imagine itself as a complete whole. Besides, it was Stephen Spender's words that made him imagine and recognize himself as a poet:

At last I blurted out the words, "I want to be a poet". Spender began to laugh, then stopped and said gently, "Perhaps you are one". This innocent remark intoxicated me: in it I saw a recognition of one poet by another, transcending all barriers, and under this gratifying illusion doubled my output of verse." (Moraes 76)

Moraes saw his poetry through the intellectually critical lens of Allan Tate whose constructive criticisms thus constituted a sense of responsibility in Moraes to rethink and restructure his poetic venture, thus echoing Levinas' dictum of how subjection to the address of the 'other' heightens responsibility. A similar instance relates Ezekiel's acceptance of Moraes' first poem which had a drastic influence on Moraes. As Sartre had theorized, the overwhelming existence of the 'other' becomes the reason for the organization of one's own experiences. Ved Mehta's advice and suggestions played a vital role in moulding Moraes' diasporic stance and his decision to stay in England for good. Dom could see in Ved a reflection of his own self which suffered from terrible identity crisis in India. Moraes' understanding of himself comes to a fruition only through the figures of the others.

While the above necessary 'others' in Moraes' life made up for his existential crisis through a construction of his creative and responsible self, his traumatic relation with his psychologically challenged mother often threatened his existence and creativity. Besides, his mother's all pervasive image always intruded Moraes' relationship with women—her 'face', to a large extent, moulded this dimension of his selfhood.

Moraes' second autobiography *Never at Home* (1992) written at a later age basically surrounds his diasporic self, and hence attains this title. His existential crisis arises from his homelessness to the extent that he calls his wife Leela "a wandering home for me"(ix). The relational nature of his self constantly guided by the face of the 'other' and seeking validation comes up even more clearly in this book.

During the uprising of the Goans for an independent nation in India in 1961, Moraes through his writing made certain comments against Nehru and Indian government on its decision of imposing Indian identity on the Goans. This resulted in the creation of a troubled image of Moraes as he took up the responsibility of speaking on behalf of his ancestral community. The predetermined set of expectations and the sense of responsibility from the Portuguese community led to the construction of this version of his selfhood. His agreement with BBC about covering a series on the Asian immigrants in England reflects one of his attempts to perceive his own immigrated self in England. On his visit to Goa many years later along with Judith and Francis Moraes in a way found the much needed validation of his identity when the Goans regarded him as their hero.

Dom Moraes asserts in this autobiography the role of dialogues, conversations and the perceptions of the 'other' in the construction of his poetic self and in particular his poems. As he expresses in the context of the publication of his book of verse in 1965:

We can perceive people through the conversations they engage in, whatever they may be conversing about; and perceptions of people are perceptions of reality. This reality manifested itself in these new poems. (Moraes 62)

Moraes had always considered the great French poet Rimbaud as his ultimate Muse to the extent that he even related his failed poetic self to that of Rimbaud's. Towards the end of this book, Moraes recounts how he re-discovered his lost writerly self and poetic identity through the life of Mrs. Indira Gandhi which inspired him to write her biography. So she played the role of a significant 'other' in re-establishing his authorial self, although she later abused him for portraying her life falsely.

The voice of the Goan people, the black African friends of Moraes, the voice of the King of Bhutan or the troubled voices of the Naxalites and the then princes of Rajasthan render *Never at Home* a multi faceted work rather than a monologic recounting of the self of the author. Being a writer cum journalist, Moraes aptly fits the multiple tropes within his autobiographical narrative through a recounting of interviews or recollections. In this context, mention must be made of Khushwant Singh's autobiography *Truth, Love and a Little Malice* (2002) which bears the trope of other lives, events and how like Moraes, Singh too discovered a vital part of his self through a tour around India during his journalistic ventures. Moreover, Moraes' coverage on the cyclone in East Pakistan further upholds the suppressed voices of the masses in the then East Pakistan, Asif Currimbhoy being the most prominent:

'You are not a Hindu nor an Indian', Asif said, 'so we can speak frankly to you. All of us hate hate the West Pakistanis, yes, but to tell you the truth, we hate the Hindus even more.' (Moraes 178)

Interestingly enough, Moraes refers to a masked identity time and again in his autobiography. His claim thus predominantly makes his autobiographical self an object of de-facement, in the words of Paul de Man. Moraes distinguishes between mask and identity—thus initiating the "I" and the "me" or subjectivity-objectivity debate. The mask shows his outwardly constructed self that guards his true identity which otherwise suffers from existential crisis:

Everyone wears some kind of mask, which is expressed in the face he or she presents to the world. . . Behind this mask, I thought, lay my identity. . .It was by keeping the identity, not the mask, that I remained alive. . . . A great part of my identity lay in my ability to write poetry, and also in knowing exactly what world I belonged to. (Morales 310)

Findings : The overall detailed analysis thus confirms the hypothesis that Indian English self narrators understand themselves through the specular medium of other lives and dominant socio-political voices. It can be said that the many other lives or figures are like metaphorical tropes through which the autobiographers try to comprehend their own identities. Their accounts are impossible without the dominance of the accounts of the 'other' to which they address their selves. It is never an essentialist self. The kind of modern subjectivity which Uday Kumar points out in contemporary Malayalam self narratives in *Writing the First Person* is also very much evident in Indian English self narratives at large.

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- [17] P. S. : This research paper is an extract from one of my tentative chapters in my ongoing PhD project entitled "Imagined Lives: A Study of select Indian English Self-Narratives".

A Journey towards a Metamodern Aesthetics by Kurt Vonnegut and Christopher Moore with their unfailing literary weapon **Black humor**

Kavya .M*

Abstract

This presentation is mostly about the employment of black humor in the novels of Kurt Vonnegut and Christopher Moore. An attempt is made to understand their transformation from a postmodern background to a metamodern literary stance. A description of black humor as employed by Kurt Vonnegut and Christopher Moore from a postmodern perspective is done at the outset to later understand how they continue to use it from their metamodern stand also. The goal of this presentation is to clarify and posit how black humor as a literary device exists in both the postmodern and metamodern epochs as a continuum. This presentation concludes by emphasizing that both Kurt Vonnegut and Christopher Moore have a changed literary attitude travelling from a postmodern negativism to a metamodern hopefulness carrying with them their never failing literary rapier which is their black humor.

Key Words: Burlesque, parody, pastiche, nihilism, naiveté, insincerity, hopefulness, altruism.

Black humor is like a condiment, a pickle and a spice. It livens up things. It adds some colour to a drab situation. We live our lives like machines. Life goes on like a clock work and timetable. How very boring it is? The sudden surprises make a situation worth the while to go through and enjoy. Black humor has many avatars- street plays, paintings, caricatures, gypsies performing on the move, cinema, you tube, face book and written forms have absorbed black humor in their stride. Whatever be its form it never fails to awaken the watcher or reader. One throws away the state of ennui and shakes oneself away from mental slumber. Of the many authors who are writing these kinds of novels filled with black comedy a few stand out especially in the postmodern era. Writings of Kurt Vonnegut and Christopher Moore and Thomas Pynchon are steeped in the art of black humor; they have taken it upon themselves to dwell upon life's callous onslaughts on our finer senses and create a literary portcullis between us and the attacking forces. When your defenses are down, when you feel all is lost they come like chivalrous knights to save our souls. They are sometimes funny to the point of being absurd. As you know the Fool of any drama is the most powerful character in any situation. He has the key to the hidden door which whisks us away from certain debacle and outright loss of face. When you are surrounded by what seem insurmountable difficulties black humor is like some hyperspace to speed out of that situation to an Eden of forgetfulness and hopefulness. To forget and to laugh in the face of death, failure, dejection and despair requires grit and gumption of a different kind. Black humor gives us the strength to jump these hurdles and reach a stable state of equanimity and poise. Each author uses a different technique. It can be forgetfulness, a degree of softness in the head, immunity to scorn and criticism or a simple departure from such problems to move away from the barbs of loss, grief or bitterness. One

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may sound crazy when one laughs at an irrevocable loss. But situations that cannot be set aright need to be set aside. You just walk away from the problem and get on with your life. It may seem harsh and insensitive but it is a key to the door of a haven of rest and respite from the insupportable burden of sadness. You solve the riddle of life's sordid designs and you remain free and unhurt. Joseph Heller, Thomas Pynchon, Kurt Vonnegut, John Steinbeck and Christopher Moore are modern wits exercising their literary scythelike black humor. Each is unique. Most of them are World War veterans; they know the ground reality. They have sweated and trembled in fear. They have had near death experiences. Their brushes with ghastly war time experience have smelted them into a rare literary alloy of extreme durability. The modern satirists act like moral guides. Black humor is, in fact, a reaction to world war consciousness and which helps us to overcome our losses and sorrows by laughing at our own plight. Late fifties and sixties saw the birth of black humor in fiction. Black humor treats absurd sensibility with amused horror. Andre Breton's Anthology of Black Humor points Jonathan Swift as the father of black humor. Conrad Knickerbocker and Bruce are the theoretician's of black humor. Appearing on the horizon of black humor are great names like Don Levy, Albee, Thomas Pynchon, John Barth, Joseph Heller, Kurt Vonnegut and Christopher Moore; these authors maintain the fading lines between fantasy and reality. Kurt Vonnegut and Christopher Moore utilized this weapon to a great advantage in all their novels. Black humor became an alternative to hopelessness. The belief that god has authority no longer existed. The ascent to heaven and the descent to hell no longer were the concern of black humor novelists. The chief concern was how to exist in this 'mad universe.' The only solution was to laugh at the absurdity of existence. Black humor refuses to treat tragic material tragically and helps to see the dark side of reality and helps us to laugh rather than lapse into despair. In Slaughter house-5 and A Dirty Job this technique is used very effectively used to face horrific events in war and in life. To laugh at horror is to become the master of the horrifying. Black humor ridicules establishment, values and tradition. It does not attempt to change them. All are mocked at and de-sanctified without restraint. For black humorists this world is a big joke. Black humor is a protest against over powering forces. For the black humorists there is no right or wrong, no good or bad, no action or inaction. Black humor feels that universe is pluralistic and that it is a fragmented place. All visions of reality are mental constructs. So they felt that life is a labyrinth, made of multiple truths, meaningless, endless and absurd laughter is the only solution to counter the absurd. Black humor mocks at various subjects- sex, death, mother land and politics. Kurt Vonnegut and Christopher Moore incessantly laughed at all these systems. The black humorists realize that time is out of joint. Instead of setting things and problems right they prefer to mock at them. Black humor deals with evils that cannot be corrected. Black humor laughs at our cosmic plight. The black humorists posit an absurd world devoid of intrinsic values where there is continuing tension between the individual and the universe. Not a day passes without my picking on these authors. I argue with them, differ from them, and laugh with them and brood with them. I remember practicing pratfalls on my neighbors in my childhood. Those days were very spiced up. When I came to know these authors I learnt that the whole life is full of pratfalls and juicy incidents. We only have to pause and take our own sweet time to enjoy these moments; even though a dilettante of black humor I am content to know there are escape ways from the harsh bombardments of life. Black humor lets you live in spite of the insane twists you face every day. Black humor is verily a liniment to our burning and hurting hearts. Kurt Vonnegut and Christopher Moore juxtaposed humor and horror in all their novels to lure us into a world of burlesque, parody, irony, meta- language and black

humor. We realize with a shock that we are characters, just like their own in their novels, in this mad whirlpool of the modern society where we emote and despair at the irrevocable tragic events of life without finding or offering solutions. Kurt Vonnegut and Christopher Moore often times take on the mantle of a jester. They would laugh at melancholy and make snide remarks at our folly and failings but with a strange wizardry they would heal our wounds and pangs with black humor the next moment. Thus their black humor is of a different quality militating against the nihilistic attitude of postmodernism and offering healing solutions to our problems which typify a metamodern spirit. Nothing was above their savage criticisms. I am convinced that Kurt Vonnegut and Christopher Moore are postmodern geniuses awakening to a new metamodern understanding and they put black humor to effective use to rally against the horrors of World War II and civilian life from both the postmodern and metamodern perspective. Their novels make inroads into our false social mores and morals. In the literary firmament Kurt Vonnegut and Christopher Moore shine like a pole star. Kurt Vonnegut and Christopher Moore use the theme of war and civilian inequalities and wretchedness and their dark humor to point out the existential component of individual responsibility for one's actions; their message of personal responsibility and altruism in the face of violence is very important. In Vonnegut's hands science fiction enables man to face problems which he cannot otherwise face directly while in Christopher Moore's hands fantasy plays a similar part. This militates against the postmodern concept; finding solutions to problems and expecting a better end is definitely a metamodern thought. Kurt Vonnegut and Christopher Moore criticize the belief system that forces man at an early age to accept false notions like fate and which tends to take away the responsibility from the individual. Kurt Vonnegut and Christopher Moore satirize the humanity's tendency to turn a blind eye to injustice. Kurt Vonnegut and Christopher Moore realize that men seek death and destruction as much as life and happiness. Through altruism during war and in civilian disruption men can attain self-actualization. There are two recurring themes throughout their novels- the first is be kind and the second is god doesn't care if you are or not. Kurt Vonnegut in addition has a third message that we are what we pretend to be. Vonnegut draws from his own life experiences for his novels. Later when he speaks about the war in Vietnam he condemns both the society and the government. Both of them on the one hand speak about the sad and the terrible side of existence and on the other their belief that mankind can choose to be kind surfaces quite often in their novels. This is a very metamodern thought. They constantly state that the most important choice is to treat others with dignity. Throughout all their novels in spite of a postmodern back drop they burst forth with loud and bold proclamations of hopefulness and of man's ingenious strength and belief for a better and bright future which is totally against the nihilistic attitude of the postmodernism. This indeed is a metamodern outlook which has changed Kurt Vonnegut's and Christopher Moore's insights and their writings. They feel grand narratives (opposed by postmodernism) are necessary and hope is not to be distrusted and love is not to be ridiculed. Metamodernism is not just a philosophy which implies a close ontology. It is an attempt at a vernacular which must explain what is going on around us in politics and in arts. The return to a romantic sensibility is a key characteristic of metamodernism. Metamodernism is a nascent revelation between and beyond irony-sincerity, naiveté-knowingness, relativism- truth and optimism- doubt. Both Kurt Vonnegut and Christopher Moore subscribe to this. Their novels are romantic reactions to our crisis filled lives. Their novels typically posit that oscillation is a natural order of the world and negate the inertia of modernist ideological naiveté and the postmodern cynical insincerity. Both Kurt Vonnegut and Christopher Moore seem to have

abandoned the philosophy of deconstruction and parataxis in favor of reconstruction, myth and metaxis. Their literary philosophies oscillate between enthusiasm- irony, hope-despair, naïveté- knowingness, empathy- apathy, authenticity- pasticheand totality- fragmentation. Both of them employ mechanisms for a return of the real in their novels in spite of their seeming black humor. Authenticity is making a comeback in their novels in the midst of their dark sense of humor. They indulge in self-engagement with the readers. They deal with the current cultural and political situations in an inclusive discourse. Kurt Vonnegut and Christopher Moore who painstakingly described system failures are involved in a lifelong search for solutions to problems in spite of their being typical postmodern writers and are travelling towards a metamodern aesthetics; having awakened from their nihilistic sensibility and having embraced hopefulness and empathy which throw in relief their metamodern metamorphosis they continue to employ black humor in a new humanistic approach which is but a firm step towards metamodernism.

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Contesting the Myth of Homogenous Nation State: A Study of Select South Asian Anglophone Historical Fiction

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Abstract

Issues of nation, nationalism and national identity are well recognized aspects of South Asian Anglophone novels dealing with history. Since its inception nations are conceived as homogenous communities framed territorially by physical boundaries. Nationalism is considered as the most potent ideology which has been utilized to achieve political independence in the Indian subcontinent. However in the post-independence period the South Asian region has witnessed several partitions, religious, linguistic and other conflicts rendering notions of “nation”, “nationalism”, “identity” more fluid.

This paper strives to contest the idea of monolithic “nation” by treating historical fiction as a microcosm of nationalist paradigm. The novels selected for the study are Attia Hosain’s *Sunlight on a Broken Column* (1961), Bapsi Sidhwa’s *Ice Candy Man* (1988) and Shyam Selvadurai’s *Funny Boy* (1994). Focus will be thrown upon the trajectories of religious and linguistic nationalism which constitutes an important terrain for analyzing the changing connotation of nation. An attempt shall be made to delineate how historical novels become a site to explore ideas like: Who/what constitutes a nation? An endeavor will be made to throw light on certain form of linkage between nation, location and the ideology of nationalism which dominates these South Asian Anglophone historical novels. The relationship between the historical novelists and the ideological orientations of a unique cultural location will also be taken into consideration. Through a poststructural and new historicist lens the fragmented, imaginative and constructed idea of “nation” will be explored.

Keywords: Nation, Nationalism, National identity, Ideology, Historical fiction.

Thrust Area: South Asian Literature.

It is generally seen that professional historians are concerned with the depiction of large events and general trends. Novelists on the other hand analyze the impact of the events on individual lives. They study the importance of ideological, psychological or physical factors on the flow of history. The genre of the historical novel emerged to depict the human values and emotions embedded in any historical event. My paper attempts to contest the essentialist representation of a “nation” by treating historical fiction as a literary dimension of nationalist paradigm. The novels taken up for the study namely Attia Hosain’s *Sunlight on a Broken Column* (1961), Bapsi Sidhwa’s *Ice Candy Man* (1988) and Shyam Selvadurai’s *Funny Boy* (1994) explore ideas about nationhood, national identity, nationalism and thereby generate historical consciousness amongst the consumers of the genre. The paper delineates how ethnic differences disturb the basic fabric of a nation and destroys its vaunted ideal of freedom, happiness, peace and equality. The paper also seeks

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to underscore how the positioning of the novelists in a vantage position in history affords them the scope to develop their own perspectives on historical events.

The methodological framework for this paper will be drawn from multiple schools of thought such as postmodernism, poststructuralism, new historicism and their views on nation and narration. According to poststructuralist theorists history depicted in novels are no longer remain mere reportage of past events instead they view history as a discourse which consists of representations. According to poststructuralist approach, history not only lacks in “telos” or “end” but it is also trapped in some sort of cyclical pattern which hinders us from attaining the “truth”. Likewise the postmodernist thinkers Roland Barthes, Julia Kristeva, Jean Francois Lyotard have questioned the “grand narratives “of history. They believe that History is also based on the postmodern notion of “difference”.

American New Historicist Hayden White’s book *Metahistory: The Historical Imagination in Nineteenth Century Europe* (1973) has brought about a paradigm shift in the way we look at history and historical events. According to White a literary text can never be evaluated apart from the socio cultural and political condition of the society in which it is produced. The writers impose structure upon a particular collection of past events and vividly portray the impact of the events upon public and private life. Bakhtin book *The Dialogical Imagination* (1975) too throws light upon the ideological component in any language. White’s and Bakhtin’s understanding of history is essentially a literary approach which will provide crucial perspectives to my study. Apart from them Benedict Anderson’s idea of nation as a social construct, an “imagined community” in his book *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1983) and Homi K. Bhabha’s views regarding the ideological ambivalence of a nation and its changing connotation from a “concrete concept” to a “fluid idea” in his edited book *Nation and Narration* (1990) will provide crucial insights to my analysis of the novels.

South Asian Anglophone historical fiction portrays two major routes that help in building a national ideology namely- language and religion. Both authenticate whether national character is imminent in the fictional character. The drawing of boundaries- inclusive and exclusive in a nationalist paradigm is evaluated on the basis of these ethnic factors. The ideology of nationhood invariably gives priority to a particular section and suppresses alternative ways of classifying people. In the course of time and space: religion and language emerge as a reinforcing element within nationalist discourses. Thus the South Asian Anglophone novelists present vibrant chaotic world where people are spirited, religion and politics matter profoundly. The writer’s emotional attachment to land also takes on various shades in debates about nationality and community in the historical novels.

Novels such as Attia Hosain’s *Sunlight on a Broken Column* (1961), Bapsi Sidhwa’s *Ice Candy Man* (1988) and Shyam Selvadurai’s *Funny Boy* (1994) deal with the perturbing proceedings of the historical events affecting the subcontinent. A deeper analysis reveals the ideological underpinnings influencing the writer’s stance on the contentious issue of the Partition and the Civil War in the South Asian region. For instance, Bapsi Sidhwa’s *Ice Candy Man* is a politically motivated novel which throws light upon her own Parsi community and their struggle to cope with the hegemonic forces of the dominant community. Sidhwa and Attia Hosain are considered as foremost women writers depicting the partition from Pakistani and Indian point of view respectively. Sidhwa admits in a conversation with David Montenegro: The main motivation grew out of my reading of a good deal of literature on the partition of India and Pakistan.... What has been written has

been written by the British and the Indians. Naturally, they reflect their bias. And they have, I felt after I'd researched the book, been unfair to the Pakistanis. (Roy 64)

Attia Hosain's novel *Sunlight on a Broken Column* deals with the pre- partition and post-partition situation in Lucknow and specially its impact upon her own feudal Taluqdar class. The novel is evocative of her experiences during the event of partition. Attia Hosain in an interview revealed the reason behind writing this novel. She said: "I wanted to write about that agonizing heart break when we were all split up and a brother could not see a brother and a mother could not be with her dying son and families that had been proud to always collect together when there were weddings or deaths or births or anything, cannot be together..."

Just like his counterparts in India and Pakistan, Shyam Selvadurai's own experiences have evidently shaped his novels. Shyam Selvadurai was born in Colombo to a Sinhalese mother and a Tamil father, the members of conflicting ethnic groups. Their marriage was resisted by their family members due to the communal hatred between the two communities. So, it is not surprising that Selvadurai has been particularly interested in the sectarian violence pervading Sri Lankan nation. His family migrated to Canada in 1983 amid the escalating Sinhala- Tamil tension. His novels such as *Funny Boy*, *The Hungry Ghost* (2013), *Cinnamon Gardens* (1998) are dominated by ethnic conflict that has plagued the country for decades.

In pre-partitioned days communal harmony existed amongst the people. The induction of religion and language into politics poisoned the minds of people and unleashed violence and terror. In the novel *Ice Candy Man* which focuses on pre and post partition scenario in Lahore, Sidhwa shows how the Muslims and Hindus could even fall in love with each other across religious distinctions through the character of Shanta, a Hindu Ayah and Ice Candy Man, the Muslim protagonist. Sidhwa uses Hindu Ayah Shanta as a symbol for united India. She is desired by a group of her admirers belonging to different religious communities. The village PirPindo, a Muslim village located to the east of Lahore also represents the communal amity which existed among different communities. Sidhwa shows how the village remains untouched by the fury of partition spread elsewhere. When Imam Din, Lenny's family cook brings up the subject of communal riot in Bengal, Bihar and other parts, the Sikh granthi, Jagjeet Singh says, "Brother, '...our villages come from the same racial stock. Muslims or Sikh, we are basically Jats. We are brothers. How can we fight each other? If needs be, we'll protect our Muslim brothers with our own lives!" (Sidhwa 56). The Muslim Chaudhry of PirPindo too replies to Imam Din "I am prepared to take the oath on the Holy Koran that every man in this village will guard his Sikh brothers with no regard for his own life!" (Sidhwa 57). Thus the villagers put up a united effort against the communal riot plaguing pre-partitioned India.

Attia Hosain's novel *Sunlight on a Broken Column* which covers the pre-partition and post-partition era also represents the communal bond which existed among different communities before the horrors of partition marched in. Baba Jan, the Muslim patriarch and a formidable figure has friends among other religious groups. Uncle Hamid, the successor of Baba Jan and a commanding figure is also a believer of secular ideology. Just like his father, he encourages peaceful coexistence among the Hindus and Muslims. He says "I always found it was possible for Hindus and Muslims to work together on a political level and live together in personal friendship" (Hosain 234). The rich multicultural life of pre-independent Lucknow is captured by Hosain by depicting the festivals celebrated together by members of different religious communities.

However with the passage of time religious hatred spreads everywhere. For instance, in the novel *Ice Candy Man*, a train arrives from Gurdaspur carrying mutilated bodies of Muslim passengers. The ghastly sight turns Dilnawaz, the *Ice Candy Man* into a violent man possessed with frenzy and a strong urge to kill all the Hindus. The violence against the Muslims spurs him into revengeful actions. He loves Ayah from the core of his heart but the train scene makes him forget his love for Ayah. She is just a "Hindu" for *Ice Candy Man* and so he abducts Ayah.

Sidhwa satirizes all the chief political personalities of India. She shows her sympathy towards Muhammad Ali Jinnah by quoting Sarojini Naidu's praising of Jinnah as a pre-eminently rational and practical man, a man of worldly wisdom and splendid idealism. Instead of focusing on the qualities of Gandhiji's personality, Sidhwa throws light only on Gandhi's views on enema. She compares Gandhi to a clown and a demon. *Ice Candy Man* questions the character of Nehru and his relation with Mountbatten and his wife. He also believes that the British Government has favored Nehru. Thus the novelist to a certain extent sympathizes with Muslims and Pakistan as a whole.

Bapsi Sidhwa being a Parsi Pakistani woman writer gives voice to the non-committal, neutral ideology of the Parsi community who are generally excluded from the mainstream partition discourses. Sidhwa also dwells upon the compassionate nature of the Parsi family. Lenny's mother and grandmother are concerned about the victims of partition. It is grandmother who ultimately recovers Shanta from her abductor and shifts her to a refugee camp at Amritsar. Hamida who replaces Ayah as the caretaker of Lenny is also a victim of savagery. She was kidnapped by the Sikhs and discarded by her family. So, the novelist attempts to project the kind heartedness of the Parsis and their desire to serve the cause of humanity at large irrespective of their religious identities even during the horrors of partition era.

Attia Hosain also depicts how the Indian freedom movement suffered a major setback due to religious chauvinism which entered politics. Congress party claimed itself to be nationalistic and representative of Muslim as well as Hindu interest but in reality the hegemony of Hindu culture prevailed. It failed to conform to the ideology of true secularism despite having eminent Muslim activists in the party. This in turn led to the rising popularity of the Muslim League as well as the division among the Muslims- the so called secular Muslims and the supporters of the League. The final result was the division of the country on the basis of religion.

Attia Hosain emerges as a secular novelist. She does not hesitate to depict the rivalry existing even among the coreligionists Shias and Sunnis. She also criticizes the Muslim leaders for inciting hatred and violence and running away to Pakistan leaving their coreligionists. Through the narrator Laila, she praises the Hindus who saved Muslim people at their own risk. Sita and Ranjit saved Laila and her child during the communal violence: Do you know who saved all the others who had no Sita's and Ranjits? Where were all their leaders? Safely across the border. The only people left to save them were those very Hindus against whom they ranted. (Hosain 304)

The contested space of nation during and after the Civil War in Sri Lanka is explored in Selvadurai's novel *Funny Boy*. The ethnic conflict and its ramification shaped by the overdetermined forces of the competing claims of nationalism by Sinhalese and Tamils find expression in the novel. Shyam Selvadurai's *Funny Boy* traces the childhood of an upper-middle class boy Arjie struggling for his queer identity against the backdrop of competing nationalism between Aryan Sinhalese and Dravidian Tamils. The novel portrays

how domestic and institutional spaces articulate exclusive linguistic and heteronormative ideals in order to legitimize ethno- religious chauvinism in postcolonial Sri Lankan society. In the novel *Funny Boy* the growing hostility and unrest due to religious sentiments is foregrounded in the chapter titled "Radha Aunty". Radha Aunty, a Tamil lady falls in love with Anil Jayasinghe, a Sinhalese man whom she meets on the rehearsals of a play *The King and I*. Her love for a Sinhalese man is strictly prohibited by her family members. Arjie's grandmother Ammachi cannot accept Anil because she sees him just as "Sinhalese", the chief opponents of Tamils. She cries out to Appachi "What did I tell you? She was getting a lift from a Sinhalese. Only a Sinhalese would be impertinent enough to offer an unmarried girl a lift." (Selvadurai 58) Ammachi even visits Anil's home to warn him. Later Radha Aunty goes to seek forgiveness for her mother's act. Anil's father too retorts back to Radha Aunty "We are from a good family as well. High-country Sinhalese, we are. Last thing we also want is for our son to marry some non- Sinhalese... Our family name has been insulted" (Selvadurai 66). Ammachi's aversion to any love relationship between Sinhalese and Tamils is shaped by her personal experience of the loss of her father during the escalating ethnic riot in 1958 over the Sinhala Only language policy.

The ethno linguistically segregated Sinhala and Tamil medium schools assures the perpetuation of differences even among the school children. Arjie's parents bitterly quarrel with each other when his father puts him in a Sinhalese class. His father assures them that "Sinhalese was the real language of the future." (Selvadurai 61). Arjie notices the bitter atmosphere in school playground too. When there is a cricket match between Sinhalese and Tamil classes the atmosphere is very charged. There is none of the usual joking and the customary shaking of hands or patting each other on the backs. Arjie is prohibited to enter the territory of a Sinhalese classroom. The conflict between supporters of the principal of Queen Victoria Academy and Mr Lokubandara is also based on language. Black Tie, although a Buddhist he wants the school to be for all races and religions. On the contrary Lokubandara wants to turn it into an exclusively Sinhalese school. Arjie's father reluctantly employs his friend's son Jegan in his business because of the young man's earlier ties to LTTE. When Jegan rebukes a staff for a legitimate error, Arjie's father sides with the staff reasoning that "As Tamils we must tread carefully, Jegan has to learn that. Even I have to be circumspect when I'm talking to the staff. If I was a Sinhalese, like Sena, I could say and do whatever I liked" (Sivanandan 190). These instances elucidate that Anti- Tamil pogrom has entered in each and every field.

A comparative analysis of the above discussed South Asian novels reveals that there is not a modular form of nationalism. The yardsticks of nationalism vary depending upon the location. So, nationalism emerges as a cultural construct and conforms to Anderson's view that "nation-ness, as well as nationalism, are cultural artefacts of a particular kind. To understand them properly we need to consider carefully how they have come into historical being, in what ways their meanings have changed over time, and why, today, they command such profound emotional legitimacy". (Anderson 4)

Benedict Anderson in his book *The Spectres of Comparisons* distinguishes between nationalism and the politics of ethnicity. According to him the former is based on unbound seriality and is universal in nature and the latter is based on bound seriality of governmentality in the form of modern census and electoral systems. Unbound serialities such as nation, citizens, and bureaucrats provide opportunities for the individual to imagine themselves as a member of the society without face to face interaction. Bound serialities, Anderson suggests are constricting and produce the tool of ethnic politics. He believes that politics of nationalism and ethnicity arise on different sites and mobilize on different

sentiments and fight for different causes (Chatterjee 130). My point of departure from Benedict Anderson is that a close study of South Asian historical novels portrays how nationalism became contaminated by ethnic politics. So, to compartmentalize nationalism and ethnic politics as different categories especially in the context of South Asia will be misleading.

From a critical analysis of the above discussed novels it emerges that from nationalism we have passed to chauvinism. National consciousness instead of being the main mobilizing factor has turned out to be an empty shell as highlighted by Frantz Fanon in his book *The Wretched of the Earth* (1961). Partha Chatterjee's idea that it is the very singularity of the idea of national history which creates division among the formerly united people is applicable in the context of the above discussed novels. The emphasis on politics in South Asian historical novels allow a string of biases to permeate through the writer's mind and color their as well as the readers perception of truth. This characteristic justifies Aijaz Ahmad's view "When it comes to the knowledge of the world, there is no thing as a category of "essentially descriptive", that "description" is never ideologically or cognitively neutral" (Ahmad 99). Thus, South Asian Anglophone historical novels deconstruct models of a unitary, homogenous nation and they do so by projecting nation as an imagined community, provisional and negotiated space characterized by fluid categories of religious, linguistic and other such distinctions.

"It is wrong to have an ideal view of the world. That's where the mischief starts. That's where everything starts unravelling..." (V.S. Naipaul, *Magic Seeds*)

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The Colonial Gift of Hunger: A Study of the Underprivileged in Selected Indian English Fiction

Rashmi Das *

Abstract

Disaster, famine and hunger have been a recurrent outcome of the European empire in many parts of the world that it has ruled. In the case of India, with the advancement of trade and technology, the local occupations of the people, came to be dominated by the colonial power, which systematically exploited and transformed the traditional economy into a capitalist one, benefitting their own needs. It was accomplished by the commercialisation of agriculture, introduction of new land revenue systems and use of land (such as Scorched Earth Policy) for military purposes. With the introduction of railways, resulting in faster and easier transportation, traditional practices of storing grains to combat harvest failures, started to decline. The emphasis on the cultivation of commercial crops reduced the production of food crops, resulting in dire situations, like unavailability and inflation of food stock. The underprivileged, suffered the heaviest of blows of hunger, which forced them towards non-normative food practices and also intensified their moral and physical degradation. As such hunger is an ideologically designed imperial motif, which haunted the Indians throughout the colonial rule, and its influences are still visible in the contemporary times.

Applying the methodology of close reading, combined with a food centered approach, the novels *So Many Hungers!* by Bhabani Bhattacharya; *Nectar in a Sieve* by Kamala Markandaya; *Sangati: Events* by Bama and *Sea of Poppies* by Amitav Ghosh, would be examined so as to understand the politically enforced culture of hunger as a gift of the colonial rule.

Keywords: food, hunger, underprivileged, agricultural commercialisation, famine

Introduction

The creation of hunger is an outcome of the systematic exploitation and transformation of India's traditional economy into a capitalist one, suiting to the needs and policies of the British. Amartya Sen begins his book *Poverty and Famines*, by famously suggesting that, hunger or "starvation is the characteristic of some people not having enough food to eat. It is not the characteristic of there being not enough food to eat" (1). As such, rather than lack in supply, hunger is caused by the politics of distribution and ownership. Also, considering India's long history of colonization, its crippled economy and man-made famine, its ever-present hunger, coupled with its sociopolitical concerns of food, caste, taboos and so on, it can be said that food here, works as an ideological state apparatus. ISAs, as Althusser in his book, *Reproduction of Capitalism* proposes, are dominated by the ruling ideology and operate in the form of morals and ethics. Similarly, the politics surrounding food can be seen as controlling and shaping the country's discourse and thus making meaning continuously. An ideologically designed, imperial motif, hunger, it can be suggested, is a gift of the colonizers. Aiming to fathom the consequences of this colonial gift, this paper proposes to conduct a food-centered study of selected Indian English Fiction, namely

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Bhabani Bhattacharya's *So Many Hungers!* (1947); Kamala Markandaya's *Nectar in a Sieve* (1954); Bama's *Sangati: Events* (2005) and Amitav Ghosh's *Sea of Poppies* (2008). These novels, through the help of fiction, present a comprehensive account of the way hunger was designed and the way abominable exploitation of the underprivileged was effected.

Almost 200 years of British rule in India has stamped the country with a number of everlasting modifications and upheavals in its intellectual, social, economic, political and cultural sectors. The reason for its dominance over the country was totally due to its heavy commercial operations, which paved the way towards its monopoly in other areas. Steeped in colonial heritage, the modern developments that occurred in India were not due to any benevolent intention as such, but, were the consequence of the colonial rulers' larger aim towards strengthening their dominance over the country. The commercialization of agriculture was a major blow to the country's economy and its people. It reduced the production of food grains by transferring the land used for food crops cultivation to the cultivation of commercial crops such as raw cotton, jute, and cash crops like indigo and poppy. These agro-economic modifications, coupled with new land revenue policies, military seizure of land, unequal distribution and transportation of food resulted in the creation of artificial poverty and artificial famines.

These distortions were also enhanced by the glad acceptance and support of a section of traders and bourgeois within the upper class, and the marks of deformation still haunt the contemporary times. Among the scapegoats of the colonial developments, those who suffered the heaviest of blows were the underprivileged, and hunger, for them among other things, became their greatest enemy, and the constant war against it, became their greatest concern. Scorching of food, consecutive famines, rising inflation and the fear of hunger, forced them to adopt unusual food choices that did not figure in the normal diet of humans. With the people going back to nature in search of food, the very dimension of relation between human and nature began to change, and as a result, the whole idea of food was recreated. However, the new substances that they consumed as food, satiated them only for a while, and instead of providing nourishment, it made them sick. This adoption of non-normative/non-conformist eating practices can be read not only as a means of subverting the excruciating pain of hunger, but also, as a refashioning of the very notion of edibility, which is a constant reminder of an enforced culture of want.

The theme of hunger represents not only metabolic hunger for food but also various psychological hungers for freedom, for sex, for money and so on. The colonial rule added to the misery of the underprivileged, as the social discrimination that was carried on earlier, gained momentum under the debilitating and corruptible policies of the British, thus weakening their already meagre sources of income and entitlement to food.

Hunger becomes doubly horrifying in the case of underprivileged women, as it forces them to work as food providers. Satisfaction of hunger requires them to be removed from the safety of homes, to gather food in the wild, where they are many a time devoured as 'food', not only by the biological hunger of animals, but also by the sexual hunger of humans. Althusser's notion of the endless loop of ideology, rendering its subjects to replicate their self-subjectivity towards dominance or subjugation, starkly rings true in this context. This is because food and human hunger here, act as the intermediaries of ISAs so as to maintain the power-politics of the ruling class and thereby ensure its domination.

Indian Writing in English along with its regional counterparts pose as a sensitive receptor of the Indian milieu. The writers often use the imagery of food as a rhetorical device and endow it with multidimensional perspectives. In this way, their works simultaneously

express their ideas and respond to the events of the country. The rhetoric of food can be applied as a tool to study the selected novels so as to ascertain the effects of hunger on human consciousness. As Arjun Appadurai in his article entitled, "Gastro-politics in Hindu South Asia" (1981) suggests, the position of food is "a highly condensed social fact". It is a "bearer of moral properties, cosmic meanings, and social consequences", possessing the "capacity to mobilize strong emotions" (494,496). Also, apart from providing our self-definition and affiliation to a certain community, food acts as an agency of stereotyping and oppression.

Rejecting the application of factual data and arithmetical logic, Parama Roy in her chapter "Dearth: Figures of Famine", praises the application of fictional treatment, in interpreting the causes and results of scarcity, hunger and famine, in the view that the vexed rhetoric of famine and hunger, and the depth of its impact on humanity, can only be completely understood through fictional narratives. Famine literature, she suggests, demonstrates the fact that the word 'famine' was never officially used in the government reports as it would expose "an unexampled experience of inequality, suffering and exploitation". However, its very elision ensures "its perilous incipience, its persistence as a secret sharer of the modern, unevenly liberal, self-congratulatory state" (118).

The concern for the poor, the hungry, the destitute, and the displaced lot; the problem of human degradation and the evils of casteism- has been a theme of utmost concern in Indian Writing in English. Famous writers like Mulk Raj Anand, R.K. Narayan, Bhabani Bhattacharya, Kamala Markandaya and Amitav Ghosh have given full vent to their resentment against the social as well as the economic evils induced by colonial modernism in fictional terms.

The fire of hunger, displacing of the poor villagers from their native places, in search for better prospects and the elusiveness of it, coupled with the inability to adjust, forcing most of them to either return or get stuck in the subhuman marshes of city life - are common subjects in the novels that I have selected. These novels provide an elaborate and comprehensive coverage of the theme of hunger. They faithfully reflect the utter deprivation and humiliation endured by the underprivileged lot, in a world where victimization is carried out in several levels; where prostitution and incest is unavoidable, and humanity tends to be cheaper than food. Bhabani Bhattacharya paints a grim picture of an enforced famine of Bengal during the year 1943 in his novel *So Many Hungers!* By and by the omnipresent narrator reveals the greed and corruption that engrossed the better-off people, with an infinite hunger for more, like vultures, feeding off peoples' misery. Fearing the might of the nation, the subjugators capture the nationalists, and, under the pretence of protecting them from Japanese attack, seize the village lands for military purpose and scorch its water transport system. With the rumours and predictions surrounding the war, an element of fear is implanted in the minds of people, which is then aggravated by the local traders, who act as middlemen of the government, further assisting in scorching the food stock of the villages. These modifications inflict upon the gullible villagers, a politically-motivated and ideologically-forced phenomenon of displacement and hunger. Bound in the ideological chains of morality rather than subversive strategy, the subalterns- mere puppets at the hands of the government- are doomed to lose the harsh struggle for survival.

Due to dwindling resources, the villagers of Baruni start collecting odd bits of food like edible leaves, roots, water lilies, figs and so on, causing even nature's stock of free food to vanish. Ultimately, they are driven out of their villages to the city. The constant war between human and animals starting from ants, dogs and jackals, not to mention that

between humans, has been given a vivid portrayal in the novel. With the inflation of currency adding its final touches, the system of barter is seen making a comeback with people exchanging whatever little they possessed, for a few grains of rice. Kajoli and her family are gradually reduced from simple peasants to destitute, eating from dustbins, as the narrator remarks, “between the ache of hunger and the ache of indigestion, you would often choose the latter” (119).

Hunger symbolically removes all the existing divisions among the uprooted people and moulds them into likeness. As the narrator remarks, “one group was the image of the other, all of one piece, all figures in a frieze” (135). They turn into “dehydrated sticks of humanity” (135) and the capacity to feel this pain becomes a curse. With people dying all over, it is a feast for the blood-thirsty, scavenging animals like jackals and vultures, as much as their lifetime misery has been a feast for the subjugators. The former peasants turned soldiers, being well-fed and secure with a job, they too release their inner demons upon the destitute, as the satiation of their metabolic hunger awakens their physical hunger. For them, the war is profitable, as it gives them enough to eat. Also with plenty of dead bodies, the animals have enough to spare, so that they stop fighting among themselves.

Presenting the plight of tenant farmers through the tale of Rukmani and Nathan, food acts as a driving force, quite remarkable, both in its presence as well as absence, in the novel *Nectar in a Sieve*. With the establishment of a tannery in the village ‘maidan’, signifying the eating up of the traditional economy by an industrial one, changes occur quickly in the form of inflation in market prices, due to the arrival of the workers or ‘intruders’, as Rukmani terms it. Constant companions of the peasants, fear and hunger, stand for the ironical reality of their lives. The fact that the food provider himself/herself has to suffer the lack of nourishment is quite evident in this novel with the uncertainty of food security invariably haunting them from one harvest to the next. Parama Roy’s comment on the status of peasants as the “archetypal victims” (119) of both the periods of famine and non-famine, is truly relevant in this context. The food-deprived bodies of Rukmani’s family is described as thin, bony and ugly as scarecrows, with hollow cheeks, bulging stomachs and jutting bones. Hunger in this novel is depicted in three stages - the desire to buy a moment’s respite from the gnawing pain, even if one knows and fears the sequel; the utmost desire for food; and the inability of the throat and stomach to even swallow water and retain it.

As such, they consume whatever they find, such as, prickly pear, half-rotten sweet potatoes, bamboo shoots, sticks of left out sugarcane or even a piece of coconut picked from the town’s gutter. And at times out of extreme hunger, and what the narrator terms as “sheer rebellion” (89), they eat grass, fully comprehending that it would make them sick. There is a desperate competition for every edible plant or root among the villagers, which puts an end to the values and moralities of humanity, uncovering the real nature of man and making enemies out of friends and even family members. The loss of near and dear ones to hunger and starvation is not unfamiliar to them. This fear drives Rukmani’s daughter Ira, into prostitution so as to provide nourishment for her youngest brother Kuti, which highlights the concept of food provider as food. However, Ira’s choice of the degradation of prostitution over the degradation of starvation becomes futile, as Kuti’s hunger reaches to a point, where the food she brings, becomes ineffectual in saving his life. Hunger and the search for better prospects drive away two of Rukmani’s sons- Arjun and Thambi to the tea plantations in the distant lands of Ceylon. As a result of the exploitative measures of the colonial economy, Rukmani and Nathan are also forced to leave their home, as there remains nothing to be gained from the land any more.

Even the innocence of street children with full-blown bellies, vanishes at the sight of food. They learn to be artful, especially at the sight of men of wealth. They change into pathetic creatures with their begging bowls meekly held before them. The nagging presence of hunger in their lives and the constant search for food, have imbibed them with such knowledge they should not have possessed at such a tender age. Throughout the novel, both the availability and scarcity of food, and the accompanying hunger is quite disturbingly visible, giving birth to thieves, prostitutes, and murderers, as effected only partly, by nature's whims, and largely controlled by the food politics of an unjust society. The deprivation of food among the dalits is taken up at length in Bama's *Sangati: Events*, a novel which does not carry any plot in the normal sense, but is a series of anecdotes and interconnected events in the lives of several generations of women in a dalit community. Victimised in multiple layers, Dalit women suffer broadly in two aspects: first, being a woman, and second, belonging to the lowest community. As Partha Chatterjee in his chapter "The Nation and its Outcasts" suggests, this victimisation continues so as to ensure the maintenance of "purity" of the "pure castes" by subordinating the "impure castes" (194; ch. 9), or broadly speaking, the maintenance of domination requires that the underprivileged be subdued. Food has always been one of the greatest concerns among the dalits and with the little money they earn they can only manage to live on 'kanji', 'ragi kuuzh' or 'ragi kali'. The very mention of such food reminds us of the political and ideological background of its creation. Developed under the distress of food insufficiency, such dishes become specifically relevant to the lives of dalits, not simply as a source of sustenance, but also, identifiable with their culture.

The narrative depicts a terrible famine during the wedding ceremony of the narrator's mother, due to which they could only afford grass-seed rice. The mother describes how they acquired food from the ants, saying: "in those days we used to go with our brooms and winnowing trays, dig into the ant-pits, sweep them out and bring away what we found. We sifted out the grass seeds that the ants had gathered, and found enough to feed one person in our families" (82). The way food is shown to be prepared and gathered in *Sangati*, is reflective of its control as a major resource of power. Its availability or scarceness in the lives of the underprivileged, points toward the political and ideological mechanisms through which it operates.

Amitav Ghosh's *Sea of Poppies* begins with the plight of Deeti, one of the main protagonists of the narrative. The novel reflects the capitalist strategies of the colonial government and evils of agricultural commercialisation, by which farmers are trapped such a way in the cultivation process, that they plunge deeper into debts while the company keeps drawing profits through its cleverly drawn out contracts. Due to the rising cultivation of poppies, little space is left for food crops to be cultivated. Food and work is so hard to come by, that, people are willing to work themselves to death for a few handfuls of rice. As a result of excessive opium induced poverty, many people are compelled to leave their homes and become 'giritiyas', by entering into agreements or 'giritis'. The possibility of a good payment and the removal of hunger induce them to enter such hazardous agreements even though it means crossing the dreaded 'Black Water' and embracing the possibility of no return.

In the later part of the novel, demonstrating the motif of women as food, the storeroom of provisions becomes a site for an assault on Deeti's honour. Bhyro Singh threatens to rape her and kill her unborn baby so as to make it dribble out of her like an "egg-yolk", brings to light the sanguinary atmosphere in which not only Deeti's, but all the migrants' lives are held.

The voyage makes Deeti realise that it is the ill effects of opium that governs her life rather than the wrong positioning of any planet. The narrator describes opium as a “minuscule orb” which is, “at once bountiful and all-devouring, merciful and destructive, sustaining and vengeful” (452). A principal driving force of the colonial exploits, opium is endowed with (as applying Appadurai’s idea) “cosmic meanings”. It is the planet that rules the lives of these underprivileged migrants as well as of those who control them. As a result, it also becomes a significant intermediary in the construction and perpetuation of the various types of hunger.

The control over food has historically been one of the major resources of power, and the way it is shared carries special significance for the individual, group and society. As derived from the study, hunger, occurred not due to any want in nature, but, was created artificially by imperial distortions. Colonial modifications do not ameliorate the poorer lot, it rather expose them to the cruelest forms of economic and moral exploitation. This ideological suppression of the underprivileged is necessary to maintain the power structures of the society, so that the privileged can continue their whimsical existence. As the narrator in *So Many Hungers!* aptly reflects, “Never in the land’s history had the process that made the rich richer, the poor poorer, gained such ruthless intensity” (106).

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Methods for Teaching General English

Y.KEZIA MANI

Abstract

The Various Methods and Approaches

Objectives

The students at the end the end of the unit would be

- Know the meaning of the Grammar Translation Method.
- Understand the working of the Grammar Translation Method.
- Know the meaning of the Direct Method.
- Understand the working of the Direct Method.
- Know the meaning of the Structural Approach.
- Understand the working of the Structural Approach.
- Know the meaning of Bilingual Method.
- Understand the working of the Bilingual Method.

Development of Reading Skills

The Mechanics of Reading

- Nature of Reading .
- Guidelines to Beginning Reading.
- Fluent Reading.

Characteristics of Fluent Reading

- Language Level
- Content
- Speed
- Selective Attention
- Unknown Vocabulary
- Prediction
- Motivation
- Purpose
- Different Strategies

Silent Reading and Reading Aloud

Extensive and Intensive Reading.

Introduction

While studying this unit you should know why teaching of English became very important in the pre-independence period, changes that took place in the position of English after independence and when it was reduced to a lower status, still for all practical purposes how it retained its supreme position in school curriculum even after six decades of independence.

GRAMMAR-CUM-TRANSLATION METHOD

- Also called the Classical Method.
- Richards and Rogers define it as: "A way of studying a language that approaches the language first through detailed analysis of its grammar rules, followed by application of this knowledge through the task of translating sentences and text into and out of the target language".

Principles:

- Translation interprets foreign phraseology best.
- Interpretation helps better Assimilation.
- Structure of foreign language Is best learnt when compared with the mother tongue.
- Grammar is the soul of language.

Procedure:

- Meaning of every word interpreted in the mother tongue.
- Meaning of phrases/sentences clarified through translation.
- Simultaneous explanation of grammar rules.

Merits:

- Vocabulary development.
- Better understanding of context.
- Textbook become the most important aid.
- Develops the art & skill of translation.
- Helps in testing Comprehension.

Demerits:

- No/less emphasis on Speaking, Reading & Writing.
- Literal translation.
- Habit of translation can inhibit thinkin in English.
- Quite artificial.
- Not wholistic.
- Dull & interesting.

The Direct Method

Also called the Natural Method or the Reformed Method.

“To teach English directly is to establish a direct or immediate⁴ association between experience & expression; English word, phrase or idiom & meaning”- H.Champion.

Features:

- Translation banished.
- Grammar, when taught, taught inductively.
- Oral teaching precedes reading/writing.
- Meanings through objects/context.

Principles:

- Establish a direct bond between word/phrase/idiom and meaning.
- More emphasis on listening and speaking.
- Less importance to mother tongue.
- Follows full sentences not words.
- Vocabulary is used directly.
- Grammar is ‘Grammar of use’ not ‘Grammar of rules’.
- Follows maxims- Simple to Complex; Concrete to Abstract.
- Pronunciation taught on phonetic lines.
- Questioning used more often.

Merits:

- Encourages thinking.
- Enables expression.
- Develops language sense.
- Interesting.
- Rote learning discouraged.
- Develops language mastery.

- Ample scope for activity, teaching aids.

Demerits

- Does not work with higher classes.
- Reading and writing sacrificed for speech.
- Expressive.
- Requires a small sized class.
- Time consuming.

The Structural Approach

This is the outcome of the efforts & researches done by the British Council in the Institute of education, Univ. of London.

Concept:

- Arrangement of words in such a way as to form a suitable pattern of sentences.
- Also known as 'New Approach' or 'Aural-Oral Approach'.
- The Approach is a scientific study of the fundamental structures of the English language, their analysis & logical arrangement.-Brewington.

Principles:

- Speech is very important to fix these structure patterns or ground work in the mind of learner.
- Activities of the learner are more significance, rather than those of the teacher.
- The student has to fix up habits of language patterns in English. He has to forget for the time being, patterns of his own language- the mother-tongue.
- The sentence patterns of English are to be picked up, practiced and fixed in mind.

Structure:

- Different arrangements or patterns of words.

Types of structures:

- Sentence pattern. Ex.S+V+O.
- Phrase pattern. Ex. Humpty Dumpty sat on the wall.
- Formulae; use of common language such as "Good Morning", "Thank you".
- Idioms. Ex. It was raining cats and dogs.

Selection of Structure:

The selection of any structure to be taught in a particular class should be based on the following criteria;

- Usefulness.
- Simplicity.
- Teachability.
- Gradation.

The Bilingual Method

THE Bilingual method is mainly concerned with presentation and practice of language material. The Bilingual Method was first tried in Welsh(U.K.). It was experimented upon at the Central Institute of English Language, Hyderabad Dr. Shastri who conducted the experiment, thinks that this method is highly successful and provides adequate use in English in the class-room. It tries to make the judicious use of mother-tongue for teaching English.

Principles:

- Using mother-tongue and English on a 1:1 basis. 1:1 ratio means the use of one mother-tongue word or sentence to one word or sentence of English. The teacher presents the new structure or word by translating it into mother-tongue and then using it in English.
- Instructions to repeat language item etc. are given in mother-tongue.

- Drills are given in English, but while testing, mother tongue is used at intervals.
- The teacher uses mother-tongue from the bilingual position to the monolingual position at the end.

It is true that the method does give recognition to the fact that the second or third language learner knows his mother tongue and this situation can be profitably used for teaching English. The method does not inhibit the use of mother tongue.

Development Of Reading Skills

A. The Mechanics of Reading.

1. Nature of Reading.

In the context of language learning, reading means “reading and understanding”. The general assumptions about the nature of reading are:

- We need to read and decode individual letters in order to read words particularly at the early stages of reading. But if the context is clear, even partially illegible writing can be understood.

- We do not necessarily need to read every word accurately in order to understand a text. We need to read enough words to understand the main meanings of the text, and can skip or pay less attention to ones that repeat previous information or are redundant.

2. Guidelines to beginning reading:

- It is preferable to begin reading only after acquiring some basic knowledge of the spoken language. Reading thus becomes an exercise in recognizing meanings rather than just decoding symbols.

- It is most practical to begin with single letters, starting with the most common and useful. The most common digraphs (two letter combinations that make a single sound like th, sh, ee) must be taught.

- It is helpful to teach learners how to pronounce the letter as it is read in a word and teach the name later.

- Names of people, commercial products or places provide a lot of extra words that a learner can read and recognize.

3. Fluent Reading

Once the learners have mastered basic reading comprehension, they move on to more sophisticated texts and tasks quickly, appropriately and skillfully. They are able to access the meaning of a text successfully and rapidly with minimum hesitation.

Characteristics of Fluent Reading:

- Language Level.
- Content.
- Speed.
- Selective attention.
- Unknown vocabulary.
- Prediction.
- Motivation.
- Purpose.
- Different Strategies.

4. Silent Reading

Reading is a decoding process, it involves many physical, intellectual and often emotional reactions. It entails the ability to recognize graphic symbols and their corresponding vocal sounds.

Three important components mark the reading skill.

- Recognition of graphic symbols.

- Correlation of these symbols with formal linguistic elements.
- Correlation of these symbols with meaning.

Uses of Silent Reading:

- To survey the materials to be studied (to look through indexes, chapter headings and outlines).
- To skim.
- To familiarise oneself with the material and its thought content.
- To study the material in depth.
- To study the language in which the material is written from a literary or linguistic point of view.

Thus, silent reading presupposes knowledge of the cultural value of words and expressions and the ability to identify the thematic content of the text.

5. Reading Aloud

Reading aloud is primarily an oral activity which is focused on pronunciation rather than comprehension. Though learners must acquire the skill of reading aloud, it is true that only a few individuals like newscasters, teachers, lawyers and actors are required to read aloud as a matter of daily routine. The majority do not have to read aloud except on occasions.

Reading aloud is useful at the early stages of learning the letters as it allows teachers to monitor how well learners are learning the sounds of separate letters. At the earliest stages of reading aloud helps learners to establish a connection between sound and spelling. But it does not have much learning value for advanced reading.

6. Extensive Reading

Extensive reading as a term naming an approach to teaching reading in a foreign language was introduced by Harold Palmer and Michael West after piloting a project of Extensive reading in India.

Extensive reading is we learn to read by reading. It is a language teaching procedure where learners are supposed to read large quantities of material or long texts for global understanding, the principle goal being obtaining pleasure from the text. The reading is individualized. The learner chooses the book and reads it independently of the teacher and is not required to do a task after reading. The learner is also encouraged to stop reading if he/she finds the material uninteresting or too difficult. The only condition for Extensive reading is that learners already have a basic knowledge of the language and are literate in it.

Benefits of Extensive Reading

Learners who read more not only become better and confident readers but also improve their reading, writing, listening and speaking abilities. Their vocabulary too become richer. It develops a positive attitude towards the language and increases the motivation to study the language.

The Basic Principles of Extensive Reading:

- The reading material is easy.
- A variety of material on a wide range of topics is available.
- Learners choose what they want to read.
- Learners read as much as possible.
- Reading speed is usually faster rather than slower.
- The purpose of reading is usually related to pleasure, information and general understanding.
- Reading is individual and silent.
- Reading is its own reward.

- The teacher orients and guides the learner.
- The teacher is the readers's role model.

7, Intensive Reading

Intensive reading refers to "careful reading of shorter, more difficult foreign language texts with the goal of complete and detailed understanding" according to Bamford and Welsh.

Intensive reading can be associated with teaching or reading in terms of its component skills i.e. distinguishing the main idea of a text, reading for gist etc. Intensive reading is appropriate for learners who need help with reading skills or with skills to achieve particular goals, for ex. Academic reading proficiency. Intensive reading helps with faster vocabulary acquisition and awareness of language structures.

Important pointers for Intensive/Active reading:

- Underlining and highlighting.
- Note key words.
- Questions.
- Summarise.
- Spotting author's navigation aids.
- Words and vocabulary.

Teaching Prose

According to Coleridge,"prose is words in their best order".

Prose is meant for learning a language. Teaching prose means teaching reading with comprehension. The learners are taught the skill of reading.

Aims of Teaching Prose:

- Literary enrichment
- Content knowledge

To achieve these aims of the teaching of prose should be intensive as also extensive. Teaching of prose is the intensive study of language, structure and vocabulary .it main objective is to develop the language ability of the students. This ability makes the child understand and use English language without any problem. Thus a detailed study concentrates both on language study and comprehension of ideas or linguistic skills.

General Aims of Teaching Prose:

- To understand the passage and grasp its meaning
- To read with correct pronunciation, stress, intonation pause and articulation of voice.
- To understand the passage by silent reading.
- To enrich their active and passive vocabulary.
- To express the ideas of the passage orally and in writing.
- To develop their imagination.
- To enjoy reading and writing.
- To prepare for world citizenship.

Specific Aims:

- Story
- Essay
- Biography
- Play

Steps involved in Teaching Prose

- Introducing the prose lesson
- Teaching structure

- Dividing the text in to smaller units
- Teaching vocabulary
- Model reading by the Teacher
- Silent Reading by the students
- Testing Comprehension
- Testing Application
- Loud Reading by the students
- Giving Assignments

TEACHING POETRY

“ Poetry beings in delight and ends in wisdom”- Robert frost

Objectives:

- To give listening practice to the students.
- To give speaking practice to the learners.
- To enable the students to recite the poem in proper way so that they may enjoy its music and rhythm.
- To enable them to understand the beauty of thought.
- To enable them to improve their power of imagination.
- To enable them to appreciate the poem by awakening in them the aesthetic qualities of appreciation.
- To develop love for English language.

Process of Teaching Poem

- Preparation
- Presentation
- Discussion-Books Open
- Further Reading

TEACHING GRAMMAR

Grammar tells us hpw ;amgiage wprls. It tells us how a particular language uses or exploits versatile resources to perform its functions principle one of which is communication.

Types of Grammar

A. Prescriptive – Formula Grammar:

Grammar nlaid down rules for all times and did not take in toaccount the changing usage of English. Such grammar was called prescriptive grammar, as it prescribed rules for everyone to follow without questioning.

B. Descriptive – Fnctional Grammar.

Grammar which follows usage as it develops and describes it from time to time, is called Descriptive Grammar. It takes notes of new usage as it appears from times to time in communication.

How much grammar should be taught in English?

The syllabus in grammar for secondary school has been prescribed all over the country, generally covering the following areas:

- Parts of speech with reference to the4ir form and position in a sentence.
- Words and word formation, prefixes and suffixes and compound words, different kinds of phrases-adjective phrases, preposition phrases etc.
- Classes and their identification in a sentence.
- Sentences – different kinds – simple , complex, compound.
- Tenses , gerunds and participles, modals.
- Transformation of sentences, active, passive , reported speech, simple to complex to compound and vice-versa.

- Prepositions and Conjunctions.
- Punctuations.

Methods of Teaching Grammar:

A. Deductive Method

This method may be used with older children who have already learnt some language. This method insists on rule first and example later.

The teacher gives the rule or definition of a language form, say the present continuous tense. This tense is used initially for actions going on at the moment of speaking. Then he gives a number of examples, from actions or pictures.

B. Inductive Method

This method insists on lots of examples first, formulation of the rule later and more examples.

First teacher gives a number of examples. Then the teacher helps the students to frame the rule, from all these examples.

C. Inducto-Deductive Method

Selection suitable examples, arriving at generalizations and then again leaving initiative to the students to apply and illustrate the guidelines is known as Inducto-deductive Method of teaching grammar. Hence it is said that "Teacher grammar inductively and apply it deductively".

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“Ironic Rendition” in Mordecai Richler’s ‘Solomon Gursky Was Here’

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Abstract

The Jewish-Canadian Literature wrestles with marginality and exile as they search for status and recognition in the Canadian society. Canada itself is a country with a fully transplanted culture. The characters in the novels of Mordecai Richler try to establish their individual supremacy in the Canadian society. Richler's novels deal with the large national problem of assimilating a Canadian identity and origin. Solomon Gursky, the protagonist of the novel hails from the notorious family of boot-leggers. When he was young, he learns and practices survival and strange mythical rituals of the North based on Jewish rites and customs, which could fight back in order to establish his rightful place in the civilized world. Richler's ambivalent vision of the immigrants is portrayed in this novel.

Key Words: Mystical, discovery, uncover, ambivalence, disappear

Introduction

Mordecai Richler in his novel *Solomon Gursky Was Here* deals with the Jewish community's search for origins. Solomon Gursky, the hero of the novel, springs from an ill-reputed family of bootleggers. Solomon's grandfather Ephraim is more admired by Richler. But Solomon chooses a path different from that of his two brothers, Bernard, the greedy business man and Morie, the weak willed one. Life of Ephraim has a sequence of innumerable fantastic escapes and has participated boldly in adventurous deeds in the history. He supplied alcohol to the Blackfoot Indians and was imprisoned by Canadian Royal Mount Police. He escaped from Newgate prison and reached Chilkoot pass and worked as a piano player. Ephraim creates a history on his own. He exhibited a lusty determination and a spirit of the new tough Jew. His imaginings suggest an ordinary man who has not inherited greatness but made his own greatness. Solomon at seventeen, “a squirt, a Jew, strode through the streets of the town as if he were the prince-in-waiting, destined for great things” (Richler Gursky, 346) Taken by his energetic grandfather Ephraim to the Polar sea when he was young, Solomon learns and practices survival and strange mystical rituals of the North based on Jewish rites and customs. “Solomon had returned blessed with a certain grace, an inner stillness” (Richler, Gursky 343). Solomon has been marked for his greatness even before he did anything to earn it. Moses Berger, the son of a poet narrates the story of Solomon. He is obsessed with uncovering the façade of lies the Gursky family has constructed around itself. He is also keen on finding out the secrets of Solomon's mystical life. His discoveries lead him to uncover the adventures of Solomon's grandfather Ephraim, a cunning forger of documents, an experienced explorer of the Arctic, a charismatic religious leader and a strong and powerful personality who manages to seduce both men and women. In this novel, Richler deals with the Jews who had left Europe at the turn of the last century. They were washed on to the shores of a cold country. That was as different to them as they to it.

Sleep walking through the day they grudgingly rendered unto Canada what was Canada's

but at night they wakened to their real life
of the should (Solomon Gursky was Here, 12)

When Solomon Gursky meets Mr. Horace Mac Intyre, the Deputy Minister of Immigration, he is shocked when he openly declares

Let's not hide behind euphemisms' Mr. Gursky.
By refugees you mean Jews Jews tend
to be classified as non-preferred immigrants
This endless agitation to flood the country with
Jewish relatives and friends must stop
(Ibid, 379)

This is widely discussed by the Jews in their circles. Tova Clark, a critic raises a question

There is an ambivalence, an ambivalence that
constitutes the eternal Jewish dilemma; if Jews
themselves think of Canada as a country of exile,
then how can they expect to be recognized as full
fledged Canadians?

(qtd. in. Ramamurthy, Malgudi to Montreal)

When once Solomon was told in a hotel that it was against the hotel's policy to serve this kind, he told them that he has already bought the hotel. When the hotel manager asked him if he had enough money to buy the hotel, Solomon grabbed the fellow by the throat slamming him against the wall. Solomon, in fact, is a different kind of Jew who could really fight back in order to establish his rightful place in the civilized world. Becky Schwarz, in the novel is a lady with ambition who wants to climb up the social ladder and she succeeds. Diane, the Gentile girl, is a contrast to her. Solomon falls in love with her but cannot marry her owing to social obstacles. This terribly upsets him. He is rich and runs an aeroplane service. Unfortunately, on one of his trips to Arctic, his plane crashes and disappears. The reader is left to reach his own conclusions. A question is raised about his death. A man like Solomon cannot admit defeat. The only way out was self-destruction. The irony of Solomon's fate remains an unanswered question. The second part of the novel deals with Sir Hyman Kaplamsky who seems to be a reincarnation of Solomon Gursky. He takes revenge strangely on those who are prejudiced towards him.

Ephraim's escapades in the Arctic provide the entire Gursky clan with Canadian credentials. Mr. Bernard, the brother of Solomon says

The Gurskys didn't come here steerage fleeing
from some dirty village. My family was established
here before Canada even became a country. We are
older how about that? Ephraim's first job was a
coalminer" (Solomon Gursky was Here, 227)

Mr. Bernard tries to acquire the social skills to establish his identity. Throughout his successful career as a liquor smuggler and salesman, Mr. Bernard never felt that he had really made it up the social ladder. After his death his brother Morie eulogizes

You know what my poor brother really wanted,
he never got: What he wanted was to be accepted
by them may be appointed as Ambassador like
Joe Kennedy" (Ibid, 261).

He is sad that Jews are not duly recognized and they are ill-treated. Bert-Smith a customs clerk in the novel, took it upon himself single-handedly to prosecute and persecute Mr.

Bernard for liquor trafficking. He says.....“Those who do not accept Jesus can never Enter the kingdom of Heaven”. (Ibid, 336)

He invites them to a Cedar party. He provides them with ‘Matzo’, unleavened bread. He has engineered it in such a way that the ‘Matzo’, will appear to bleed at every bite, causing red-stained starched shirt fronts. Fright turns into panic and his party turns into a nightmare with his guests fleeing in horror. Sir Hyman then proceeds to get drunk with his servants and laughs all the way. It was reported later that the mysterious dish was drowned in the sea. His revenge is bitter sweet, as are the bitter herbs and the ‘charoset’ (Sweet, mixture of apples, wine, nuts and Cinnamon in the place of bricks without mortar that the Israelites were obliged to use) as his Cedar table. The question here is“Is the Jewish quest for recognition totally futile? Will it never succeed?” (Clark, 342)

It is certain that Sir Hyman would never have been totally accepted no matter how hard he tried. In Solomon, as narrated by his biographer Moses-Berger, he turns to alcohol for comfort because he realizes that the desperate search for status is totally futile. The search for recognition is really a quest for a home to the Jews. Mordecai Richler, in this novel, attempts to create origins and legitimize Canadian credentials through a new Arctic tribe made up of some members of a Jewish family and native women who consort with them. The novelist manages to capture the attention and imagination of the readers by amalgamating Arctic, Jewish, financial and alcoholic histories.

The Gurskys are scoundrels, alternating between
a seedy underworld and a normal world in which
they yearn for acceptance, recognition and
respectability (Ibid, 347)

From the underworld of the 19th century London, through the Franklin expedition and to the Arctic, to the prohibition years to the prairies and the eastern township of Quebec.

Richler’s men and women seem to be real
And come alive against the background of his
Own peculiar Canadian reality(Ibid, 336-337).

In this novel, Richler tries to fuse the Jewish and the Canadian historical experiences. By incorporating part of the Gursky family into the Canadian Arctic, he attempts to create a ‘fait accompli’. Not only are they Canadians, but they are to be considered as part and parcel of the original authentic inhabitants of the land. Their Canadian credentials are thus established and their marginality is to become neutralized.

But the world continues to turn and the
Jews continue to seek their place in it
and above all recognition (Ibid, 336).

Solomon displays the new Jewish confidence and Machismo that at once attracts and repels men. He exemplifies the tough Jewish attitude. The hero Solomon reverberates the Jewish messiah first through his absence from the life and second through their expectation. The heroes are capable of doling out justice, in contrast to their own confoundedness within the modern ethically convoluted world. “The promise of a future redeemer is the cold comfort of the powerless.”(Nobel, 98). The irony of Richler’s harkening back to the older heroic tropes, though is that no actual barriers exist on Moses, he fights for justice. He was harnessed with apathy and self-pity. He has failed to take up meaningful actions in his own life and has fallen into complex fantasies about the lives of the other men. At last he became a snare within a community and a community mindset he did not respect.

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Murakami, A Metaphysical Poet in Disguise

S. Abinaya*

J. Azhar Mohamed**

Abstract

Just remember, life is a box of chocolates. You know how they've got these chocolates assortments, and other? And you eat up all the ones you like, and the only ones you like, and only ones are left are the ones you don't like too much? I always think about that when something painful comes up. 'Now I just polish this off, and everything will be OK' Life is a box of chocolates" (Norwegian Wood 330-331).

These are the words of Haruki Murakami through the character Midori from the novel Norwegian Woods. This shows Murakami's eye for imagery. This paper is an attempt to prove that Murakami is a metaphysical poet in disguise of a novelist. If John Donne's comparison of compass with love is a conceit, then Murakami's comparison of box of chocolates with life is a conceit too. One can find innumerable, undecipherable conceits in his novels. The researcher will try to probe in to the mysteries in the writings of Murakami and will attempt to decipher his inexplicable conceits in the novel 'Kafka on the Shore'. And considering Murakami as a man of reference (intertextuality) this research will also try to find the meanings for his references. This paper will deal with metaphysics of Murakami in individual lines, sentences, and phrases and also Metaphysics in whole plot, themes and settings.

Key Words: Metaphysical poet, conceit, imagery, intertextuality.

Thrust area: World literatures in English

Indroduction

Sometimes fate is like a small sandstorm that keeps changing directions. You change direction but the sandstorm chases you. You turn again, but the storm adjusts. Over and over you play this out, like some ominous dance with death just before dawn. Why? Because this storm isn't something that blew in from far away, something that has nothing to do with you. This storm is you. Something inside of you. So all you can do is give in to it, step right inside the storm, closing your eyes and plugging up your ears so the sand doesn't get in, and walk through it, step by step. There's no sun there, no moon, no direction, no sense of time. Just fine white sand swirling up into the sky like pulverized bones. That's the kind of sandstorm you need to imagine. (Kafka On The Shore 3)

Here Murakami compares Fate with the sandstorm, why? At this juncture, the storm is the conceit of fate and the vigor of storm signifies the might of fate which is going to adjust its phase and direction as of its victims' according to the writer. Fate, like storm, makes its prey dance to its tune and makes the man blind to the situations. Murakami wittily put across an impression that the fate is inevitable and strong enough to manipulate the action of humans who tend to fall in the storm named fate. Throughout the novel Kafka on the Shore, Murakami also talks about striving against the fate and winning it. The above extract from the text is the motivation given by Kafka's alter ego to Kafka, that talks about

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struggles of life. This is one example how Murakami explains his view points in the novel *Kafka on the Shore* through conceit. This novel itself is a metaphor mysteriously put forth by Haruki Murakami which concealed inside conceits. Starting from John Donne one can come across George Herbert, Richard Crawsha, Henry Vaughn, Abraham Cowley, and Andrew Marvel who, known for their trait of employing conceits in their poetries, are called as Metaphysical poets.

After them Modern Imagists like T.S. Eliot, Ezra Pound, e.e. cummings etc...who can be called as metaphysical poets for their vague imagery. And then one can point out Murakami, a novelist— no, a poet— a novelist who is a metaphysical poet. One of the qualities of metaphysical poets is they write about divinity. Murakami does not write about divinity because post modernism questions the very idea of divinity. The other significant trait is the use of conceits, in which Murakami exercise his way to project the abstract ideas in an utmost amusing manner.

This paper tries to penetrate in to the metaphor that masks the mysteries in Murakami's *Kafka on the Shore* and also an attempt is made by the researchers to decipher the meaning behind the conceits and by doing so they justify that Murakami is a Metaphysical poet in disguise of a novelist. *Kafka on the shore* is an open ended novel. No matter how the reader tries to connect the fragmented episodes in the novel they do not get clear answer for several unanswered questions in the novel. Whether the Oedipal curse is casted on Kafka is the biggest question the novel did not answer. Instead of trying to connect incidents the researchers believe that there is already a clue given by Murakami: the usage of 'Oedipal myth' as the heart of the plot. If Oedipus here is a metaphor of Kafka, So what happened to Oedipus should have happened to Kafka. Oedipus Rex killed his father and married his mother and fathered her children "whose tale more sad than thine, whose lot more dire? O Oedipus, discrowned head, Thy cradle was thy marriage bed" (Oedipus Rex 717).

Kafka also has a sexual relationship with a fifty year old Saeki whom she doubts to be his mother and also has an intimate relationship with Sakura whom he doubts to be his sister. "You killed the person who's your father, violated your mother, and now your sister. You thought that would put an end to the curse your father laid on you, so you did everything that was prophesied about you." (KOTS 416) This is the confession made by the alter ego of Kafka.

Now, what the reader does not know till the end is, whether Saeki and Sakura are his mother and sister in real. If Kafka is the metaphor of Oedipus it is obvious that he should have had sexual relationship with his mother. The conversation between Oshima and Kafka in the twenty first chapter prove this argument

A few years back my father had a prophecy about me.....More like a curse than a prophecy, I guess. My father told me this over and over. Like he was chiseling each word into my brain. I take a deep breath and check once more what it is I have to say. Not that I really need to check it—it's always there, banging about in my head, whether I examine it or not. But I have to weigh the words one more time. And this is what I say: "Someday you will murder your father and be with your mother, he said"..... So he said that someday you would kill your father with your own hands, that you would sleep with your mother...I nod a few more times...The same prophecy made about Oedipus. Though of course you knew that (216-217)

The above lines indicates that this prophecy is as same as the prophecy made on Oedipus, "To wit I should defile my mother's bed And raise up seed too loathsome to behold, And slay the father from whose loins I sprang" (OR 771-772), which manipulated both Kafka

and Oedipus as well the plot of both the works. The prophecy made by an oracle compelled Oedipus to leave his house and return to Thebes to fulfill the prophecy. The same oedipal curse told as a prophecy by Kafka's father compelled Kafka to run away from his home "My father told me there was nothing I could do to escape this fate. That prophecy is like a timing device buried inside my genes, and nothing can ever change it. I will kill my father and be with my mother and sister" (KOTS 217).

A dark, omnipresent pool of water....It was probably always there, hidden away somewhere. But when the time comes it silently rushes out, chilling every cell in your body. You drown in that cruel flood, gasping for breath. You cling to a vent near the ceiling, struggling, but the air you manage to breathe is dry and burns your throat. Water and thirst, cold and heat--these supposedly opposite elements combine to assault you....The world is a huge space, but the space that will take you in--and it doesn't have to be very big--is nowhere to be found. You seek a voice, but what do you get? Silence. You look for silence, but guess what? All you hear over and over and over is the voice of this omen. And sometimes this prophetic voice pushes a secret switch hidden deep inside your brain. (8-9)

Murakami himself says the prophecy is omniscient and one cannot defy. Oedipal myth in this novel can also be a metaphor of fate. It is well known to the literarians that Oedipus Rex is a tragedy of fate. Even the Hamartia is committed obviously by him. It is because Oedipus had a cursed fate where as Kafka has an Oedipal curse that changes his fate. However, both of them had to struggle and fight against their fate. Murakami weaved the plot of the Kafka on the Shore with the prophecy of killing his father and be with his mother on Kafka and employed 'Oedipal curse as a conceit of fate'.

Oshima gazes deep into my eyes. 'Listen, Kafka. What you're experiencing now is the motif of many Greek tragedies. Man doesn't choose fate. Fate chooses man. That's the basic worldview of Greek drama. And the sense of tragedy--according to Aristotle--comes, ironically enough, not from the protagonist's weak points but from his good qualities. Do you know what I'm getting at? People are drawn deeper into tragedy not by their defects but by their virtues. Sophocles' Oedipus Rex being a great example. Oedipus is drawn into tragedy not because of laziness or stupidity, but because of his courage and honesty. (214)

Murakami, being the man of reference, hints the reader with his innumerable allusion regarding the oedipal myth being inevitable and also complicated (if precisely told, distracted) the plot with undecipherable conceits. The oedipal curse indeed foreshadows the events in the novel indicating the original plot of Oedipus Rex here and there. The fate of Oedipus as a curse on Kafka solves the riddle of Saeki being his mother as Kafka has a sexual relationship with Saeki as Oedipus has with his mother and the other example can be Oedipus killing his father unknowingly and Kafka killings his father (through Nataka) in his absence

Nakata doesn't know about that. In any case, it wasn't something I chose. I have to tell you this--I murdered someone in Nakano. I didn't want to kill anybody, but Johnnie Walker was in charge and I took the place of the fifteen-year-old boy who should've been there, and I murdered someone. Nakata had to do it. (420-421)

Here the character Nataka confesses killing someone who should have been killed by a fifteen year old boy and on the same day Kafka found himself covered by blood and he confesses to Oshima that he might have killed his father through dream

And I proceed to tell him everything. About how that night, on my way back to the hotel, I'd lost consciousness for a few hours. About waking up in the woods behind the shrine,

my shirt sticky with somebody's blood. About washing the blood off in the restroom. About how several hours had been erased from my memory.....I have no idea how that blood got all over me, or whose blood it could be. It's a complete blank, "I tell him. "But maybe I did kill my father with my own hands, not metaphorically. I really get the feeling that I did. Like you said, I was in Takamatsu that day--I definitely didn't go to Tokyo. But In dreams begin responsibilities, right?So maybe I murdered him through a dream," I say. Maybe I went through some special dream circuit or something and killed him. (219)

Haruki Murakami interweaved the plot in a way that the enigma had the answer in itself oblivious to the reader. The whole plot of the *Kafka on the Shore* itself is a metaphor of fate i.e. the fate of Oedipus upon Kafka. Both the protagonists try to distance themselves from the fate which proves to be fruitless as the fate follows as a 'storm'. The following lines by Kafka give an illustration how humans are merely puppets in the hands of fate.

All kinds of things are happening to me, I begin. Some I chose, some I didn't. I don't know how to tell one from the other anymore. What I mean is, it feels like everything's been decided in advance--that I'm following a path somebody else has already mapped out for me. It doesn't matter how much I think things over, how much effort I put into it. In fact, the harder I try, the more I lose my sense of who I am. It's like my identity's an orbit that I've strayed far away from, and that really hurts. But more than that, it scares me. Just thinking about it makes me flinch (214)

By employing conceits if Donne and Herbert can be called as metaphysical poets, Murakami who knitted the plot with conceit itself as its heart of the narrative can certainly be called as a metaphysical poet (in disguise). May be the greatest of all.

Kafka on the Shore has a treasure of conceits yet to be decoded. This novel is considered worldwide as obscure for its loose ends in the narrative of the novel. The researchers approached this paper in the perspective of plot and tried to connect the dots by deciphering the conceit in the core plot and give the logical explanation to justify the argument. Still there are several unexplored woods densely populated by evergreen trees of conceits to be ventured by the researchers: the appearance of pimp in the form of Colonel Sanders (the owner of KFC), the raining of sardines and leaches from the sky being the symbol of the prophecy casted on Kafka and so on. The scope of this research is to draw a map to the untrodden paths and breach into the augmented conceits of Murakami.

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Interpretation of “Didn’t Say” Moments in Chitra Banerjee Divakaruni’s The Vine of Desire

Dr. V. SRIVIDHYA

Mrs. K. RENUKA

Chitra Banerjee Divakaruni is a Calcutta based U.S.A settled Indian author otherwise called Diasporic Writer. She has written nine novels and other genres also like poems, short stories, children’s short stories etc. Her contribution is for every age and for her talent she has received so many awards and to name a few; the American Book Award, C.Y. Lee Creative Writing Award, the Woman of Vision Award and the list go on. She is not only a writer in profession but she works as a Professor in the University of Houston for the Creative Writing Programme. Her other side as an activist with the MAITIRI Foundation and Pritham for both South Asian Immigrants to solve their troubles from domestic violence; subsequently to contribute to Indian children who are helpless in continuing their education. Her main themes in all her genres are based on the South Asian Women’s upgradation after having torn through domestic level violence. Her way of writing especially the novels get the full completion through the branch stories of the main characters and it could also be stated like the network of branch stories as it could be the remembrance of her listening to her grandfather’s stories of Mahabharat. Her writings are for the society, in telling them that women need not be portrayed as God but could be treated as human beings with many sided. The author wants to tell them that women are always filled with feelings like compassion, love, hatred, jealousy, cunning, pride and even greediness like other human beings. Moreover, she wants to convey to the society that women has all the rights to lead her life with her own decisions and if there is any fumbling and faltering let that be solved through her expertise which she would definitely get out of her own, experience like men. Chitra Banerjee Divakaruni clearly stated through her writings that women need not lead her life through others’ experiences.

The Vine of Desire by Chitra Banerjee Divakaruni is a sequel work of Sister of My Heart where in the prequel work it was all about sisters’ closeness though they were not closely and directly related but only through their hearts. This novel The Vine of Desire is the disturbed space of the sisters due to a man’s desire toward one of the sisters, in no way the man is connected to her legally. The author has craftfully carved out the desire that has been in every protagonists’ mind and have really blamed out the situation, for they have been invited in and has shown them the real position and where should they have been and what they have been doing and what must be the deadline for their relationship and how they have stepped out for their physical lustre and the painful aftermath of it and the theme has been chosen for the paper which couldn’t have been described explicably in anybody’s life since these type of writings are the exposure of the happenings in the society and the author has placed it as the hypothesis to extract the well-done way to show the impact of the desire and how it would turn the relationship into an upside down position where the moment of embarrassment remains rather than the love, friendship, sisterhood and finally it ends with the shattered nuptial agreement.

This paper delves in the part of didn’t say moments which could bear a lot more than openly stated things. Actually in this way, most of the lives of the women in the South Asian part are playing. Didn’t say moments in this novel The Vine of Desire share many

things ajar with the readers rather than the character participants. This is more like a wish, desire, revelation of a real self, expectation, love, hatred, originality, one's courage, selfishness, and most of all one's life's motive. It's an attempt to interpret life's play on human lives and how it takes the shape of the name 'situation', accordingly the life is taking its toll and taking the human lives for granted. Human's lives are granted ones by the God which has been taken for granted by the challenges, suspense, secret, competition, rivalries, jealousy, hatred, enmity, and at last ends all the negativities with betrayal, more than that no one can harm anyone beyond. This sequel novel *The Vine of Desire* describes the characters' real self especially when they are in the traumatic, deserted and desperate condition. Though this novel is the sequel of *Sister of My Heart* and it doesn't continue with the sisters' congenial relationship, instead this is a cold war that has happened between them to retain the life they have.

When Anjali comes home after the boy baby Prem is dead she expects a lot more affection and love from Sunil than caring. For all these years of their married life, Sunil has only been caring Anjali and treated her only in the friendly way. On the other way round Anjali, the moment Anjali has met Sunil, she has started loving Sunil without knowing who he is, for Sunil has come in a concealment to know who the real Anjali is, without makeup and before the bride viewing ceremony. The day when they have been united in marriage itself, Anjali has come to know that Sunil has an eye for Sudha, no doubt whose exquisite beauty anybody could fall in love with her. As a result, the marriage life has become the tug of war, filled with ego, anger, and even flowed with sex since it is allowed for the married ones, to take advantage of without any rules to be broken up and they could do it to feel calm, peace and even as the process of solving any problems and it needn't be treated as love with sex all the time. It has been treated more or less like a support to run the life.

In Anjali's case this didn't say moments are more psychological, for it is always happening insidiously inside Anjali in the form of conversation between husband and wife. May be the life of Anjali and Sunil would have taken a different turn if they boy had been born and it all had been collapsed due to the strain Anjali applied for herself to invite Sudha to America to lead a nonchalant life without bullying over in raising a fatherless child especially Dayita. Before Sudha's arrival, Sunil has given a warning many times but Anjali doesn't have ear for it. But Anjali has thought of preventing Sudha from arrival when the limit has crossed beyond her hands. At the last minute, Anjali has realized some trouble she has invited in her life through Sudha's arrival. Anjali's mind is filled and overflowed with love toward Sunil and in response she has expected him to love her only, not to be involved in any of that, other than that, "Afterward, when the depression lifted, she would sometimes say, "You don't need to do anything." Inside her head she added, Except love me. Inside her head he replied, I do love you. Inside her head she said, But not enough" (11).

Both Anjali and Sunil are wanted to be with Sudha in the same manner but how could that be possible in real life and it is revealed in the non-conversational dialogue. Inversely and rarely as a manly thinking goes, Sunil has thought in support of Ramesh, who is the husband of Sudha, as being couldn't reveal segments, in the undercover way a longing for a daughter and wife. Since Sunil has to think in opposing way of Anjali, Sunil supports Ramesh and not in the concerned way.

When Anjali is not ready to give up her feelings for her dead baby, she could not compromise it with love for her husband, so she could not provide the love Sunil is expecting and that lacuna has been filled with Sunil's mind with Sudha and he has started groping for her in their bed with the collaboration of his imagination and whispers her

name 'sudha'. Though he could not daringly speak it outside, but his mind is filled with Sudha's thoughts. Sudha's thoughts has been in Sunil's subconscious mind since there was a unexpected meeting between them in the jasmine arbor while there was a bride viewing function for Anjali in her house.

The other thing is Sunil's another gap is of baby Prem is like a void and also an wound is satisfied through coaxing, playing and spending the rest hours off the office hours with her Dayita, Sudha's baby. He use to share every details of his works, memory and plans for the future and how and where he plans to take Dayita in the future and Sunil has started surprising Anjali and Sudha through his baby sitting hours of Dayita. Like other men in the world, he has never expected ladies' assistance even in the way he has changed the diaper for Dayita. This shows his unrevealed thoughts and feeling for his love for the baby and his fatherliness is surely not only satisfied but also satiated with Dayita and only through Dayita alone, it could be done for him.

Later he lies on the bed with Dayita on his chest. He tells her all kinds of things. All the things he doesn't talk to Anju about. The project he's working on. The accident he saw on the freeway. The places he plans to take her soon. He ruffles his fingers through her curls and gives her an edited version of the daily news. He tells her the plots of movies he saw growing up in India. He changes her diapers without consulting us, though we're waiting to help. (29)

Chitra Banerjee Divakaruni is really overwhelming us in all the way she has described the details of didn't say moments into the voiced moments only for the readers to cherish with the important and significance of it. When Anjali and Sudha have become close physically once again in their life they have been oblivious to their surrounding and even they have forgotten the little one in between them and during that time when Sunil is aware of the baby's situation and has come over there and think in his mind like they both, Sunil and the baby have been sailing in the same life boat, of being ignored by both Anjali and Sudha, "You don't like being ignored either, do you?" (32)

When Anjali has been claiming herself that she could not give her dead baby boy's position to anyone else since his death, especially to Dayita. Anjali is in a situation, she could not share this to anyone. Moreover, she doesn't like Dayita, the reason behind her dislike toward Dayita is Sunil's love toward Dayita's mother and that's the foreground for Sunil's affection towards Dayita and has almost been accepting her as his daughter. This definitely Anjali could not tell it outside, as it would become a breaker of all her relationship, at the same time could not withhold it all to her, so she does the other actions as the pretexts of avoiding Dayita in her scene.

One time, when Sudha has started going out with Anjali and Sunil, they have had an opportunity to see the gliders in the sky, then it has arisen in Sudha's memory of when she had been with Ramesh during the inauguration of the bridge where they had had come across the gliders, when Sudha had told Ramesh like she wanted to be like gliders then Ramesh immediately accepted it. On the other time, when the situation had arisen for Ramesh to support his wife in securing the baby, he couldn't do it due to the fear he had for his mother. This has shown clearly that outside the house, in his mother's absence he could be the best husband for her to support any of the things she like without the walls of the house, where she has already entered as a daughter-in-law.

The time, when situation arise for Anjali to spend her time extra with writers' group she has a plan to come a little lately, when sudha talks in her mind and plead Anjali not to leave Sudha and Anjali's husband together for a longer time, since already the attempt of love by Sunil to Sudha has been made when Sudha to leave their bedroom after having

cleaned it up, but because of the tiredness and Dayita's insistence in staying back in Anjali and Sunil's bedroom, Dayita and Sudha has been there lying down asleep in their bed itself that's why Sudha says that since she has tasted his kiss and started a liking toward Sunil due to her situation of abandonment by her family, separation from her first love of Ashok to safeguard family's reputation and for Anjali's life. Then the tables has been turned after Sudha has realised through her father's letter that Sudha's father was not responsible for Anjali's father's death, so Sudha has thought why she has to atone for her father's wrong when in reality it is not so.

The 'didn't say' moments reveals vividly when Anjali writes a letter to a dead father to share her struggle of Sunil's and Sudha's liaison relationship and how would they feel when Anjali leaves her own home and she herself has thought for some days they would search for me but after that Anjali's space would be gone as normal and they would spend their rest of their life together as a family and this unity would become the result of their searching and the healing itself and the moral support for each other.

Here is a fact: I am of no use to my household. If I disappeared tomorrow, Sudha would grieve, Dayita would look for me behind curtains and doors, wondering if this were some long game of hide-and-seek. Sunil would call the police. But soon they would draw together, the way flesh pulls itself close to heal a wound. Not even a scar would remain. (169)

In another part of this novel, there is a doctor called Lalit who is Sunil's client's relation, somehow get into the relationship with Sudha which sunil hates initially, Sudha too but gradually yielded to it and it has started comfort her. In one chapter exclusively for 'didn't say' moments of Lalit and Sudha where Lalit's part has got more significance in which Lalit's analysis of Sunil's thoughts over Sudha's life in her cousin's house and how she is yet to get her dream, through which she could live in the style it would make her focus on. Moreover, Lalit has tried his understanding of how she couldn't have received her alimony through divorce and if only she had, she would not have come to be the dependent of her cousin in America and Lalit would also not have had the chance to be with her like this and how he needs Sudha's presence in his life and he could not reveal it frankly since she has told him, in any way she doesn't want to lose his friendship at any cost. It really has made him shut up his love toward Sudha. This moments of unrevealed thoughts says clearly if Lalit has opened his mouth, at least Sudha would have received a love of what she has had expected in her life with satisfaction. On the other way round, she would not have the satisfaction in one more time in her life if she is going to be dependent on anyone including Lalit.

After the shameful act of having sexually committed with her cousin Anjali's husband, Sudha could not tolerate this embarrassment along with her guilty consciousness, so she has decided to leave her cousin Anjali's house at once. Through Lupe, who is an activist, Sudha has got a job to look after Trideep's father, one who is a paralytic patient and could not control his temper and rage due to his inability to control his life by himself. Though Sudha could not control over her life, at least she thought she could assist someone through Lupe to get well, in developing confidence in them as a loop hole to realise, how could she balance her life as an independent one. The entire life of Sudha is an assessment and as a representative for all helpless and deserted women to take up the challenge in life and try to compete with it along hoping to cope with it. This type of risky life is like a measuring scale to know who you are and your capability in dealing with your life all alone.

After Sudha has left, Sunil has taken a decision to tell Anjali, his idea to lead his life in different way, in the indirect way through the story which all the three or four Anjali,

Sudha, Sunil and including Ashok have seen the movie about the dancing girl falls in love with a hero, wherein which is totally forbidden in the society and it is considered as family dishonour. Anyway, without Sudha, Sunil is no one so he decided to leave Anjali to let his life happily in search of Sudha like the hero goes in search of a dancing girl and try to convince her and settle in life along with his loving girl. Through Anjali's mind voice, Sunil's action in life is clearly stated since Anjali knows Sunil's mind very clearly especially when Sunil has started his path after Sudha's path, "Can't forget her. In my blood like a disease. Can't live this way anymore" (235).

After Sunil leaves Anjali once for all, she has thought her two closures she has faced in life; one, from the moment when she has come to know Sunil's love for Sudha and the other is, when her baby boy Prem's death. Most of the families are running in the smooth way and the reason behind the durability of the family life is children, that is why only with the child, it is called a family otherwise it is cohabitation with a licence that is nothing but the connection is done legally through wedding ring and mangal sutra. That is why she has thought when Sunil has tried to leave, "My life closed twice before its close" (242). The baby boy Prem's presence would have turned Anjali's life different and she would have got the ray of hope through the baby to get united with Sunil for a lifetime.

Sudha's mind is very clear that Sudha has been expecting crazy love in her life. All through her life Sudha has been shown only as a very quiet girl, listening to elder's words and in supporting Anjali in all her ideas until the transformation has taken over her after she has listened to her father's story through Abha Pishi, her widow aunt, who is the only one who knows the entirety of the information of their father's death when Anjali's and Sudha's mothers have been in labour. After Sudha has listened to the abandonment of her father by his father due to illegal relationship, it must have created a deep impact about the world where true love doesn't exist. In spite of it, she has decided to give in her whole self only to the person with crazy love on her, with whom she has decided to live her life happily ever after like she used to enact the story, which she had heard from her widow aunt Abha Pishi, have the happy ending of the hero and the heroine but her search has been found in within heights to reach with a lot of unpleasanties tied with it, so the ultimatum is that she has planned, as she has already planned to live her life independently and she has gone after her life as the successful woman, with the child as the confidence raiser in her life. At last, both Anjali and Sudha through their non-conversational dialogue that both of them ready to forget about what has happened and get ready to live about and they both have departed with a great relief from the guilty of their life.

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Causes and effects of Displacement on Jumpha Lahiri- A Diasporic Discourse

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Abstract

Man has always been in quest for a better life. Since the very beginning of the world till today's advanced period the exploration continued. Man moves from one place to other in search for the comfort and prosperity. Often they leave their homelands to create a better future. Diaspora writing deals with this type of movements and reveals certain features that are similar to the experience. Jhumpa Lahiri is one of the famous Indian American authors who are much-admired chronicler of the Bengali immigrant experience. Her works portrays the migrant's experiences and their attachment to the homeland along with their urge to belong in the settled land for the betterment of the economic and social life. This paper will explore the various diasporic aspects in the writer Jhumpa Lahiri based on the short story collections in Interpreter of Maladies (1999) and Unaccustomed Earth (2008) following her first novel The Namesake (2003). It is very significant that Jhumpa Lahiri is the child of Indian migrant and she thinks that the question of identity is always a difficult one for those who are culturally displaced and growing up in two worlds simultaneously. The condition of people living in diaspora is always a dual state which creates confusion and clashes. Identity and sense of dislocation, alienation and other issues that expatriates deal with. Diaspora is all about the creation of new identities in a new cultural space. Lahiri's works manifest the notion of being uprooted from homeland and also put emphasize on the quest for blending in the host country. Her characters try to become a "new- self" without really letting go of the "old – self" and thus creates stories that display universal appeal. Lahiri pursues contradictory ways in handling the issues of diasporic life which makes her writing a delicate and poised voice within the Indian and world diasporic literature.

Keywords: displacement, diaspora, homeland, identity, native, exile

Displacement in the literal sense alludes to the demonstration of moving or being put out of the typical or unique spot. Relocation, departure, diaspora, mass migration, removal, expulsion, travel, revelation, detainment, escape, among others, are for the most part various types of displacement and all things considered, these conditions may share numerous characteristics. Diaspora Literature not only sings stories of heartbreak and inferiority but it also is telling about the moments of pride, honor and prosperity. The dislocated people living in exile know that this exile does not come with the reward of homecoming rather it's a different kind of banishment and it often projects positivity rather than negativity.

There are two different kinds of displacement. Exile describes the predicament of individuals and Diaspora refers to the collective experience of groups of peoples. Exile involves loss of home; diaspora suggests a home-away-from-home. Exile is immediate, brings with it rupture and removal, is forced, and consequently tends to reinforce boundary markers. Diaspora, on the other hand, may be all of those things and it may be chosen, may

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be inherited. Diaspora might involve being thrown out of homeland, but might equally be a state of stability and settled life. It might involve loss of identity, but it might simply imply a 'different' identity from a dominant, host culture.

The term 'Diaspora' is defined as "the dispersion or spread of any people from their original homeland" according to the Oxford Dictionaries Online. According to Professor Kevin Kenny author of *Diaspora: A Very Short Introduction* the scholars of Alexandria translated the first five books of Hebrew Bible into Greek where the verb *diaspeirein* and the noun *diasporá* described a condition of spiritual anguish accompanying the dispersal of the Jews by an angry God. Diaspora has been classified variously according to ethnicities, nationalities, culture and lifestyles etc and due to that various categories the space of Diaspora and its theme has become wider and larger for further studies. But this paper will border its readings on the Diaspora community that Jhumpa Lahiri has written about in her fictions. The paper proposes a textual analysis of causes and effects of Displacement on a writer like Lahiri and their reflections in her works through the lens of diasporic discourse. It will show how the balanced and elegant voice of the Indian – American author has put on a diversity and authenticity on diasporic literature. Thus making Lahiri's works significant and also by being a very detailed medium of knowing about diaspora writing.

Jhumpa Lahiri belongs to the second generation Diaspora community. The writings of the Diaspora writers due to reasons of their movements but the tension of living in between reflected through their works as Rushdie say in his essay "The Indian Writer in England", that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind (Rushdie 1983: 76)

Lahiri in her writing mostly talks about the cultural clash and the question of identity. Lahiri also tries her best to describe some proper native characters living in India through her own perspective and as readers we can tell she did wonderful job and it shows that even though she was born and brought up in foreign land she is never rooted from her nativeness and that's is something very significant about Diaspora writing. Lahiri has created her space importantly in the Diaspora writing and her fictions tells us a lot about the experiences of the migrant families where we have both the first generations and second generations telling their stories separately and each of them has got that plight of living in a foreign land and for those of the second generations they have got their own difficulties of blending in with the culture of their ancestors and the culture of their own.

Lahiri writes about people whose existence has been shaped by unsettlement and she says that her and her sister's roots were almost hydroponic because it had nowhere to cling and for this reason she couldn't consider her childhood happy. Her experiences differed from her parents because they had originally come from a land somewhere, firm ground. The living away from their own land was the source of pain and frustration but at least there was a land they thought of as home which Lahiri didn't have had until her own family life started and she got married, settled down with her husband and two children she now can feel the belongingness after living 38 years in the US. Lahiri married a Greek- Guatemalan –American journalist and we can see that she chose a partner who also has a mixed ethnicity and which gives her sense of diversity in her nature.

The novel *The Namesake* is about the Ganguly family and their story of assimilation into the foreign land. Ashoke Ganguly came into United States like many "professional Indians" who "in the waves of the early sixty's" went to the United States, as part of the brain drain. Ashoke Ganguli too leaves his homeland, and comes to America in pursuit of

higher studies. Ashoke Ganguly married a nineteen years old girl Ashima and took her to Boston so far away from her native land. Ashima misses her homeland and finds it difficult to call Boston her home but when they have given birth to a son and a daughter there seemed to have a change in the lifestyle. And as second generations of immigrants the children gets themselves accustomed with life and culture of States rather than the ones their parents adheres. Throughout the novel we get to see the trauma of being torn between two worlds through the character of the protagonist Gogol Ganguly who basically is not proud of his origins.

Lahiri in her novel also shows how these immigrants are making efforts to preserve their 'home culture' in their new homes. The first generation immigrants train their children in Bengali language literature and history at home and through special Bengali Classes and expose them to their own family lineage, religious custom, rites, beliefs food tastes, habit and mannerisms. Lahiri depicts that the immigrants in their enthusiasm to stick to their own cultural belief and customs, gradually take in the cultural ways of the host country to. She worked on most of the stories in her book *Unaccustomed Earth* for several years and then published it. Lahiri talks about displacements and deracination of the immigrants and thinks that almost any American can connect some level to a family background of having come across some ocean. Lahiri's characters show both negativity and positivity to their diasporic adventure. She portrays the positive consequences of flexibility and changing lifestyle in immigrant's life. The characters in *Unaccustomed Earth* experience pain because they live in a marginal position between two cultures. Lahiri shows such problems that prove that the old definition of home as a place of safety and peace has changed in the diasporic world. The immigrant experiences have got diversity. Some of the migrated people can release themselves from the bondage of old values and traditions within the diasporic life and enjoy the goodness of assimilation. Forgetting one's native culture is also harmful in a sense and cause tragedy for Diaspora community. Only negotiating between these two spaces can keep positivity in the lives of the immigrants.

Diaspora writers like Jhumpa Lahiri, V.S. Naipaul, Salman Rushdie, Anita Desai etc who has chosen to write about the issues of diaspora concentrated on depicting the immigrants crisis of identity, racial and cultural divergence, alienation of the mind and the loss of the sense of belongingness and it shows that the history of immigration is the history of feeling displacement and lost in a different time and space and its after effects. Lahiri's writing tells us the stories of such old and new generations and their struggles and dilemmas as well. Diaspora writing helps us understand the multicultural scenario and talks about breaking the barriers of countries and the globalization that is going on around the world. Diaspora writers get back to their homelands through their writing and they somehow become the flag bearers of the society they are living in and came.

In Jhumpa Lahiri's writing the two worlds of the east and West have been brought together. Her themes such as assimilation, broken relationships, home, exile, dual identity, rootlessness, hybridity gives us better understanding of Lahiri as a Diaspora writer. The stories she tells us says more of her intercontinental journey during which she gets herself accustomed to both Indian and American culture. Her writings are filled with details of traditional Indian names, food descriptions, recipes, Indian dressing styles and rituals. Lahiri here plays as an ambassador of the Indian diaspora. Lahiri wanted to construct different kind of picture of the diasporic life for her readers.

To conclude, Diaspora not only led to the crossing of borders. It denotes the journey across the less visible boundaries of time, space, ethnicity, traditional values, language etc. The diasporic subjects relocate into a new landscape and create something afresh. They cannot

simply abandon their old lifestyles and traditions and gradually get shifted to the host land also the interplay between the good and bad should be acknowledged in the diasporic space.

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Feminist Assertion of Individuality in Nayantara Sahgal's Storm in Chandigarh and The Day in Shadow

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Introduction

Nayantara Sahgal is a major and celebrated women novelist in Indian Writing in English today. Her novels focus on the political vicissitudes in the post-Independence Indian politics. Her vision and creativity are true to the genre of a political novel. The major characters and milieu in her novels reflect the political ambience prevailing her contemporary times. Gandhian ideology, Nehruvian principles, Mrs.Indira Gandhi and her times figure prominently in her novels all through. Politics, the upper middle class society, its man-woman relationships, incessant craving for unbridled freedom in personal and political spheres are the dominant thrust areas in her novels. The subjugation and subordination, which her female characters undergo in her novels, make her characters emerge defiant and assert their individuality both at personal and political domains. Mrs.Sahgal never conforms herself to any particular ilk as she is a thoroughbred individual of her own. Her family ancestry, the highly strung political atmosphere she spent her childhood, her western education, have showed up in her emerging as a powerful political fiction writer among her contemporaries. Apparently, political fiction, interspersed with troubled man-woman relationships of upper middle class social elites, is her prime forte. In order to portray the suppression of her lead female characters and their eventual struggle to assert their freedom and individuality, self-realization in her fictional world, Mrs.Sahgal banks upon her own rich political inheritance, her experiences as a freelance journalist. The present paper is an attempt to analyze the feminist sensibility and the efforts of the characters to assert individuality in Storm in Chandigarh (1969) and The Day in Shadow (1971) of Nayantara Sahgal.

Storm in Chandigarh (SIC) is a political novel. Politics and the broken human relations, as in her other novels, are the undercurrent issues in the novel. Power politics, hollow human relationships, frustration, estrangement are the hallmarks of the present day life. The partition of the erstwhile Punjab into Punjab and Haryana states paves the way for the tussle for power between the two states. Chandigarh, the common capital of both the states is the locale in the novel. The novelist seems to choose Chandigarh purposefully to fictionalize the turbulent political aura prevalent in the contemporary times in India. The political action in the novel is woven around Gyan Singh, a rude and ambitious Chief Minister of Punjab and Harpal Singh, a docile and blameless Chief Minister of Haryana. To pacify the warring factors, the Central Home Minister deposes Vishal Dubey, a young Civil Servant. Vishal, known for his robust optimism, endowed with the faculty of understanding the human psyche, is assigned with the mission of restoring normalcy in the two states. With his critical acumen, Vishal heals the disturbed law and situation in the two states.

Alongside the political action, the novel deals with a complex web of human relations and their troubles and turmoil. Saroj-Inder, Jit-Mara, Nikhil-Guari and Vishal-Leela are the four couples who draw our attention in the novel. Their attitudes and behavior are typical

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of the social class to which they belong. Gauri, wife of Nikhil, comes from a family, which regards marriage as the destination for a woman. A young woman is considered a liability and a sort of commodity to be sold off to a suitable customer in the custom of marriage. No room is allowed for a woman for self-expression. As such, when Guari was married to Nikhil, she began exploring the 'lost treasure' in parties and elite social gatherings and develops extra-marital relationships with Vishal and other social elites and turns out to be a "social butterfly" (SIC,146). Thus, Guari is shown as an aristocratic housewife in search of her own identity. Leela, wife of Vishal is shown as another typical top-notch character in the novel. She suffers from identity crisis too and in the process of her self-assertion; she develops physical relationship with Hari outside her marriage due to the discontentment in marriage. Moreover, the submissive and gentle nature of Vishal further vitiates the bond as she expects more than what she gets from Vishal. She takes advantage of her husband's status as a promising Civil Servant. Power, status, sophistication don't offer her contentment in marriage. Both Gauri and Leela, though not tormented physically or mentally by their partners, remain outsiders in marital bond and seek to appease their discontentment through sexual liberalism. Both Guari and Leela are allegorical to the sect of women who in their ordeal to assert, resort to self-annihilation practices. As a result, Leela ends her life in a failed abortion at the hands of an inept medical practitioner.

Mara, wife of Jit, always yearns for what is 'foreign'. She too undergoes the emotional hollowness in marriage. The temperate and affable nature of her husband doesn't satiate her adventurous and profligate spirit. Her urge for something rugged, coarse and unusual voluptuousness is not appeased by Jit. She finds an answer in Inder's savage and bestial demeanor and tastes and becomes a slave of flesh for Inder and indulges in an adulterous relation with him. But, Mara is intelligent and has a mind of her own to perceive through the psyche. Soon, she realizes the futility of her clandestine affair with Inder and walks out of that relationship and goes back to Jit. Mara is childless and runs a school for small children to fill her emotional lack. The novelist bestows much attention on the relationship between Inder and Saroj. It stands as a testimony to certain aspects which scuttle the ship of marriage and wreaks a great havoc. Inder epitomizes the male chauvinistic temperament of upper class patriarchal society. He has a very scant regard and respect for the emotions and aspirations his wife Saroj. Right to expression is denied as he views his wife as his sole property and possession. To him, Saroj is a mere toy in the game of sex. He abhors the very idea to acknowledge women as human beings. For Inder, wife is a physical possession, like a 'a pair of shoes, a sex slave'. To put it in his words, "A thousand years from now a woman will still want and need a master, the man who will own and command her..." (SIC, 92). He is so derogative and intolerant of women forasmuch as he subscribes himself brazenly to the perception, "A woman was not entitled to past, not entitled to human hunger, human passion or human horror" (SIC, 172).

The abject regard of Inder about his wife is further strained when Saroj, in her 'enchanted innocence' reveals to Inder about her teenage sexual encounter with a boy during her college days, only out of curiosity. To this, Inder backfires destructively, beats Saroj brutally, turns deranged and becomes turbulent. Inder, himself indulges in illicit relations with Mara and other 'social butterflies. But he can't relish the premarital sexual pranks of Saroj and harasses her constantly. The character of Inder is central to the concept of gender inequality fostered by the bourgeois paternal society. Nevertheless, Saroj puts a strong protest against the brutal treatment meted out to her by Inder by contending that she had committed 'no crime'. The chasm that has peeped into the very fabric of their marriage deepens and the marriage collapses. At this point in time, Saroj meets Vishal whose love

for freedom and humanity, his openness bequeath a new lease of life for Saroj. His words, "It was life's precious obligation to rebel, and humanity's right to be free, to choose from the best light it could see...(SIC, 173), encourages the rebel in Saroj. When Inder objects to her friendship with Vishal, she refuses to oblige, asserts her individuality and decides to leave Chandigarh for Delhi to a life of mutual trust, respect and a strong emotional bond with Vishal. The author's observation about their ensuing relationship, "It would be the ultimate healing balm to the lonely spaces of spirit, beyond which there would be no darkness" (SIC, 182). The storm which agitated Chandigarh rests and the characters become matured enough to withstand any tumultuous situations to come. Sahgal's words, "Somewhere under the sun there must be another way to live, with relentless honesty, where the only cruelty would be pretence" (SIC, 194). In *The Aspects of the Novel*, E. M. Forster writes, "Nearly all novels are feeble at the end" (qtd. in A.V. Krishna Rao, 47). But *Storm in Chandigarh* ends in a strong positive note.

The Day in Shadow (1971)

Sahgal's fourth novel in row, *The Day in Shadow* (TDIS) is reckoned the magnum opus of Sahgal. It is the story of Simrit, the protagonist of the novel. Her unhappy marriage with Som Raman, her financial crisis ensuing from the intricate divorce settlement, her association with Raj Garg, a Christian independent Member of Parliament, erosion of Gandhian ideology in the modern political world in Delhi form the crux of action in the novel. Of all the novels of Sahgal, *The Day in Shadow* bears a conspicuous manifestation of its author's emotional struggle due to her divorce settlement and its tax implications. The character of Simrit in *The Day in Shadow* seems to be an extension of Saroj in *Storm in Chandigarh* in many ways. In both the novels, the two lead characters suffer miserably to consummate their urge for communication and understanding. The story of Simrit in *The Day in Shadow* begins with the fall out of her marriage with Som Raman, a smug, callous business man. Simrit is an independent writer and a mother of several children. Her marriage is shattered due to the nonchalant male chauvinist attitude of her husband. Added to her woes, she is caught in a divorce imbroglio with tax burden. The divorce settlement has wrecked her financially and psychologically. Along with the decadent political scenario in the post-independence times, Sahgal has added a social dimension in the novel. In all her domestic struggles, Simrit is supported by Raj and Ram Krishna, who strive for establishing an egalitarian social order in which women are accorded their due position. Their succor to make Simrit to see through the backlash of divorce agreement and tax burden is commendable. As in her other novels, Sahgal delineates the issues of misunderstanding in marriage, communication gap between the couple, lack of the 'oxygen of understanding' and the broken marriages, victimization of women in this novel too. The locale of action in the novel is Delhi, a place which could become the "heart of a crisis and a touchstone for what ever happened in India" (TDIS, 12). Simrit is tricked to sign the divorce settlement which subjects Simrit to the duress of paying taxes for shares. Simrit hailing from a conventional Brahmin family decides to marry Som, a male outside her caste against the wishes of her parents. Imagining a rosy picture, cherishing many hopes and desires, expecting cozy marriage, she enters into wedlock with Som. Soon, Simrit is shocked to understand that her conjugal life is not going to be as she fantasizes as Som is an out and out commercial and domineering. For an emotive and passionate Simrit, its a rude shock to find that emotional connectivity is missing badly in their relationship. Som's vitiating attitude renders Simrit a passive outsider in marriage. Sahgal's technique, of keeping highly unlikely man and woman together in the wedlock, the subsequent hiatus and separation, recurs in this novel too. Som miserably fails to communicate with his wife

because of his unsympathetic disposition. Unable to perceive her affliction and predicament, Som maintains, "She is not herself" (TDIS, 77). Som's fetish for money and the 'power' it fetches aggravates the abysmal alienation already crept into their lives. Sahgal's observation at this juncture is, "Money had been a part of the texture of her relationship with Som...Money was after all, a form of pride, even of violence" (TDIS, 60). Simrit could not reconcile herself to his notion about her as a sheer physical and sexual mate, which refuses to acknowledge her as an individual. She wants to unshackle away from the emotional jungle of their marriage and opts for divorce. Ironically her predilection for freedom and her impudent choice for divorce don't land her in any 'revolutionary emancipation', but ironically grounds her in an economic crisis. Som snares Simrit to sign the "Consent Terms" without giving her room to understand the contents of the agreement. This document lets a 'slow butchery' financially as long as she lives. Reacting on the cloaked threat of tax burden, Sahgal comments, "The strange part of this document was its butchery, the last drop of blood extracted" (TDIS, 39), since it ordains Simrit to pay taxes for the shares, which would be transferred to her son Brij. This financial liability adds up to her emotional anguish. This sly settlement imposed upon Simrit forms the central design in the novel. Through this portrayal, the author seems to hold mirror to the awkward predicament of all those married women who are victimized within and outside the marriage. K. C. Bhatnagar comments on this aspect of the novel that the author attacks the ritual of using a "divorce woman as a handy convenience for tax purpose" (122). Reacting to the impasse of Simrit, A. V. Krishna Rao comments that the divorce settlement throws her into an "unenviable condition of a victim, a sort of trapped animal" (57). The divorce settlement depicted in the novel is drawn from Sahgal's own divorce experience from her first husband Gautam Sahgal. In an article in *The Hindustan Times*, Sahgal writes, "I tried to figure out something that has happened to me... the shattering experience of divorce" (qtd. in Asnani, 131).

The novelist enlists the support of Raj when Simrit loses faith in the modern times, and the "elastic standards and the worship of money" (TDIS, 35). His ease at communication and liberal idealism helps Simrit morally to outlive the trauma of divorce and the financial constraints. Ram Krishan, a true Gandhian, acts as a trusted guide and counselor to Raj and Simrit. He envisages an ideal couple in Raj and Simrit who would lead a balanced emotional life with liberal social outlook. In his words, "Courage is the most moving thing in the world and these two have plenty of the fool hardy brand" (232). On the political front, the novelist projects Sumer Singh, the Deputy Minister of Petroleum, and an immoral political adventurer who craves to grab power at any cost. He strikes a secret dealing with Russia in oil exploration in the region of Jammu & Kashmir. His move is against the spirit of Nehru's Non-Align Movement (NAM) policy. Thus, Sahgal brings together the personal crisis in the life of Simrit and the alarming political atmosphere in India. Som and Sumer are shown as acting against balance and peace. Som's divorce accord devastates Simrit economically and emotionally; whereas Sumer's treaty with Leftist countries is against the country's NAM stand. The title of the novel is taken from Nehru's historical 'Tryst with Destiny' speech on the eve of India's Independence. Sahgal borrows the word 'shadow' from that speech and uses it conveniently and metaphorically to delineate the divorce crisis in the novel.

Conclusion

In both the novels discussed above, Sahgal presents her women characters as combating to affirm their identity. They have to struggle against a variety of oddities, age old conventions and the demarcations imposed by the society. At times, they are forced to be

at crossroads facing a crisis situation in marriage. Eventually, they opt to walk out of that suffocating and smothering marital relationship and pair up with such liberal and broadminded people whose support boost their morale to assert freedom and individuality. In the process, they muster courage, attain maturity and turn out to be what is called as 'New Women', who brave everything that comes on their way. They go to such an extent of forsaking such affiliations which stifle them physically or psychologically. They raise their voice against the very tenets of the oppressive male rule. Thus, Saroj in *Storm in Chandigarh* and Simrit in *The Day in Shadow* refuse to succumb to deterring circumstances and emerge as true embodiments of empowerment of modern day women. Sahgal, with her concern and crusade for the cause of women, is one of the prominent feminist writers. Her approach and treatment of her characters are so simple, natural and sensitive that her writings appeal to one and all, so her characters do.

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Indian Woman at Cross Roads – A Feministic Perspective in Chetan Bhagat's Novel 'One Indian Girl'

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Abstract

Upto 19th century even in advanced countries woman were not allowed to lead a public life. After a long period of sufferings in a male dominated world, they realized the need to fight against such social injustice in order to hold an identity of their own. As a result the seed of feminism was planted. In the present age, aim of feminism is to eradicate the disparities in male and female. Chetan Bhagat through his novel, "One Indian Girl", for the first time took the perspective of a modern Indian girl and wrote from a female first person perspective. It is the story of Radhika Mehta, who works at Goldman Sachs, an investment bank. She is the representative of modern Indian women, who were fighting for their rights and freedom. But completely they could not reach their dream as they are trapped in the traditional modernity.

Key Words: Feminism, Marginalization, Identity

Feminism comprises a number of social, cultural and political movements, theories and moral philosophies concerned with gender inequalities and equal rights for women. Upto 19th century even in advanced countries woman were not allowed to lead a public life. In a world of patriarchy they were considered as powerless and supposed to be in home alone. After a long period of oppressions and sufferings in a male dominated world they realised the need to fight against such social anarchies forever. As a result the seed of feminism was planted. The women in late 19th century and early 20th century were started to react and they demanded for equal rights, right to vote and opportunity for education. Mary Wollstonecraft's, 'A Vindication of the Rights of Woman' (1792) was considered as the earliest self-consciously feminist work.

After the Second World War they focused mainly on work place, family and sexuality. Simone de Beauvoir's 'The Second Sex' (1953) is a detailed analysis of women's struggle and contemporary feminism. It is a notable work in this period. Simone de Beauvoir wrote in The Second Sex as:

"The term masculine and feminine are used symmetrically only as a matter of form, as on legal papers. In actuality the relation of two sexes is not quite like that of two electrical poles, for man represents both the positive and the neutral, as it is indicated by the common views of man to designate human beings in general; whereas woman represents only the negative defined by limiting criteria without reciprocity..." (Beauvoir, 15).

The flourishing of Indian feminism is attributed to the influence of western thoughts of feminism, but with some notable difference in historical circumstances. According to Uma Narayan, "the third world feminism is not a mindless mimicking of 'western agendas' in one clear and simple sense – Indian feminism is clearly a response to the issues specifically confronting many Indian women' (Weeden, 1997:13). Like other feminist counterparts all

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over the world feminists in India seeks gender equality: the right to work for equal wages, the right to equal access to health and education and equal political rights.

By nature, India has a male dominating culture. As a result of this dominance they were marginalized and supposed to follow certain unwritten rules for ages. This negligence is visible not only in the literature but also in all the areas of her life. The establishment of feminism became easier through the medium of literature. "Indian literature of twentieth century is a memorable record of triumph and tragedy of Indian people involved in the most significant engagement in their history, the struggle for independence and the challenges that followed the achievements of that goal" (Kumar Das, 1991). Feministic criticism aims at providing an awareness of women's position in a patriarchal society. Indian feministic literature became popular with the novels of Anita Desai, Shashi Desh Pande, Arundhati Roy, Shobha De etc. Now in the fast moving contemporary world, attitude of Indian women changed drastically and they started to enjoy equal status as that of men from the marginalized situation. So the literature of 21st century portrays such bold and self esteemed characters.

"One Indian Girl" is a novel by Chetan Bhagat, the doyen of Indian popular fiction. He got wide acceptance as a crowd pleaser because of his simple language and realistic approach. All his earlier books were about middle class Indian male characters, but in this book, for the first time he took the perspective of a modern Indian girl. His intention was to show gender inequality, one of the biggest social issues. It is the story of Radhika Mehta, 28 years old girl, who works at Goldman Sachs, an investment bank. Radhika is introduced in the prologue of the novel as she is preparing for her wedding. The destination wedding is arranged at Marriott Hotel in Goa. She is passionate about her studies when she was a student and now in profession also. It is the story of her struggle to escape from heartbreaks and loneliness.

A country like India, where patriarchy was deep rooted, the women never got a chance to express themselves. The culture and system denied certain rights for her. They were not allowed to express their opinion even on their own marriage. They are supposed to stay in the dark rooms of their house and restricted to go out and work. Early writers create such characters and exposed their mental conditions through the medium of literature.

The situation has changed from the postcolonial period. Eventually, after a long struggle the postmodern Indian women reached a far advanced stage. Chetan Bhagat's protagonist, Radhika is a replica of modern Indian women. Unlike the earlier Indian marriages, this destination wedding is paid by the bride herself. In every aspect Radhika is typically a modern girl, but she had to face certain objections from her relatives for her feministic attitude. The people belongs to old generation are not ready to violate these customs willingly. When an accommodation issue comes at Marriot Hotel at her wedding, her parents compelled her to adjust as they were girl's side.

"Beta, these are norms. You don't understand. We have to keep them comfortable. Girl's side is expected to adjust, he said. I argued for five more minutes. It didn't work. I had to relent. And do what the girl's side needs to do-adjust" (Bhagath, 4).

When we look into a feministic perspective, the arguments between Radhika and her mother is one of the highlights of the novel. Writer brilliantly used their arguments to differentiate old norms and customs and the attitude of young women towards it. Her mother is always hanging to the old customs and cultural tradition, as she herself is the victim of patriarchal system. When her mother created a profile for Radhika in matrimonial page, Radhika protested and had a strong argument between them.

“One, you say, flexible to move with husband. Who said that? It depends, right? May be he has to move. It’s a discussion. Two, “I don’t mind joint family”? Why do we have to put that? Three, my parents “have no other liabilities”. What is that? Oh, and don’t miss “we can do a high-status wedding”, that is four. Five, why just Punjabi family? Six, I don’t need a guy to “look after me”. Seven, “send horoscope”. Mom, really, I don’t know what to say, I said... Oh and one more thing, I said. ‘you barely mention my job. Currently working in London, really?... you are hiding your child’s achievements? I am hiding my daughter’s achievements. So we get more boys to choose from. That’s all” (Bhagat, 218-19).

These conversations expose the inner struggle of an Indian lady, who is against old traditions and customs, which were over ruled the Indian women for so many years. As a representative of Indian women, who, feels a discomfort in the insisted traditional system upon them. Throughout the novel a vivid picture of Indian marriage concept and Radhika’s negligence towards such traditional system is revealed. “I will be married in a week. To a guy I hardly know. This guy and I are to share a bed, home and life for the rest of my life” (Bhagat, 5). Because of this rebel nature she could easily had sexual relationship with her boyfriends and then agreed for an arranged marriage without any regret. At times she expresses her worry about existing rules, which gave prominence only to men. She thought, “Yes, we have, but why haven’t kiss we kissed yet? Is it wrong for a girl to think that? Should he be asking me that instead? Where are the rules?”(Bhagath, 49).

As a student, Radhika cracked all the exams as a topper. After finished with IIMA, she joined at Goldman Sachs and moved to America. Her American life helped her to do a makeover both on her appearance and attitude. There she evolved a relationship with Debashish Sen, an advertising professional in New York City. Their relationship had a break up only because of her high-five job. He said, “But I have an image of the wife I want. The mother of the kids I want. I am not judging you, but I think I want a house wife” (Bhagat, 99). Being an assertive and bold lady, she is not ready to give up her job for a family life. There, we can see the strong determination of a typical modern Indian woman through Radhika.

After the break up with Debashish, she moved to Hongkong. There she had established a relationship with a married man, Neel Gupta her partner at Goldman Sachs. Being in a relation with him she is bold enough to express her need of a family life. When Neel tried to discourage her from her marriage .She said,

“What do you mean, really? I do. I want suddenly IKEA trips with my husband and a whole bunch of kids. I want to wipe my kids’ messy face when I feed them. I want to bake cookies for them. Yes, Yes I do” (Bhagat, 207).

It shows her intense desire to settle down as a woman despite of her career mindedness. It states that, our culture is deep rooted in Radhika, even though she is still struggling to get escape from these thoughts. This is the best reply she can give to Neel when he comments on their relationship: “we have our work. We have love. We have excitement. We have friendship. We don’t have predictability and monotony of a married life” (Bhagat, 207). This conversation leads to a split up in their relation and she moved to London.

One year after the break up, she gave her consent for a marriage to her mother. But Radhika has her own choices on her groom as a modern girl do. The wedding ceremony between Radhika and Brijesh Gulathi was decided to conduct traditionally at Marriot hotel, Goa. Unfortunately both her ex-boyfriends came there to propose her again. This pulled her into a dilemma. But she tackled the situation with strong determination and rejects both them with valid reasons. But her decision to cancel the marriage with Brijesh was really a

shock to both Gulathi and Mehta families, but for her, it is an opportunity to reveal her own identity. Nobody could move her from that decision. With an unexpected climax, the writer tried to portray Radhika as a self determined and a bold woman searching for her identity. She said, "Your past is gone. But I am not in the present either. I am nowhere, really. I need to find myself" (Bhagat, 262). Like any other women, she is also journeying to a better world in search of her identity

After a close reading of the novel, "One Indian Girl", it becomes clear that Chetan Bhagat is not only portraying the attitude of modern woman to the existing traditions customs and norms, but also how this youth are torn between the traditional system and their intense urge to overcome such norms. Except Radhika, all the other major female characters like her mother Bua, her sister all are giving importance to traditional social norms. They insist Radhika to obey such rules. They all still live in a patriarchal world. Their mind set makes them so. Most of the women in India are like them. Unless they step out from this system their problems will remain unresolved.

To make the readers aware of the situation, Chetan Bhagat created the character Radhika. Only Radhika is the mouth piece of feminism in this novel. Even though she is successful in profession, at times she is struggling to hold her identity. She is torn between her profession and culture. Here it is clear that Radhika is the representative of modern Indian women who were fighting for their rights and freedom. But completely they could not reach their dreams as they are trapped in the tradition and modernity. Underlying meaning of the novel "One Indian Girl" is that, the women, especially Indian women had travelled a lot and overcome so many hurdles till now, but her journey is not completed. It is still continuing.

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Fissure in Identity - The Jagged Path of Diaspora in JhumpaLahiri's Novel- 'The Namesake'

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Abstract

JhumpaLahiri can be considered as a multi-cultural, diasporic, post-colonial, marginal, South-Asian woman writer. Representation of fractured identity issues is a thematic element powerfully present in the works of JhumpaLahiri. Although identity is a commonly explored theme in general, it is through fragmentation in her novel that struggles are often identified and trauma is illustrated. Complex, fragmenting experiences of persons living in the Indian diaspora are frequently present in novels by Lahiri along with continual employment of fissure in terms of structure, imagery, plot, language, and character. This paper is focused to illustrate the presence of Fissure in Identity in JhumpaLahiri's novels and also to present multiple instances of fracturing including structurally and thematically. It examines the condition of fractured identity in the diasporic characters represented in the novels.

Key words:JhumpaLahiri, The Namesake, Identity, Diaspora, Fragmentation

Introduction

JhumpaLahiri in her works mainly travels through her antagonized experiences of an Indian woman across the world. She finds out the complex cultural encounter and shifts along with emotional imbalance and relationship between parents and children, lovers, siblings, husband and wife and determination of identity in general. As a Diaspora writer, she deals with a multicultural society seeking to find her native identity as well as the new identity in the adopted country. She also dwells on „acculturation“ and „contra-acculturation, which is experienced by the second generation Indian-Americans.

Analysis

JhumpaLahiri shows how this second generation is able to get acculturate in the new country, embracing its socio-cultural values, at the same time experience a sense of nostalgia for the Indian culture and sensibilities, experiencing alienation and up rootedness. Globalisation is leading for world to a new social and cultural pattern. It has largely influenced every new work that is being produced by the diasporic writers. JhumpaLahiri intends to foreground this newness of women's identity caught in the dichotomies of acculturation and dissociation.

She reveals the different aspects of diasporic experiences and how these experiences further diverge into preservation and appropriation under the sway of globalization, which is a challenge to cultures, to marginalized communities and their identities. She reveals the main thrust that globalization has contradictory influences on the migrants – preservative for the expatriates and appropriative for the immigrants. JhumpaLahiri's feminist approach is somewhat different from the other diasporic writers. She represents the different image of Indian woman and her marginalization in cultural context.

The Second generation vision of America is contrary to the first generation. The first generation immigrants become isolated in the alien land and culture. Lahiri presents the divided psyche of women torn between two cultures. She suggests that expatriates have

created a third space. Her works portray male and female characters and the impact the diaspora space has on these subjects and their relationships. It shows how the gender barriers in Lahiri's fiction are more fluid as it represents both men and women as having different, but still significant, concerns about their roles in the new space, in which cultural diversity is an element that triggers the identity reconfiguration of the subjects. She presents the different aspects of feminine identity. She exemplifies women's conformist attitude to the patriarchy.

She exposes the patriarchal niche of woman as a preserver of indigenous culture. The first generation immigrant women in JhumpaLahiri's works are often subjected to patriarchal marginalization. JhumpaLahiri's novels are set in India and America and establish a certain Indo-American cultural link. The Namesake is her second novel. In this novel, She continues to develop further the themes of cultural alienation and loss of identity depicted in the Interpreter of Maladies. Lahiri tries to capture the experiences and cultural dilemmas of thirty-years struggle of the Ganguly family, for their integration and assimilation into alien culture. She follows the story of Gogol, born to an Indian immigrant couple who have come to create a new life of opportunities for themselves in the university suburbs of Boston.

The name Gogol is taken from his father's obsession with reading Russian novels, especially the author Nikolai Gogol. His father's miraculous escape in an Indian train crash is credited to a bulky copy of a Nikolai Gogol's work so that the parents decide that Gogol is the perfect name for their first born boy. The seeds of cultural dilemma start germinating as Gogol grows older and becomes more eager to fit in with his peers, he begins to hate his name- it isn't American, it isn't even Bengali. It is one more thing he hates that sets him apart from his American friends. So when he is old enough Gogol changes his name to his formal name, Nikhil, which sounds far more sophisticated and most importantly, could pass as a Western name.

After graduating and going through a number of relationships with American girls, it is his father's sudden death which forces Gogol to look back his own culture that he had earlier dismissed. In order to please his mother and friends, he attempts an ill-fated marriage to a Bengali childhood friend. It ends in disaster as he struggles to try and balance the American and Bengali cultural backgrounds of his life. Lahiri's focus is on the hidden layers of the psyche and the inner turmoil of the characters who find them entrapped in the midst of two cultures.

The displacement and its consequences can be seen at two levels, first, from the point of view of the parents, Ashima and Ashoke, and second, from that of the children, Gogol and his sister Sonia, the American born second generation Indian-Americans. Ashima feels upset, homesick and alone in their apartment that is too hot in summer and too cold in the winter, far removed from the descriptions of houses in the English novels she had read. She feels emotionally dislocated from the comfortable home of her father. She spends her time re-reading Bengali short stories, poems and articles from the Bengali magazines she had brought with her.

After the birth of her son Gogol, she longs to go back to Calcutta and raise her child there in the company of the caring and loving family members but decides to stay back for Ashoke's sake. Later two years, like immigrants of other communities, Ashima and Ashoke make their circle of Bengali acquaintances. They become friends with other Bengali's only for the reason that they all come from Calcutta. These Bengali families gather on different occasions like the 'rice and name' ceremonies of their children, their

birthdays, marriages, deaths and Bengali festivals. They try to preserve their culture in a new land.

Although the immigrants try their best to preserve their heritage and culture, they cannot help but imbibe the social and cultural traditions of the host country. Though initially Ashoke does not like the celebration of Christmas and Thanksgiving yet as Gogol recalls that it was for him and for Sonia, that his parents had gone to the trouble of leaning these customs. At the American Departmental Store, Gogol's parents are not properly attended and the cashier's smirk at his parents' English accents and the salesman prefers to talk to Gogol, as if his parents were either incompetent or deaf. The Bengali families retain their culture by wearing the Bengali dresses. Though the natives wear jeans and sweaters because of cold Ashima likes to wear sari. On puja and marriage occasions, Bengali women wear Banarasi sari, gold jewellery and men wear dhoti and topi. Some sari clad Bengali women become Gogol's honorary aunts and dhoti clad Bengali men become his honorary uncles in Gogol's annaprasan, the rice ceremony. There is no baptism for Bengali babies. Instead, the first formal ceremony of their lives centers on the consumption of solid food.

During Gogol's rice ceremony, he is "dressed as an infant Bengali groom. He is in pale pajama-panjabi from his grandmother in Calcutta (N 39). In Gogol and Moushumi's wedding, the groom wears a parchment-colored Punjabi top that had once belonged to his father, a pleated dhoti with a drawstring waist, a pair of nagai slippers with curling toes. Though Moushumi belongs to a Bengali background she lives in the Western country and suffered through silently in a sari. Ashima tries to create a mini Calcutta in America with the help of Bengali friends. She continues to prepare the Bengali snack 'Jhalmudi' sold in the streets of Calcutta with the American ingredients like rice krispies and planter peanuts but always finds something missing in the dish as well in life.

Though the first generation likes the Indian food their children relish the American food than the Indian food. The problems such as longing, rootlessness, estrangement are experienced by Ashima, who at a young age has migrated to a country where she is related to no one. As she is in the hospital, admitted for labour, she finds herself placed amidst a group of women who are strangers to her, also in a sense that they are Americans. She feels a stranger among these women. It is the 'American seconds' that tick as she endures the labour pain, but she calculates the Indian time on her hands, visualizing her home in Calcutta and assuming the events that would be unfolding at that moment as she lays in a hospital, thousands of miles away from home.

There is a deliberate, constant comparison of the India ways with that of the American. For instance, in the beginning of the novel, Ashima compares the atmosphere that would persist when a child is brought into this world. The child's birth was a lonesome celebration and the realization that his entry in the world was, unaccompanied and deprived laid the foundation of that predicament that small child had to experience throughout his life.

Ashima's struggle to adjust in a foreign country, to become accustomed herself to the newly found atmosphere is the struggle of every immigrant to expose their self-identity in an alien land. Feeling lonely and displaced in a foreign land, Ashima begins to feel that: "Being a foreigner is a sort of life-long pregnancy- A perpetual wait, a constant burden, a continuous feeling out of sorts. It is an ongoing responsibility, a parenthesis in what had once been ordinary life, only to discover that previous life has vanished, replaced by something more complicated and demanding like pregnancy being a foreigner Ashima believes, is something that elicit the same curiosity from strangers, the same combination of pity and respect" (N 49-50). Sense of Nostalgia This sense of nostalgia stays with her

throughout the novel. This feeling is so deep that she retains the Indian magazine, *Desh* for a very long time and the letters printed in Bengali become her source of comfort.

Ashima maintains address books in which she has recorded the names and addresses of every Indian whom she comes across. She feels proud on each entry and feels fortunate to have the fortune to share rice with them in a foreign land. Her discomfort with the life around her represents the incomprehensible world of American immigrants who are born in one country but squander their life either gracefully engrossed or completely drowning in the civilization of another people. The anxiety, the fear of losing one's identity in an entirely foreign land, is passed on to the next generation also. Ashima carefully titles the envelopes of greeting cards from the address book that has all the addresses of Bengali residing in India and America. She is extremely conscious of her accent, as in the beginning she uses incorrect plural forms and feels embarrassed. This pain of embarrassment is so severe that she compares it to the pain of her last contraction during pregnancy labour. Language becomes her first means of hindrance as she finds it hard to communicate with the natives. She feels ashamed of herself and feels embarrassed in many circumstances. Her female characters are not subjected to any economic exploitation by the patriarchy.

Most of the women characters in her works belong to diasporic communities facing cultural dilemma. She presents the ramifications of patriarchy on the lives of Indian women. The psychological trauma of a woman is attributed to Indian patriarchal notion of marriage. Their individuality is snatched by neglecting their emotions. she says; when I first started writing, I was not conscious that my subject was the Indian-American experience. What drew me to my craft was the desire to force the two worlds I occupied to mingle on the page as I was not brave enough, or mature enough, to allow in life.

Lahiri exposes the notion that western culture is universally acceptable and applicable. She shows the incompatibility of western culture. In her novels the immigrant women of the first generation of diaspora are in constant search of their identity and behave as if they are thrown into an incongruous universe. Their lives are not governed by any divine agency. In her works feminine identity is affected more than masculine identity by culture because of women's strong cultural ties to the land of their ancestors.

The second generation creates a different identity which has to be understood on the basis of their psychological assessment. Second generation female immigrants do not deem India as their home. In fact, the title *The Namesake* reflects the struggle of Gogol Ganguli who goes through identity with his unusual name. His struggle for establishing his individuality becomes a burden for him. It does not give him an identity but puts him in a dilemma, regarding his original identity. Secondly, as a child of immigrants in America, he persistently has to fight with conflicts arising due to his sense of belongingness and loss of identity.

Gogol who hates his name for the first time in his life, takes an independent choice and decides to get it changed to Nikhil. It is as Nikhil, Gogol faces the predicament of establishing his real identity. He finds it complicated to acknowledge that Gogol and Nikhil are both a part of his own individual self and torn between this struggles. He is having two aspects regarding his change of name in fact Gogol, the son of Indian parents behave and act according to Indian culture and values, Nikhil on the other hand, is the free open minded person, who has left his past behind and has nothing to do with Gogol. Gogol spends his immigrant life feeling as if he is on a river with a foot in two different boats. Each boat wants to pull him in separate direction and he is always torn between the two cultures. It is while living these two lives, that Gogol realizes the need of an identity,

which is not based on his roots. The predicament that Gogol experiences is the symbol of that wretchedness which every immigrant experiences when he has to respond any query based on his identity.

Conclusion

Fissure in identity issues are evident throughout in the novel. Clearly the questions of who is fractured, how they are fractured, and how they ultimately negotiate the fractures are of paramount importance in analyzing the characters as well as the plot. Furthermore, the path of the experience of diaspora for the characters in the novel is worthy of inspection because of the fact that it so poignantly tells one narrative of a growing population of immigrants from South Asia to America. As the numbers of people who immigrate grows, so does the need to understand and identify qualities of the experience.

Through narratives, that becomes possible: "From the margins of modernity, at the insurmountable extremes of storytelling, we encounter the question of cultural difference as the perplexity of living and writing the nation" (Bhaba 161). The voice of the writers, their characters, and their stories overall becomes at least one representation of an experience. Continued recognition of theme of fissure in identity and the jagged path of diaspora is proved in her narratives and the development of plot and characters.

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Speech versus Silence in Thomas Hardy's The Woodlanders

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Abstract

Thomas Hardy, in his writing, reflects the change that takes place in England during the Victorian era. The abandoning of conventional values is quite conspicuous in his works. His fifth novel, *The Woodlanders*, which falls into the category of "Novels of Character and Environment" glorifies rural life and the values of a simple life which is distinct from that of the city life. Hardy treats "Nature" as a living being that enlightens, guides and protects man through his journey of life. The outsiders are considered invaders who disrupt the cycle of Nature and consequently the people who are in harmony with Nature. The novel encompasses many stories of love that involve three individuals instead of two. The character, Grace Melbury is considered the heroine of the novel in spite of her poor choices in life. Marty South, loses everything that is dear to her but remains a faithful comrade to those in Little Hintock. The paper seeks to explore a few insights into the character of Marty and consider her the true heroine of the novel.

Keywords: Nature, love, harmony, loss, strength, human, sacrifice

Thrust Area: Women in literature

Introduction

The ascension of Queen Victoria to the British throne in 1837 marked the beginning of the Victorian era in England. The era was one of abundance and change. The nation flourished in its trade, economy, population, science and technology and industrialization gained importance. People from the villages migrated to the cities in search of work in these industries. Agriculture was almost abandoned. A new class of people known as the working class emerged. The Routledge History of Literature in English comments that, "The age was characterised by optimism and a sense that everything would continue to expand and improve. Beneath the public optimism and positivism, however, the nineteenth century was also a century of paradoxes and uncertainties" (250). Free thinking and the birth of new ideas and theories paved the way for progress. The literature of the period portrayed the change and resistance. Terry Eagleton in *The English Novel* comments, "The novel is the mythology of civilization fascinated by its own everyday existence. It is neither behind or ahead of its times, but abreast of them. It reflects them without morbid nostalgia or delusory hope" (14).

Thomas Hardy became the advocate of rural England when the standards and beliefs of rural and country life were diminishing under the influence of the new and urban standards of living. His Wessex novels portrayed the vast change that the Victorian age brought with it. Hardy, like many of his contemporary writers experienced the clash between the conventional standards of life and those offered by the new world. Alister E. McGrath in *Christian Theology* says, "Many writers of the period [Victorian] were conscious of standing at the threshold of a new age, uncertain of what it might bring, yet expecting that the old ways of thinking were on their way out" (72).

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Hardy too was affected by the changing values of the period even though he was brought up in a strictly religious atmosphere. William R. Rutland in his book, *Thomas Hardy* says, "When Hardy had lost his religious belief, in the 'sixties, he had turned with enthusiasm to the writings of the scientific materialists who so dominated the thought of the later nineteenth century" (73).

Wessex, which plays a significant role in Hardy's novels, is a fictional region in the south and southwest England. His love for rural life and distaste for urban life is felt tangibly. Hardy treats "Nature" as a living being that enlightens, guides and warns man through life's journey. In the book, *Thomas Hardy, Norman Page* speaks of Hardy's major novels, . . . the major novels are about people who work and whose work is necessary to maintain existence: Hardy shows as much preoccupation with, and detailed knowledge of, rural occupations as Dickens and Balzac do in connection with those of the city, and his novels are full of lovingly exact description on such matters as how to plant a tree, kill a pig or perform an emergency operation on a sick sheep. (36)

Hardy is considered one of the greatest novelists in the late Victorian era. Dr. Ganpat Rai's comments on Hardy, in his book, *Thomas Hardy's Realism and Pessimism* testify to the fact:

There has never been a novelist so sensitive to impressions of sight and hearing, one who renders them with so much precision and at the same time with such regard for the total aesthetic effect of the scene or object rendered, its harmonious relation to the emotions involved. The appeal is threefold; to our sense of reality, to our sense of beauty and to our sympathetic emotions; and such a combination, so rare if not unique in fiction, is what gives Hardy his superiority over many novelists with greater endowments in other directions (139-40).

The Woodlanders is the fifth novel in Hardy's category of "Novels of Character and Environment". It was published in 1887. Noorul Hasan in his book, *Thomas Hardy: The Sociological Imagination* quotes what Arnold Bennett said about the novel, "If I had to name the finest English novel . . . I should undoubtedly choose *The Woodlanders*" (82). The setting of the novel was Little Hintock. The novel encompassed many stories of love that involve three individuals instead of two. Hardy also focused on various kinds of love. The character of Marty in the novel exemplified unconditional love despite her loss. Marty made spars for a living after her father, John South became ill and she stepped in to shoulder the burden of making a living. Her only strengths being her grit will to strive hard and her beautiful chestnut hair that she was forced to sell to Felice Charmond, the wealthy widow who would be the owner of her house and Giles Winterborne's after the death of her father.

Giles Winterborne, a woodsman was in love with the timber merchant's daughter, Grace Melbury whereas, Marty South was in love with Giles. Melbury after having educated his daughter believed that he would be throwing his pearl to a pig if he encouraged Grace to marry Giles. He encouraged Grace to accept Dr. Fitzpiers' offer of marriage. Fitzpiers was known to charm women and the narrator believed that he had nothing a woman could dislike in him. Fitzpiers had an affair with Suke Damson before his wedding and an affair after, with Felice. In trying to escape the heartache caused from her broken marriage, Grace found comfort and shelter in Giles' care. Giles offered his hut to Grace and stayed out in the cold for a few nights consecutively that led to his death. Marty wrote a letter to Fitzpiers about the secret of Felice's hair after which, Fitzpiers left her. Eventually, Felice was killed by an old lover. Fitzpiers and Grace got reconciled. Marty was left alone and mourning at the end of the novel.

Norman Page, in his book, Thomas Hardy says,

For Hardy the invasion of Wessex by such as there constitutes threat to its social stability and to the harmonious relationship between the natural setting and its human inhabitants. In both novels [The Woodlanders and Tess of the D'Urbervilles], the action is set against a background of rural activities: the invaders are conspicuous by their lack of connection with these activities, and by the separation of their lives from the natural rhythms of the countryfolk. (54)

The characters, Fitzpiers and Felice were invaders into Little Hintock. They disrupted the peace and traditions of Little Hintock. Unlike the woodlanders, they did not follow or embrace nature's order of life. Fitzpiers and Felice were captured by the moment and were not the kind that would wait for time to tell what the future would hold for them. They did not care about the repercussions of their actions.

Marty was a person who preferred to act rather than to exhibit or express; hence, nobody knew much about her or her hard work, not even her neighbours. Her life of solitude enabled her to develop a premature finality to her young face. Hardy says, "Nothing but a cast of the die of the destiny had decided that the girl should handle the tool and the fingers that clasped the heavy ash haft might have skillfully guided the pencil or swept the string, had they only been set to do it in time" (13). Most of the characters in the novel were given names that revealed their personality. The name "Marty" was carefully chosen. A fraction of the term means martyrdom. Ravi Zacharias, in his book *Why Suffering?* comments that "Martyrdom becomes the sublimation of suffering" (127).

No one in Little Hintock thought of Marty when she lost her father; they only sympathised with Giles for having lost his house. John South believed that his life depended on the tree that stood outside his house and could be seen through his window. Fitzpiers suggested that the tree be felled so that John South would be at peace but on the contrary, John gave up on life itself. Both Giles and Marty were at a great loss when John died. Marty lost her beloved father, the only human she could call her own. Giles lost his house and had to find a new lodging. Hardy described the plight of Marty in the following manner:

Everybody thought of Giles, nobody thought of Marty. Had any of them looked in upon her during those moonlight nights which preceded the burial of her father they would have seen the girl absolutely alone in the house with the dead man . . . lying in her little bed in the silence of a repose almost as dignified as that of her companion – the repose of a guileless soul that had nothing more left on earth to lose except a life which she did not over-value. (111)

Marty bore her sorrow in silence. However, she continued to carry on her life, helping the people of Little Hintock. Marty, referred to as a guiding hand-post to Grace was "doomed to sacrifice desire to obligation" (153); that would be Marty's calling in life.

Marty's view of life was sober, she spoke of the young plants that she was helping Giles plant as if they were human beings, "it seems to me, . . . as if they sigh because they are very sorry to begin life in earnest – just as we be" (69). The only life that Marty experienced, was her life in Little Hintock. She worked for Melbury and occasionally for Giles. Marty's simplicity and humaneness remained undiminished as she never left the woodlands to explore the world outside. Like William Wordsworth's Lucy, she too, was a child of nature. A striking difference was seen between Marty and the other two main female characters in the novel, Grace and Felice.

Hardy drew a very fine line distinguishing Marty's nature and the other two women in the novel. Grace fell for the scholarly talk and the family name of Fitzpiers whereas Marty made sure that she was earnest and honest with all around her. She was good to even

Grace, her rival in love. She tried to save Grace's marriage by first, sending a letter to Fitzpiers about Felice and her tresses of hair. Secondly, she told Fitzpiers that Grace wasn't living with Giles but Giles had offered Grace his hut. His staying outside in the bad weather only, led to his sickness and later death. All along Fitzpiers believed that Giles and Grace were living together while he was away.

Marty knew that she could never expect Giles to reciprocate the love she had for him. Despite the fact that the object of her love had his interest in another woman, she continually, stayed faithful to her love. In a few instances, her protective nature and concern for him drove her to scribble on his door, "O, Giles, you've lost your dwelling place, And therefore Giles, you'll lose your Grace" (114). She assisted him in planting young trees and they grew in abundance under their care. Grace acknowledged that Giles should have married Marty as they were both good in taking care of the plantation around them. She believed that both Marty and Giles led their life in unison with Nature. Hardy narrates,

The casual glimpses which the ordinary population bestowed upon that wondrous world of sap and leaves called the Hintock woods had been with these two, Giles and Marty, a clear gaze. They had been possessed of its finer mysteries as of common place knowledge. . . The artifices of the seasons were seen by them from the conjuror's own point of view, and not from that of the spectator. [and they could speak] the tongue of the trees and fruits and flowers themselves. (340-41)

Though Grace felt that way, Marty said that in the time that she and Giles spent together, love was the one thing Giles never spoke to Marty about.

Giles and Marty are compared to Gabriel Oak and Fanny Robin from *Far from the Madding Crowd* by Douglas Brown in his book, *Thomas Hardy*. He comments, "Giles and Oak are the devoted lovers of ladies above their station; Marty South and Fanny Robin may be called their counterparts" and that the novelist "takes their goodness, their devotion, their extreme loyalty, for granted" (112). Marty and Giles best complement each other but unlike Marty, Giles failed to see that till his death. As a tribute to Giles, Marty took possession of his tools. Fitzpiers, in gratitude to Marty for having revealed the truth behind Felice's beautiful tresses of hair offered to buy Giles' apple-mill and press for her.

In the book, *Thomas Hardy's Realism and Pessimism*, Dr. Ganpat Rai remarks about Marty's lofty nature when she visited Giles' grave: "Marty, who touched sublimity at points goes to visit Winterborne's grave. The 'solitary and silent girl,' as she stands there, bursts out of her shell and becomes the incarnation of 'the loftier qualities of abstract humanism'" (121). Marty's speech at Giles' grave was the only verbal confession of her love for him in the novel as she said, "... if I ever forget your name let me forget home and heaven! ... But no, no, my love, I never can forget 'ee; for you was a good man, and did good things" (380).

Taking into account all such qualities and sacrificial and noble nature of Marty, she could be considered the true heroine of the novel. Her love for nature is evident. She stays constantly in love with nature and also with Giles even when he has nothing to offer anyone. She is not swayed by money, wealth and pretensions. Dilipsinh P. Barad quotes H.C. Duffin in *The Women Characters in the Novels of Thomas Hardy*, "But have we called Grace the heroine of *The Woodlanders*? Is there no Marty South, a figure of far greater beauty and interest? There is indeed; and if it gives you any satisfaction to regard her as the principal female character of the book I shall not dispute her claim" (83). Marty values the choices and preferences of others more than her own. She can be compared to the thorn birds that Colleen McCullough describes,

The bird with the thorn in its breast, it follows an immutable law; it is driven by it knows not what to impale itself, and die singing. At the very instant the thorn enters there is no awareness in it of the dying to come; it simply sings and sings until there is not the life left to utter another note. But we, when we out the thorns in our breasts, we know. We understand. And still we do it. Still we do it. (591, The Thorn Birds)

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Effective Teaching Methodologies in the Language Classroom

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Abstract

To begin our teaching career it would be beneficial to be familiar with few of the methods which gives the student necessary knowledge and gives good effective learning

Key Words:Methodology, Learning, Literature, Structural, Communicative, Approach, Effectiveness, Drilling

Introduction

Learning English is important and people all over the world decide to study it as a second language. The different effective teaching methodologies explained to make the learner's to be so progressive

1. The direct method :

If you're ever heard the direct method being taught, you may have rightly mistake it for some sort of military drill, which is not far off as it was first established in France and Germany in the early 1900's to assist soldiers to communicate in second language quickly. The direct method of teaching is also known as natural method. Its used to teach a number of different languages not just as English and the main idea of the Direct method is that if only uses the target language that the students are trying to learn the it's famous focus is oral skill and it is taught via repetitive drilling. Grammar is taught using an inductive way and students need to try and guess the rules through the teacher's oral presentation. Today popular forms of Direct method are callan and Berlitz.

2. The Grammar translation method :

This method at teaching English is grammar heavy and relies a lot on translation. This is the traditional or classical way of learning a language and it's still commonly used when learning some languages. Some countries prefer this style of teaching and the main idea behind this method is that the student learn all grammar rules, so they're able to translate a number of sentences. This is particularly common for those who wish to study literature at deeper level.

3. The Audio lingual Method

The Audio lingual method otherwise known as the New key method or Army Method is based on a behavior theory that things are above to be learned by constant reinforcement. However, just like in the army when someone behaves badly (or in this case bad use of English) the learner receives negative feedback and the contrary happens when a student demonstrates good use of English.

This is related to the Direct method and just like its predecessor it only uses the target language. The Biggest different between the Audio lingual Method and Direct method is it's focus on teaching. The Direct method focuses on the teaching of vocabulary where as the Audio lingual method focuses on specific grammar teaching.

4. The Structural approach

As the name suggests the method is all about structure. The idea is that any language as made up of complex grammar rules. These rules according to this approach need to be learnt in specific order, for example the logical thing would be to teach the verb "to be"

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prior to teaching the present continuous which requires which requires using the auxiliary form of the verb “to be”.

5. Suggestopedia :

This is a behaviourist theory and related to pseudoscience. This method relies heavily on student's belief about the method's effectiveness. This theory is intended to offer learners various choices, which in turn helps them become more responsible for their learner.

It relies a lot on the atmosphere and the physical surroundings of the class. It's essential that all learners feel equally comfortable and confident when teachers use are training the suggestopedia method there a lot of art and music involved.

6. Total physical response

Total physical response otherwise known as TPR is an approach that follows the idea of 'learning by doing' Beginners will learn English through series of repetitive actions such as “stand up” “open your book” “close the door” and “walk to the window and open it; with TPR; the most important skill is aural comprehension and everything else will follow naturally later.

7. Communicative Language teaching

The idea behind this approach is to help learners communicate more effectively and correctly in realistic situations. This type of teaching involves focusing on, important functions like suggesting, than being, inviting complaining and asking for directions to name but a few.

8. The silent way:

The silent way emphasizes learner autonomy. The teacher acts merely as a facilitator trying to encourage students to be more active in their learning. The main of this way of teaching is for the teacher to say very little, so students can take control of their learning. There's big emphasis on pronunciation and a large chunk of the lesson focuses on it. This method of learning English follows structural syllabus and grammar. The teacher evaluate their students through careful observation, and it's even possible that they may never set a formal test as learners are encouraged to correct their own language errors.

9. Community language learning:

This is probably one of the English teaching methods where the students feels the safest as there's great emphasis on the relationship and bond between the student and teacher. Unlike a lot of the other methods and approaches of teaching English as a second language, a lot of the mother tongue is used for translation purposes.

10. Task based language learning:

The main aim of this approach to learning is task completion usually relevant and interesting tasks are set by the teachers and students are expected to draw their pre-existing knowledge of English to complete the task with as few errors as possible

11. The Lexical Approach

The lexical syllabus or approach is based on computer studies that have previously identified the most commonly used words. This approach in teaching focuses on vocabulary acquisition and teaching lexical chunks in order of their frequency and use. Teachers of the lexical approach place a great emphasis on authentic materials and realistic scenarios for more valuable earnings.

Conclusion

As the flower pines to spread fragrance in the environment, as the cloud languishes to sprinkle water on earth, as sunrises to set in the east, as the candle life to blow out in the light, as the life grows like banyan tree, a scholarly teacher meet his students through

various methods and obtaining knowledge is a fountain to quench the thirst of each thirsty heart.

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A Psychoanalytic Approach to Pinter's 'Memory Plays' through a Chiaroscuro of Surreal, Subjective and Post-Modern Patterns and Images

Pinky Isha*

Abstract

The Absurd as a radical and experimental theatre phenomenon also took inspiration from movements in Fine Arts, eminent European philosophers, social scientists and significant literary precursors like the 19th century poet Lewis Carol or Edward Lear (both of whom wrote nonsense Verse). The Psycho-analytic theories of Sigmund Freud, Karl Gustav Jung and Expressionist art movements all made their impact felt on Absurd literature. The focus of this paper is on Harold Pinter's Memory plays (Landscape, Silence, Night and Old Times) and his own unique brand of Absurdism called Pinteresque. Pinter's dramas provoke laughter through a very subtle subtext ridden with menace, mystery and evasion. The psychological roots of Menace find adequate expression through memory, which with the aid of silence, pauses, inversions or repetitions in language, pronounce stunning conclusions. In fact, memory in Pinter becomes so menacingly powerful that it threatens to efface the veil of respectability and social conformism completely. It also becomes the tour-de-force in relationships (both personal and formal relationships) that vie for power or for love. Toying between realism and Absurdism, Pinter's plays communicate a sense of perplexity, anxiety and frustration that confronts our basic human condition. The endings being devoid of any clear cut message or meaning, create scope for an open-ended response; such preoccupations and predilections in the playwright form the basis of this paper. (Words: 220)

Keywords: Menace, Comedy, Farce, Unconscious, Antithesis.

Introduction

A Psychoanalytic Approach to Pinter's 'Memory Plays' through a Chiaroscuro of Surreal, Subjective and Post-Modern Patterns and Images.

"Talk about memory has become the language through which we address some of our most pressing concerns. This is because in modernity memory is the key to personal and collective identity." Theatre of the modern times is a theatre of memory; it becomes a persistent and intrusive subject in drama prefiguring and dominating cultural confluences that come to their fullest expression on the stage. In recent times new methodologies and vocabularies have been effective in defining diverse disciplines and these new trends have regularly been brought to bear on the study of memory and in turn, the social dimension of remembering; whether historical, autobiographical or imaginary. As a store of information, memory encapsulates anthropology (traditional ways of life and oral history) and sociology (collective memory). It is indeed interesting to trace the origins of drama in England as also reliant on memory paradigms; for example the Corpus Christi Plays, civic pageants and mystery cycles which celebrated timeless events in religious or social cultures and established a kind of timeless bond between past and present. In fact the Chronicle play and Historical drama re-dramatizes the history-memory binary. Deciphering the

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possibilities and parallels between fields of history and memory, one can also argue that in the theatre, memory subsumes multiple planes of existence and apart from being just a static subject matter, mediates between the self and the mind, conscious and the unconscious and throws open an entire gamut of philosophical, experimental, clinical and cognitive psychological responses. Most importantly memory also shapes identity; identity as recorded and reminded; as opposed to identity that is constructed. In this regard the following quote perhaps holds good:

If we do not simply possess passive memories, but are in part continually informed by them in ongoing contexts of use, then the sciences of memory must inevitably range across mixed natural and social environments as well as brains. (John Sutton, *Philosophy and Memory Traces: Descartes to Connectionism*)

T.S. Eliot's remark in *Tradition and Individual Talent in Sacred Wood* (1920) and Proust's *A la recherche du temps perdu* (1913-1927; English tr.1922) compel a rethinking of the relationship between theatre and memory. In Eliot's words the poet must live "not merely [in] the past, but the present moment of the past" and that "the historical sense involves a perception not only of the past-ness of the past, but of its presence." While connotations of the word 'past' and 'memory' continue to intrigue and fascinate audiences as interchangeable terms, it is worthy of mention in this regard that Freud the father of modern psychology deserves the chief credit for developing 'a hermeneutics of memory' at a time when traditional institutions and belief systems were slowly corroding away. But he was not alone in affecting this change; he was preceded and followed by a voluminous group of memographers to whom questions on memory manifested in one's idea of the self in relation to an engagement with the physical world. Some of these influential men were Josef Breuer, Freud's mentor, Carl Jung and Pierre Janet; psychologists such as William James, Jean Piaget and Frederick Barlett; philosopher Henri Bergson, sociologist Halbwachs and such stalwarts of modern drama like Luigi Pirandello, Eugene O' Neill, August Strindberg, Henrik Ibsen and few others. The basic premise from where they started was how memory helped negotiation between the individual and group and secondly, analyzing the factors which determined how memory formed concepts, being either deformed

Or reformed with time. Influence of the past based on objective and subjective investigation, led Freud to conclude that fantasies and repressed drive energies resulted in neurosis and such neurotics construct false memories to conceal a traumatic event. A good example of memory taking refuge in neurotic behavior can be seen in Ibsen's *When We Dead Awaken*. Jung unlike Freud posited a category of collective memory encapsulating individual memory; here the role of inherited ideas or archetypes derived from past experience was important. This meant that while individual memory had to vie with group pressures in preserving itself, the self as a social being had to accommodate and appropriate pressures attendant upon it at all times. Late 20th century memory plays ridden with contradictory, paradoxical responses show how we control our memories and in turn are also controlled by them.

Memory; a powerful force to reckon with, surfaces in many dramatists of the Theatre of the Absurd; Beckett and Albee is a case in point, as well as in the writings, films and artworks by Surrealists. Both Freudian and Jungian memory plays persist till the end of the 20th century. Tennessee Williams and Arthur Miller throughout their careers, expose through expressionistic techniques (derived from visual and Fine Art movements in European painting) how memory interacts with narrative to construct a sense of the self which is disturbing every time they return to it. In their later plays memory may be

unsuccessful in bringing order to the present, but the self, nevertheless, has to be defined by them and in relation to the past. William's self-proclaimed 'memory play' *The Glass Menagerie* (1944) inaugurated a unique genre of plays which cognitive psychologists variously named as 'episodic memory' or 'autobiographical memory', which also figures in his very famous play *I remember Mama*. O. Neill in plays such as *The Emperor Jones* and *The Hairy Ape*, appears to align himself to the Jungian characteristic of memory being essentially a socio-collective phenomena, a biological principle where a person's subjective memory becomes part of a collective archetype. For a majority of modern dramatists of the 20th century writing in the active platonic memory tradition; the past whether remembered or forgotten—is fraught throughout with psychological dangers; Robert Sherwood's *Reunion in Vienna* within the confines of a romantic comedy constructs a story where the precariousness of memory can be seriously fatal. In Sebastian Barry's *The Stewart of Christendom*, the legacy of memory bears upon facts related to the Irish political turmoil through a series of flashbacks and reminiscences. Toni Morrison interestingly calls her own writing 'memory pieces' (1996, 217) where fragments of disjointed memory make sense when viewed together in a collage. In the holocaust drama of Charlotte Delbo and Joshua Sobol, recollection entails a kind of heroism, making meaning against the onslaught of distortion and forgetfulness. Memory domains and their expression therefore can be tacitly innovative and avant-garde. Adrienne Kennedy's plays resist the dominance of white literary strictures, substituting them with African American motifs and principles. Influential T.V. dramatist Dennis Potter engages memory, imagination and self-formation through a combination of factors; autobiographical, social, historical and neo-anatomical. Thus the strategies deployed to analyze the relativity of memory and its impact has been indeed challenging.

The focus of this paper is on four noteworthy memory plays of Pinter, namely *Landscape*, *Silence*, *Night* (Pinter's *Night* is a very short play which he calls a *Sketch*) and *Old Times*. In each of these plays the paradigm is somewhat similar; a couple who try to effect normalcy in an otherwise frigid relationship. In *Landscape* which was first presented on Radio by the BBC on 25th April 1968; Beth and Duff, the only characters in the play are shown to reside in a country house, which has been left to them by their former owner Mr. Sykes (who is recollected in memory only and never appears physically on stage). Beth and Duff, once a happy and contented couple has drifted apart; they both take recourse to fantasy and reminiscences through parallel monologues that seldom intercept each other. This way they can steer clear of the present discord and make the most of their relationship since two-way conversation is almost absent now. Interestingly Pinter succeeds in showing how the husband and wife remain secure in their self-enclosed and cocooned world of incandescent memories.

At the onset of the play, Beth yearns for the sea, the vast open expanse which perhaps lends a suitable grace and charm to an otherwise tormented consciousness. Combined with this is her penchant for her lover, who is spoken of as 'my man', and who is also caring, delicate, sensitive and romantic. Beth recollects with vivid intensity her lover scantily dressed, sleeping on the sand on the shore, with a detailed account of his eyelids, belly button etc., creating a sensuous impact. Further her constant reference to flowers, the feeding of ducks, the wind on her skin evokes a resplendent response of beautiful calm and solitude. A delicate feminine sensibility is stirred and a romantic aura is created with the mention of the receding waves, the deserted beach, the sand tingling the senses, the soft smiling responses of her lover, the alternate sunny and cloudy weather, the feather-like

lightness of trees and the soft touch of tender love-making against the enchanting music of the tide's gradual ebb and flow.

In contrast, Duff's memories are blatantly candid, sexually demanding and violent. Duff begins by mentioning a pet dog that he lost mysteriously, how he had often been arrested in the rain, stood all alone by a tree near the shore where the ground was covered with animal excreta. Nauseating as it might seem, the image also bespeaks harshness. Duff speaks in a reprimanding tone and his recollections of people in pubs and public places are devoid of sobriety, elegance and refinement. They are realistic, focused, un-romantic and matter-of-fact. At one particular bar, Duff confesses having no children, this deprivation or loneliness substituted by the pet dog comes out several times in the subtext. Duff's other memories relate to Mr. Sykes the owner, who felt an inestimable sense of worth for Beth, since she had been a superb housekeeper under all situations. Duff also recollects how one day during his trip to the North with Mr. Sykes, he had betrayed Beth by committing adultery, came back home, divulged the act and how Beth had borne all of it with measured calm and finally made up with him after going for a walk. Perhaps these speeches of Duff are fostered by the fact that he had lost his wife's affections forever in full measure. Duff's feelings towards Mr. Sykes assume myriad sentiments of admiration and resentment intermittently. At one moment he praises him, yet at another he calls him a 'gloomy bugger'. His recollection of Mr. Sykes regale, a blue dress which was presented to Beth by her employer and in which she looked stunning, the successful party in which Mr. Sykes' mother and sister came, show Duff's preoccupation with minute detail. Again one of the most interesting skills Duff narrates having learnt firsthand, is beer manufacturing; these and such other random monologues make up for the play's disjointed speeches till we come to the end and perhaps the most compelling verbal and visual image--- the memory of a forcible rape committed on Beth. The rape as many critics argue may be just a wish fulfillment, suggesting Duff's repressed sexual inclinations; or if meant to be real, than definitely a horrifying conclusion to a marriage. Duff's starved sexual self asserts itself as he describes how he had forced himself upon Beth, tearing away the chain round her waist, which held the scissors, keys, notebook and pencil; how he had thrown the thimble to the dog for it to play with and keep it engaged, while he himself banging at the gong in the hall, bring her down on the stone, beating her head against it, expecting her to plead with him. The sheer force and anger inherent in the act and the rapidity and tempo of the sound of the Gong all coalesce to create an image of confusion, repugnance and violence; but the ending is superb as Beth cannot feel Duff's response; she is still engrossed in her lover, ruminating in ecstasy about her romantic escapades. The play as a whole thus shows, how unable to sustain a fulfilling world of cozy domesticity, Beth and Duff take recourse to memories—a ritual by which remnants of past life filter in the seamlessly unhappy present, somehow making sense for the justification of staying together.

In the play *Silence*, the dramatic situation is similar to *Landscape*. The stage is strikingly bare, with only three chairs, one in each area, occupied by three characters, Ellen, Bates and Rumsey; who sit in their respective positions and pensively recollect their private experiences. Only rarely once or twice do they associate or connect with one another, that too in ambiguous terms and their responses again are vacillating and circuitous, their individual monologues proceed leading the reader through a maze of capricious presuppositions, which as Pinter himself believed can in no way be verified. Each of these three characters much like Duff and Beth are so self-engrossed in their own world of troubling sensations that they either fail or refuse to venture out, to share or commit to others, exploring only within their own contours and hence remain isolated, self-enclosed,

boxed-up as Bates significantly remarks at one point of time; Bates: 'I walk in my mind. But can't get out of the walls, into a wind. Silence. Meadows are walled, and lakes. The sky's a wall.' Again towards the end of the play, words and memories are repeated which perhaps have some kind of a lasting impression on the psyche. The effect is of a muted polyphony of voices, rather echoes, which trail off into the distance like a murmur, much like Rumsey, Bates and Ellen who themselves by the end of the play give the effect of unsubstantial phantoms, receding once more to the recesses of memory from whence they had emerged, to lie there dormant until resurrected once again. Night, a companion piece with Landscape and Silence, again has a nebulous backdrop with only two characters, a man and a woman. Pinter does not name them, perhaps intending to subsume them under the broad category of all individuals in whom, memory rising from subliminal layers of consciousness, create an arabesque of jumbled perspectives, each of which is relative and unverifiable. Memory whose scope is prodigiously large, also threatens the stable relationship of marriage in *Old Times*, where Deeley, Anna and Kate are all caught up by their own memories. Descriptions or accounts of the same events don't cohere in the mind of these three characters. As a result, recreation of the past is unverifiable, intermixed with fantasy, hopes, illusions and wish fulfillments. Summing up the crux of marital discord that has erupted with the arrival of Anna as guest in the Kate-Deeley household, Anna prophetically says: 'There are some things one remembers even though they may never have happened. There are things I remember which may never have happened but as I recall them so they take place.' In *Old Times*, characters relation to one another is deliberately blurred, and multiple interpretations are open to the audience. Kate remembers having killed Anna many years ago, she says this halfway through the play and then once again at the end. Anna is more open and communicates energetically while Kate is silent and taciturn. It is again a mystery who Deeley courted before marriage, Anna or Kate? Perhaps he was attracted to both. Another possible interpretation of the play is that the whole play may be just a memory recollection in Kate's mind, from which Deeley and Anna are entirely absent, or how could Kate be so sure that she had killed Anna, and if she had then how can Anna appear as a concrete character in the play? A similar situation can be seen in Pinter's play *The Lover* where characters enact multiple roles defying the concept of any fixed identities. As Pinter often informs us, memory puzzles and torments us, we are continually being weighed down by the conflicting demands of public and private lives, and what comes to the fore is evasive, menacing and eluding. In Pinter's memory plays, memory itself assumes the frightening proportion of a character; in its ability to destabilize normalcy and disrupt peace.

Freud's theory of psychoanalysis opened up an entirely vibrant avenue of interpretation, both on the clinical level as well as in the sphere of socio-religious and moral realities. The plays discussed in this paper along with a few other plays like the *Tea Party*, *The Basement* and *The Lover*, rely on Freudian theories of Neurosis, Psychosis and Schizophrenia. Pinter who was well versed in the art of characterization shows a plethora of men and women who frequently revert to their peculiar idiosyncrasies, in speech and behavior. Human beings Pinter shows become anomalous at one or other time of their existence, precisely because, 'The human mind contains a dimension that is only partially accessible to consciousness and that only through indirect means such as dreams or neurotic symptoms', giving rise to actions that become unpredictable and uncontrolled. In conversation with Michael Billington at the National Film Theatre, 26th Oct, 1996, Pinter said that he was passionate about all kinds of cinema and especially about Surrealist cinema. The paintings of Salvador Dali also left an indelible impression on his mind. Surrealism had a direct

relation to psychoanalysis since both these areas incorporate dream states and illusory visions of the conscious and unconscious selves in all its unmitigated aspects. Freud's ideas about the mind and its multiple levels of consciousness brought some kind of a logical coherence to the rationale behind Absurdist theatre, whose illusory and mundane states of existence coalesce to form a vision of the world, nearer and truer to life than anything else one can imagine.

(3,086)

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Gender Fluidity in Mystic and Devotional Culture: a Social and Mythological Study

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Introduction

Gender can be perceived as a sociological and political identity while the sex of a person might be his or her biological identity. This cannot deny the plurality of genders, though. Apart from the normative heterosexual male or female, there are possibilities of masculine lesbian, masculine heterosexual female, feminine gay male and feminine heterosexual male. It is too limiting a task to even categorise, as there is always a possibility of a combination being left out.

In Mahabaratha, Chandrasoodai, an Apsara(a woman who is renowned for beauty and presumed to be from another world, according to mythology) is portrayed as talking about the characteristics of women, where she says it is not uncommon for women to be homosexual. It also comes as a surprise that Mahabaratha, given its austere ancientness does not see it as necessarily “deviant”.

Michael Ryan observes that in ancient Greece, boys spent an initiation period in a homosexual alliance with an older male before being admitted into public life. He provides an insight into the gender continuum by suggesting that “homosexuality is not an identity apart from and completely outside another identity called heterosexuality”. In other words, “the sealed box theory” is to be replaced by “ocean current theory” (Ryan 136). Gender is not about contingency but fluidity.

Though polarization of gender is said to be essential for the sake of attraction of opposite poles, this holds true only as a conditioned phenomenon. Religions all over the world have prescribed well defined norms for men and women. But, when it comes to devotion and mysticism, it would not be an exaggeration to say transgression is the norm!

This paper aims to analyse that process through which the fluidic quality of gender, usually repressed comes to the fore, when devotion takes over a human being, immaterial of nationality, religion or sex. In Hinduism, the most popular sects among many are: Shaivism and Vaishnavism. There are some interesting perspectives on gender that vaishnavite devotional culture offers. It is heartening to know about an incident that happened in the life of Mirabai, the famous medieval Rajput princess. Mirabai had refused court life—the kind of life that she is entitled to, by birth. Instead, she found happiness in the company of saints and seekers of the ultimate truth. She expresses her wish to meet with a popular sanyasi, Sanatana Goswami. To her dismay, he refuses to receive her because she is a woman. Mirabai raises one question to the messenger:

“Tell the master that I did not know there was any Male in the universe save God; are we all not females before Him?” (Yogananda 61)

This brought the proud man humbly to her feet. This serves to understand that what is given to be masculine loses its uniqueness or identity and merges with the feminine, in devotional culture. Another example is that of a patron saint of Kashmir who chose to remain “sky-clad”—nude. When a puzzled contemporary asks her why, she gives a tart reply, “I see no men about”. According to her ideology, one who has not realised god is not

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a complete man yet. It is also noteworthy that amidst the common notion that medieval Indian devotional methods were often partial to men, she is one who has smashed the glass-ceiling in a different sense. In the south, there is the example of Akkamahadevi of Karnataka following the Lingayat tradition who renounced everything including her clothes and considered Lord Shiva as her man.

In Christianity, the life of the catholic stigmatist, Therese Neumann who received crucifixion wounds, every Friday, show that being a woman has not come in the way of experiencing the passion of Christ. This drives home the point that gender is a mere social construct and loses its grip when one transcends the mundane.

Azhwars, men by birth, except Andal, inspired by the myth of gopis have imagined themselves as women who were in love with lord Narayana. Their devotion teems with feelings of romance, longing and pining for the almighty. They take great pride in their identification with women. Their gender perspective becomes completely feminine, irrespective of their biologically being male. Their songs are suggestive of the love of a woman for her man. Again, gender becomes fluidic in devotion. It is also noteworthy that Sufism romanticises the God-devotee relationship too and God is always male in Sufism and the devotee does not mind seeing himself as a female in front of the one and only God.

On the other hand, mythologist Devdutt Pattanaik talks about how with the devotional movement of Chaitanya, a Krishna devotee, there was a tendency for men to identify themselves with Radha, owing to her love which was fierce and intense; not submissive and passive. According to Ryan:

If male heterosexual identity is predicated on having a passive, feminine female other as guarantor of male identity, then the masculine female upsets all of the cognitive processes and psycho-sexual assumptions that underwrite that identity. If the object that lends one, credibility as a heterosexual male subject can flip so easily into its opposite, then the object world itself becomes unstable and unpredictable. The response is often violence against those objects. (Ryan 135)

Considering this notion, Radha is a non-conformist. Unlike her contemporaries in her love, she is totally against the acquiescent, docile recipient -of- passion type. She assumes the traditionally male stance. Yet, Krishna loses himself in her. The legend of Radha proves that the taboo and the transgressed are not really taboo, if only devotion takes the upper hand!

Bengali oral tradition has it that the wild Kali realised her gentle side only after she met the handsome Shiva. When Kali's help is needed to control asuras, a love-filled Kali would not resume violence and therefore took the form of Krishna; from female, to male. Shiva who was inseparable from Kali took the form of Radha and followed suit. In descriptions of their form, this story finds relevance as Krishna is dark as Kali is and Radha is fair as Shiva is. This also explains the passionate fiery kind of stance taken by Radha, as she is believed to have originated from Shiva.

Unlike the devotees who went through feminisation amounting to hyper masculinising Krishna, the devotional culture at Maharashtra presents a twist. They tend to see Krishna as feminine. Pattanaik says:

Krishna was the affectionate cow who comforts the lost and frightened calf, Arjuna, with his milk of wisdom. He used other metaphors for Krishna, all feminine, like the mother turtle who watches over her baby turtles with loving sidelong glances. This idea of 'mother Krishna' was carried forward by other poet-saints of Maharashtra, like Janabai and Tukaram. For these poets, gender was but a tool to communicate a very particular emotion.

Love and wisdom mattered more than Krishna's gender. And no one took offence.(Ryan 229)

Perceiving Lord Shiva in the feminine form, the shaivite poet, Manikkavasagar makes a comparison between the lord and the mother. To him, the love that Shiva shows to mankind is greater than the love a mother has for her child. In such cases, the reciprocation of devotion is discussed. As in the case of lord Thayumanavarin the famous Rock fort, Trichy, legend has it that Shiva actually came as a midwife to help a devotee whose mother is unable to reach the daughter who is delivering a child, owing to a storm. In Mathura, Shiva turns into a gopeshwara, a milkmaid so that he can join Krishna in his raas-leela.

Pattanaik also talks about how Krishna had indulged in stri-vesha, or cross-dressing in memory of his mother and his beloved, regardless of judgments on his masculinity. Such an image is found in Nathdvara temple in Rajasthan. He is said to have exchanged clothes with Radha, so as to feel what it is to be like her. He quotes the images on the temple walls of Odisha where his image sports plaited hair and feet with anklets.

It is not as if freedom regarding one's proclamation of gender is a new concept. From time to time, certain cultures have dominated sending the other into hiding for a short span. Then, it resurfaces in a new avatar. There have been much more liberal views on sexuality than now, if one looks back at history. Imperial Rome had been inclusive of all gender combinations sans judgment. Late-seventeenth-century England and the Ukiyo of Japan in eighteenth century have had a liberal attitude too.

Githa Hariharan talks about the extraordinary lives of four women- Wallada, Muhya, Hafsa, Nazhum in Cordoba, Spain, sometime between 1001-1091. She says:

"These Andalusian women were celebrated for more than their poetry. Poets, lovers, trailblazers-they showed medieval Spain what life could be when lived to the fullest, when lived with a certain amount of risk. Their poetry celebrated the rich, if tumultuous, lives they could choose to lead because of the personal freedoms they enjoyed. Their lives could have only been lived in a tolerant, sophisticated, multicultural society. A number of women in Islamic Spain-like their counterparts in many pre modern Muslim societies – appear to have been active participants in political and cultural affairs. Some, especially those from the affluent class, seem to have enjoyed personal freedoms that would evoke envy in their modern counterparts."(Hariharan 127)

This shows two truths. First, it reinforces that society only reinvents itself from time to time. The freedom that women try to achieve is only a rediscovery. Wallada, for instance had inherited her Father's property. She had experimented with being a literary debutante with a salon where eminent poets and musicians frequented. She had also been a free spirit who chose not to marry, though she had several lovers. These parts of her person project the masculine in her whereas her tender love poems for Ibn Zaidoun showed her feminine side. This extraordinary mix has made her an icon whose legend is still alive in the form of a portrait and a sculpted pair of her hands.

Robert Greene says:

Gender roles are certainly changing, but they have changed before. Society is in a state of constant flux, but there is something that does not change; the vast majority of people conform to whatever is normal for the time. They play the role allotted to them. Conformity is a constant because humans are social creatures who are always imitating one another. At certain points in history it may be fashionable to be different and rebellious, but if a lot of people are playing that role, there is nothing different or rebellious about it. He also observes that since most of us are secretly oppressed by our lack of freedom, we are drawn to those who are more fluid and flaunt their difference (Greene 48).

In history, there have been people who have made use of this fluidity to their advantage and achieved popularity. Rudolph Valentino, Hollywood actor who won hearts by laying the slightly feminized male and Elvis Presley who wore frilly pink shirts and eye make-up. Women entertainers such as Josephine Baker and Marlene Dietrich did a role reversal and achieved the same effect. Greene also provides the examples of John F. Kennedy whose tough side was obvious in the political front whereas he was graceful and dapper in appearance.

While intellect was always thought of as the mainstay of men, history shows the example of one Lou Von Salome of Rome who challenged and intrigued the intellect of her times with her analytical mind at a time when women were thought of as emotional and not reasonable. This lent her a masculine streak despite her beauty and grace. She also refused to commit and remained independent, typical of men's stance in relationships. This brought about a fluidity to her gender which overwhelmed great men including the famous philosopher, Nietzsche.

While androgyny is not approved of by the society, strangely, the disapproval is not totally devoid of fascination. Greene says, "The key to such power is ambiguity. In a society where the roles everyone plays are obvious, the refusal to conform to any standard will excite interest" (Greene 51)

Arundati Roy in her *The Ministry of Utmost Happiness* stalks about the gender queer nature of a Sufi mystic, Hazrat Sarmat Shaheed, by name. His shrine is often visited by gender queer people. He is called "The naked fakir". This Jewish Armenian man who defied gender stereotypes dared to choose Abhay Chand, a young Hindu boy as his companion. This saint was finally beheaded by Aurangzeb, some say for his apostasy rather than political reasons.

In the novel, the mother of the protagonist is portrayed as taking her baby who was born intersex, to the shrine so that the mystic teaches her how to love this baby who is sure to be a social outcast owing to its biological determinism-being intersex; born with both male as well as female genitalia. The mother's turmoil is best expressed in the author's narration that follows:

In Urdu, the only language she knew, all things, not just living things but all things-carpets, clothes, books, pens, musical instruments-had a gender. Everything was either masculine or feminine, man or woman. Everything except her baby. Yes of course she knew there was a word for those like him-Hijra. Two words actually, hijra and kinnar. But two words do not make a language.

Was it possible to live outside language? Naturally this question did not address itself to her in words, or as a single lucid sentence. It addressed itself to her as a soundless, embryonic howl. (Roy 8)

From a mythological point of view, such a nature originates from Hermaphroditus, a son born to Mercury and the goddess Venus whose features bore resemblance to both his father and mother. Captivated by his looks, Salmacis a water nymph wants to possess him. Salmacis prays the gods that she be always united with him body and soul. Ovid, the ancient Latin poet makes use of the imagery of a gardener grafting a branch on a tree, making them grow together. He says "...when their limbs met in that clinging embrace the nymph and the boy were no longer two, but a single form, possessed of a dual nature, which could not be called male or female, but seemed to be at once both and neither." (Greene 45)

In Bengal, the life of Ramakrishna Paramahansa, who is Swami Vivekananda's guru, is an example for the embracing of the feminine by the male. He had experimented with rooting

out the very idea of sex distinction. To him, a human being is a soul and “soul is sexless, neither man nor woman. It is only in the body that sex exists and the man who desires to reach the spirit cannot at the same time hold to sex distinctions.”

Vivekananda says about his guru:

Having been born in a masculine body, this man wanted to bring the feminine idea into everything. He began to think that he was a woman; he dressed like a woman, spoke like a woman, gave up the occupations of men, and lived in the household among the women of a good family, until after years of this discipline, his mind became changed, and he entirely forgot the idea of sex; thus the whole view of life became changed to him. (Vivekananda 55)

It is also noteworthy that this saint had no caste distinction as well, apart from sex distinctions. According to Vivekananda:

In the highest reality of the Parabrahman, there is no distinction of sex. We notice this only in the relative plane. And the more the mind becomes introspective, the more that idea of difference vanishes. Ultimately, when the mind is wholly merged in the homogeneous and undifferentiated brahman, such ideas as this is man or that a woman do not remain at all. We have actually seen this in the life of Sri Ramakrishna. (Vivekananda 64)

While a state of being genderless is possible, Freud says, the human libido is essentially bisexual. Attraction towards members of one's own sex is something felt by most people with a predominant heterosexual identity, at one point of time or the other in their lives. One sane explanation for repression of such desires could be that the very existence of sexuality is only validated by its purpose-reproduction. This means a nation's young population, human resource, prosperity; in short-Life!

The seemingly strange gender equations of devotional culture and mysticism serve to sublimate what is repressed. Therefore devotion and mysticism transmute the repressed drives into beauty, ecstasy and poetry.

If sexuality is utilitarian, the end is reproduction.

If it is aesthetic, the end is art.

If it is a mere desire, that is sub humanisation;

But, if sexuality is sublimation, the end is devotion!

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Immigration- Liberation: An Exegesis in Manju Kapur's The Immigrant

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Abstract

This paper focuses on cross-cultural experiences through expatriation and the conflict arises in Manju Kapur's *The Immigrant*. Culture is the prime identity of human life. Her novels mainly focus on dislocation, alienation and assimilation in the alien land. Kapur's novel depicts the need for immigrants to choose their home and culture by constantly adjusting themselves to the newly adopted nation and by remaining in nostalgic state of being in their naïve land and shows how Kapur attempted to portray outsiders' lives in a sensible way. She tries to pen down cross-cultural conflicts in her novels and projects how her characters take control over their destiny.

Keywords: Expatriation, cultural conflict, alienation, immigration, assimilation, self-identity. Migration, Loneliness, Frustration, Nostalgia, Uprooted, Transformation, Alien, Homelessness, Culture, Value, Identity.

The term "Diaspora" suggests one's own room of language, culture, tradition in the host country. The adjective "Diasporic" from Diaspora stands for every immigrant who has migrated to different countries across the globe seeking better fortunes. While commenting on Diasporic situation Julian Wolfreys makes it more explicit by saying:

Setting of various peoples away from his homeland; often appogatedwith the nation of the Jewish Diaspora in modern Israel, but extendedin Cultural studies, Post colonial studies and Race theory to consider the displacement of people by means of force such as slavery(Wolfreys 2005).

Manju Kapur is a predominant figure in the world of literature. Most of her works show her heroines pitted against the conventional patriarchal setup, trying to search for a space for themselves. *The Immigrant* is her fourth novel in which she talks of the typical immigrant psyche, the struggle towards acculturation and assimilation and the resulting frustration. The present paper attempts to examine Kapur's portrayal of the characters as people living with fragmented identities and the pangs associated with it. With her profound understanding of human nature, Kapur discusses a wide range of issues in this work of hers. Commenting on the themes of the novel, Anupama Chowdhury (2010) observes, "socio-political problems of contemporary life portrayed in terms of individual's quest for identity and freedom along with a sensitive handling of issues like gender, sexuality and diaspora make *The Immigrant* a novel with a difference" (41).

Diaspora aims to examine the dislocation as well as conflict between generations and cultural identities. Manju Kapur's *The Immigrant* is story of two immigrants, Nina and Ananda. The immigrant souls are always found to be divided. Manju Kapur chose Canada as the background for her novel, *The Immigrant* and discusses the Indian diaspora in Canada. The focus of the paper is how Manju Kapur's characters in her novel, in spite of

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their divided souls try to construct their identity as Indian Diaspora in Canada and also discusses the treatment of diaspora. Manju Kapur exemplifies the Indian diaspora in three major parts in this novel which are: Indians as general mass living in Canada, Ananda and his uncle representative of male class, who are busy in their work in Canada, Nina as a woman as a wife at home.

The protagonists of the novel have been portrayed as individuals oscillating between two diverse identities, and trying to negotiate between these two extremes. They have been born and brought up with a system of values that has given them an identity. But at the same time they are trying to imbibe a different identity while attempting to adjust in the new land. The experience of expatriation gradually disconnects them from their roots but does not dislocate completely.

The Immigrant is set in the seventies and the story revolves around the Indian couple – Nina and Ananda. Nina is a teacher of English literature at the prestigious Miranda House. She has a flourishing academic career. She is depicted as still youthful looking and pretty for thirty. She is well educated and financially independent. She is cultured, well read and eloquent. But her mother Mrs Batra is desperate as her daughter has crossed the Indian marriageable age. Though Nina is sometimes bogged down by her mother's expectations, "education was a gift and she would not exchange the life of the mind for any humdrum marriage" (Kapur, 3).

Nina loses her father at a very early age; her mother is her only anchorage. When a marriage proposal comes from an NRI dentist settled in Canada, Nina is in a dilemma as to continue with her life that has given her an identity and financial independence or give up everything and leave even her mother for marriage. After much deliberation Nina finally succumbs to the rosy picture Ananda presented to her of her life abroad. "Ananda promised her such a future, laced with choices, edged with beautiful snowflakes that glittered through the distance, promising at the very minimum change, novelty, excitement" (78). Nina's mother wants her to settle somewhere in abroad saying, "If you are married an NRI or someone in the foreign services, you could live abroad nicely." (11) Manju Kapur portrays Nina's character as a mix of both the worlds.

Nina was the perfect mix of East and West. Her devotion to her mother and her willingness to consider an arranged marriage proved her Indian values, while her tastes, reading, thoughts, manner of speech and lack of sexual inhibition all revealed Western influences" (85).

When Nina moves to Canada to settle down with her husband, she faces double alienation , one because of her nationality and the other because of her gender. Humiliation for being an immigrant comes her way first at the Toronto airport. Her first experience with the new world is terribly unpleasant. Kapur vividly describes her mental state. At the immigration clearance counter she is asked to step aside. She writes that the immigrant woman examines each page of her passport suspiciously. Nina's claim that she has married a citizen needs to be scrutinized despite the paperwork.

The colour of her skin shouts volumes in that small room. She feels edgy; she is alone with a woman who makes no eye contact, for whom she is less than human. She was a teacher in the university, yet this woman, probably high school pass, can imprison her in a cell like room, scare her and condemn her. Though she was addressed as ma'am, no respect is conveyed. Here a different yardstick is used to judge her" (106). In a state of exasperation Nina voices her resentment by writing a note to her husband – "This is not your country. You are deceived and you have deceived me. You made it out to be a liberal haven where

everyone loved you. This woman is looking for a reason to get rid of me. I am the wrong colour, I come from the wrong place. See me in this airport, of all the passengers the only one not allowed to sail through immigration, made me feel like an illegal alien” (107).

Nina does not like her introduction to the new world. But her humiliation seems to be at least temporarily drowned in the glitter of the shops, cleanliness of the country and the sense of pride of ownership that gleams in Ananda's eyes. Initially the solitude is pleasing, but soon it turns into loneliness with no one to talk to or share your feelings with. Gradually Nina realizes her helplessness as an immigrant wife. In the words of Kapur, “The immigrant who comes as a wife has a more difficult time. If work exists for her, it is in the future and after much finding of feet. At present all she is, is a wife, and a wife is alone for many, many hours. There will come a day when the house and its conveniences can no longer completely charm or compensate. Then she realizes she is an immigrant for life” (122).

In order to fill the vacuum in her life, as a typical Indian woman Nina desperately longs for motherhood which does not come her way. Her frustration is further aggravated with her dissatisfied sexual life with Ananda. Homesickness sets in and she feels forlorn. Nina is not able to persuade Ananda for a medical checkup. Her husband's indifference towards her problem aggravates her frustration. She is further disappointed when she comes to know about Ananda's sexual therapy which he had hidden from her.

Nina has already lost her job and her home. She cries, “I miss home – I miss my job – I miss doing things. I feel like a shadow. What am I but your wife?” (233) Nina's loneliness drives her back to books and she opts for a part time job in a library. She also decides to go for a degree in Library Science which is her first step towards autonomy. This decision gives her an identity other than that of an Indian dentist's wife. Nina, who earlier used to see the shadowy figure of her own child, talk of motherhood, infertility treatments, was anxiously waiting to be pregnant and whom her husband regarded conservative now adapts herself to the new country's requirement. Her course and getting a job become her priority. Nina desperately strives to adapt to the novel environment. And in doing so she transgresses the borders of sexual ethics.

Nina thinks of marriage as a means to the fulfillment of womanhood and like other Asian women she felt in secured without children. But soon she learns to live for herself and sets herself free from the conservative thinking. Her dissatisfied sexual life with Ananda leads her to commit adultery. She gets physically involved with Anton and yet is not repentant. “For the first time she had a sense of her own, entirely separate from other people, autonomous, independent. So strange that the sex did not make her feel guilty, not beyond the initial shock. Easy, she was amazed it was that easy. Her first lover had taken her virginity and her second lover had been her husband, her third had made her international” (260).

Nina convinces herself thinking that she was not taking anything away from her husband. While the other female protagonists of Manju Kapur struggle against the Eastern rigid social setup, Nina's struggle is a bit different from her predecessors. She, at home, has to stand against the patriarchal set-up of the Indian middle-class society and on the other hand has to fight against her loneliness, frustration and the western ethos. (Ali, 2015).

Nina breaks another taboo when she returns home. When she first came to Halifax, not eating meat was a way of remaining true to her upbringing. In Halifax her vegetarianism is treated respectfully as part of her beliefs, but she feels false every time she concurs with a picture of herself as a traditional, devout Hindu. “After she had had sex with Anton, it seemed especially hypocritical to hang on to vegetables” (266). She finds similarity with

her fidelity and vegetarianism to all that is unadulterated and Indian and her infidelity and eating of meat to that which is contaminated and not Indian.

Nina tries her best to adjust in her new world. But things do not happen her way. Anton raping her leaves her shattered. She further breaks down with the death of her mother. When she flows the ashes of her mother in the Ganga, she feels her parents were together now. But her own existence seems poor in comparison. Kapur writes, "her life was her own responsibility, she could blame no one, turn to no one. She felt adult and bereft at the same time" (323). Finally when her only anchor Ananda betrays her, she is rendered utterly helpless. "It is true that Canada has freed her emotional needs from the yoke of matrimony and social sanction, but her life in Canada becomes the one of a deprived immigrant", remarks Nitonde (2014). She decides to break away from this yoke of matrimony and leaves Halifax to rediscover a new identity for herself.

In this novel Ananda experiences such immigrant experiences. He was practicing as a dentist in Dehradun and he never thought that he will leave India. Although his uncle was practicing in Canada but he had no clue about his future. Because "From the moment of his birth Ananda had been surrounded by the ritual of his caste. Before he left home, his parents did their best to reinforce the practices of a lifetime. He was a Brahmin; his body must never be polluted by dead flesh. Low caste boys in the college hostel might try and tempt him towards non-veg, cigarettes and alcohol. Should he deviate from the pure habits they had instilled in him, his mother's heart would break" (14)

Ananda's parents died in road accident and after that his mother's brother forced him to come Canada because he has settled in Halifax for past twenty years. In India he will not be able to recover from this loss. In Canada he can make a fresh start because this country is full of opportunities. Ananda's sister came from Agra to see him off; 'Remember if you don't like it, you can always come back'.(18)

Ananda, like Nina, oscillates between two extremes, trying very hard to frame himself according to the alien land. Starting off as an immigrant he initially lives with his maternal uncle Mr Sharma and his family. But he quickly learns that family in Canada is not as self sacrificing as in his own country. So he moves to live as a paying guest with Gary Geller, his friend and business partner. Delineating Ananda's situation Kapur writes, "Weekends were the worst, and he had much time to relive his parents' deaths. His isolation pressed upon him and numbed his capacity to break his solitude" (35). Yet he tries to make friends and mingle with the crowd, striving to overcome his nostalgic feelings. Meanwhile, this new country is sinking into his heart. He realized, in the words of Kapur, "This was the country to live in, despite the cold, the darkness and the never-ending winter" (27).

Ananda experiences his first sexual encounter with Sue, a Canadian woman, but he fails to carry on this relation for long. Ananda then realizes the need to assimilate into Canadian culture as soon as possible. Assimilation or acculturation is the only solution which can help the immigrants to find themselves in the comfort zone (Singh Chawdhry, 2015). And the first obvious step to do so for Ananda was to become a non-vegetarian. "Carefully he started with a fish – that almost vegetable – taking his first bite of a fillet soaked in lemon and tartar sauce, asking his mother's forgiveness, but feeling liberated. By the end of the summer he had graduated to processed meats. Culinary convenience entered his life" (36)

Ananda enjoys Canadian cuisine, celebrates Christmas and Thanksgiving. He also changes his name to Westernised Andy. But like a typical Indian he chooses to marry an Indian girl. "The immigrant man needed a wife who would surround him with familiar traditions, habits and attitudes, whose reward was the prosperity of the West and a freedom often not available to her at home" (Kapur, 78) His acquaintances in Canada have a different opinion

of Indian marriages. Kapur writes, “that Indian marriages were barbarically arranged, that strangers were forced to cohabit was a universal perception, and there was nothing Ananda could do to change” (83). Yet Ananda tries to console himself thinking that Nina is the best choice for him as she happens to be a perfect combination of the East and the West.

When Nina complains of her ill treatment at the immigration clearance he tries to pacify her saying that she has to accept all that. He takes immense pride in all that is Canadian, aspires to become like his uncle, rich, affluent and typically Canadian. He emulates their attitude and behavior and places the foreigners at a higher pedestal. He prefers to be known as a Canadian and not as an Asian displaced in a foreign land. This is the psyche of the colonized. They look with awe at the colour, the language, habits, all things which are Western, and belittle their own culture, custom and tradition. And this is what Andy does. He sheds off his Indianness and slips into the colour of the colonizer (Kulkarni, 2015).

Nina too was not satisfied with her married and she had extra marital affair with Anton. At this stage she started thinking about India where husbands were not expected to meet one's entire needs and there was no force on man-woman relationship, love-fulfillment. For an immigrant, it is very difficult to balance between two cultures and he or she keeps swinging like a pendulum from one culture to another from home country to immigrant country. Immigrants live with paradoxical behavior. They are always in conflict. On the one hand, they are loaded with great cultural loads and on the other hand, they would like to accept the Western style of living. (Singh, 2015).

Immigration calls for willingness of the mind to assimilate, to adapt oneself to the foreign ethos without abandoning their own selves. Manju kapur has wonderfully delineated the immigrant psyche in this fourth novel of hers. Thus, it is evident from the afore-mentioned discussion that Manju kapur has brought forth the diasporic issues in the circumference of this piece of novel and she has interwoven the theme of Diaspora throughout the novel. Life of immigrants and their problems in adopting is clearly pictured in this work but she does not suggest any solution to the problems faced by the immigrants rather she leaves on the reader to chisel out with it.

They don't find a way to fight against all the odds and stand firm without flaw. Instead, they take it as an opportunity to be a part of the new world. They live to survive; their survival is based on their changing attitude. She has not valorized the life in the new world but she simply differentiates between the life in the homeland and in abroad. It is true that individual gets in trouble after immigration but gradually with the mingling of the new culture, it also opens up new routes and new ways of thinking which assist in development and advancement and ultimately it depends upon the attitude of the person how to tackle with the obstacles that come in between from migration to settlement.

When Nina realized her mistake she bravely decides to begin a new life. Her change of attitude, acceptance of the truth and quest to please the people around her gets her ruin. When she realize the mistake or the identity she has lost in aspiring the new, for identity has made all the difference in her life.

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A Passionate and Competent Teacher: The Role of Avocation and Vocation in Robert Frost's "Two Tramps in Mud Time"

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Passion is a very strong word which shows strong bondage between emotion and work. Teaching is a job which needs a strong passion. A passionate teacher is one who loves teaching. More than that he or she loves the subject he or she teaches. He or she shows willingness to spend time and energy on an activity that someone likes or believes that it is important (Carbonneau, Vallerand, Fernet & Guay, 2008). In this world of updation, a passionate teacher is needed to bridge the gap between the subject and the student.

Every teacher is expected to be a passionate teacher. He or she should engage the classes with enthusiasm while imparting knowledge. Fried (2001) describes a passionate teacher as someone who is in love with the field of knowledge, deeply excited about the ideas that change the world, and closely interested in the potentials and dilemmas of young people who come to class every day. Zehm and Kottler (1993) define passionate teachers as those who love the work they do. Passion is essential for quality and effective learning. Passion is surely one of the factors that increases the performance of teachers, and encourages them to help in students' achievement.

Robert Frost, in full Robert Lee Frost, is an American poet. He is greatly admired for his depictions of the rural life of New England and his realistic verse portraying common people in everyday situations. He is famous for many popular and oft-quoted poems including "After Apple-Picking", "The Road Not Taken", "Home Burial" and "Mending Wall". Lawrence Thompson and Winnick (1976) in *Robert Frost: The Later Years*, say, "The deceptive simplicity of his poetic idioms heightened by his personal charm..." (p. xvii)

"Two Tramps in Mud Time" was published in the "Saturday Review of Literature", October 6, 1934, and in "A Further Range", 1936. Many people consider this poem important as it speaks highly of the dignity of manual labour. This poem is supposed to be Frost's last autobiographical poem, a poem where he probes his own personality and tells the reader about his activities. It brings to the fore an ordinary situation. One day, Robert Frost is chopping a log in his dooryard. He loves his job and enjoys the work. He derives satisfaction in doing his job well and also finds relaxation from the tensions of life through this hard work. R.L. Cook (1974) says that this "embodies the chopper's euphoria". From nowhere, two tramps emerge and watch the poet working on the log. Both the tramps are lumberjacks. A lumberjack is a professional woodcutter, a person who fells trees or cuts them into logs.

The poet is engaged in the routine of splitting firewood in his farmyard, and is enjoying the play of such work until he is embarrassed by the passing presence of the two expert lumberjacks. Frost writes, "And every piece I squarely hit / Fell splinterless as a cloven rock" (11, 12). This clearly shows his confidence and he knows that his technique is flawless.

Robert Frost uses two terms "avocation" and "vocation" in this poem. Avocation is passion and vocation is a profession. He basks in the signs of spring all around him. Splitting wood

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is his way of relaxing. He enjoys the physical pleasures of hard work on the warm spring day. At the end, Robert Frost writes, "My object in living is to unite / My avocation and my vocation/As my two eyes make one in sight"(66-68).

Writing about his work, he declares that he has the right to his sought-after ideal of joining love and need through his vocation and his avocation, through which he pursues enjoyment. Kapoor (1978) says, "A job can be performed cheerfully and with purpose, thus ensuring the future and happiness, if love and need are one" (p.139). Thus, a passionate teacher has to understand that teaching is not just avocation. It is the union of vocation and avocation.

Passion, which is based on dedication, is at the heart of effective teaching. Day suggests that (2004), "passion is not an option. It is a necessity for higher education"(p.11). Passion creates motivation, hence encourages teachers to act (Vallerand, 2007). For this reason, passionate teachers can create excitement that influences learning. Hargreaves (1997, p. 17), emphasizing the link between learning and education argues that all pedagogical approaches fail unless passion is created in the classroom. Passionate teachers like their job and they are aware of the effect of passion on the student's success. The influence of passion for learning and teaching is undeniable; for this reason, passionate teachers are always making an effort to enhance student achievement.

Robert Frost goes one step further and says that it is not only passion that is required but also professional expertise. A passionate teacher should be a competent teacher with professional expertise. He or she should have vocation-related knowledge. A competent teacher has full knowledge of the subject he or she teaches and must be familiar with the curriculum content. He or she should have good communication skills to articulate and communicate well. He or she should be dependable. The teacher who works with minimal supervision and completes assigned tasks within a specified period is truly an asset to any system. More importantly, he or she should have interpersonal skills and should work harmoniously with others and adjust to different personalities.

First of all, the teacher should know the content he or she teaches. Secondly, teachers should facilitate learning for their students. They should display their awareness of technology's potential to enhance learning by integrating technology into their instruction to maximize student learning. Thus, a competent teacher should demonstrate the following competencies: effective classroom management, effective teaching practices, effective assessment and technology skills.

According to Tomilson (1995) "competence or skill signifies a more or less consistent ability to realize particular sorts of purposes to achieve desired outcomes". Teacher competence designates the skills, knowledge and abilities that a teacher possesses and brings to teaching context. These are the stable characteristics of the teacher that may not change when situations change.

A competent teacher might become a good teacher when he or she imbibes passion which is needed for the teaching profession. Robert Frost in unequivocal terms says that passion is needed for a profession, but apart from that, knowledge and skill are equally important. The ideal of work is that in the doing of this work love and need should be united, and it should be done for play as passion as for need. For a proficient practitioner, avocation will help a competent performer to impart more. A good teacher should regard teaching both as his or her avocation and vocation. The poem begins with the delight of a lone woodcutter chopping a log and ends in wisdom of understanding the role of passion and professionalism in a profession.

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The Feminist Meta-Fictional Narrative In Carol Shields' The Stone Diaries

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Abstract

Many postmodern writers feature meta-fiction in their writing, It is writing about writing, an attempt to make the reader aware of its fictionality, and, sometimes, the presence of the author. Some of the writers use this technique to allow for flagrant shifts in narrative, impossible jumps in time, or to maintain emotional distance as a narrator. Though meta-fiction Homers odyssey and Chaucer*s The Canterbury Tales.

The term `meta-fiction` was coined in 1970 by William H. Gass in his Fiction and the Figures of life. Gass describes the increasing use of meta-fiction at the time as a result of authors developing a better understanding of the medium. This new understanding of the medium led to a major change in the approach toward fiction. Meta-fictional assimilate the formal, behavioural, structural, and philosophical perspectives into the fictional process, putting emphasis on one or more of these aspects. Linda Hutcheon used the term `historiographic meta-fiction` to refer to works the fictionalize actual historical events or figures. In regard to critical theory, this technique can be related to "The Death of the Author" by Roland Barthes.

Keywords:Genealogy, Biography ,Auto-biography, Meta-fictional narrative, Feminist meta-fictional narrative

This paper discusses about the theme of meta-fictional narrative handled by Carol Shields' in the life of Daisy, the protagonist of the novel Stone Diaries who lived her life as a individual mother and women.

Introduction

Meta-fiction is a form of literature that emphasizes its own `constructedness` in a way that continually reminds the reader to be aware that they are reading or viewing a fictional work. It is self-conscious about language, literary form, storytelling, and directly or indirectly draw attention to their status as artefacts. It is frequently used as a form of parody or a tool to undermine literary conventions and explore the relationship between literature and reality, life, and art.

Meta-fiction occurs in fictional stories when the story examines the elements of fiction itself. For example, a story that explore how stories are made by commenting on character types, how plots are formed, or other aspects of storytelling is engaged in an example of meta-fiction. Meta-fiction can be playful or dramatic, but it always forces the reader to think about the nature of storytelling itself and how fictional stories are made.

The narrative technique, adopted by Carol Shields in The Stone Diaries proves the novel to be a meta-fiction. It can also be interpreted as a meta-autobiography. The fictional autobiography of Daisy Goodwill Hoad Flett tells a story of a women born in Canada, who goes on to live in both Canada and the United States. The Stone Diaries is about the search

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for an identity. It is a search for belonging of a twentieth-century women writing about her life stages from birth, childhood, marriage, motherhood up to her death. Shields suggests that it is a search for meaning or authenticity and it is never found. In her journey of life, Daisy can never find the true meaning of life. She lives life as what was expected rather than what she wanted. Most importantly, shield challenges the autobiographical genre by providing numerous narrative techniques and style for an autobiography. The rapid shifts from a first-person to third-person narrative attempts Daisy to search herself. The multiple voices assist in restoring the voice and presence to Daisy's voiceless and deficient character. The first- person Daisy is Daisy as an individual struggling to bring out the truth in the way she understands it. Shield presents the third-person Daisy stumbling through what she anticipates others have to say about her. A women's life can be written in for ways. First, as an autobiography, in the way the women tells about her own life, second, in what she choose to call an autobiography, thirdly, the narrative can be called a fiction, a biographer, may be a women or a man who writes about the life of the other women, and fourth, the women may write her own life in advance of living it. In the novel, *The Stone Diaries*, Carol Shields attempts the task of employing all of the above methods in one piece of life writing, The Protagonist, Daisy Goodwill acts as the first-person narrator writing her autobiography, a third-person critical narrator questioning the truth of the life story, a third person omniscient narrator disclosing the opinions of a selection of secondary character, and, finally, as a first-person narrator that speaks to the reader during Daisy's birth and after her death. The four types of narrators that are seen in Daisy's autobiography seem to break away from the traditional autobiographies. The usual narration would be that the whole plot would be narrated in one voice and offer a postmodern view on life. It would define the way a woman sees herself through other's eyes.

In the final chapter, Daisy switches form present dialogue, to an observation made as an outsider and again refers to herself from first- person to third-person and back again to first-person. Shields uses this technique to show how Daisy is struggling with finding reality, not knowing the difference between her speaking self to the narrator in her head. Head. This technique also demonstrates that Daisy is confused and she is struggling with her own sense of perception. Daisy remarks that reality is sometimes more absurd than fantasy, "When we say a thing or an event is real, never mind how suspect it sounds, we honour it. But when things is made up, regardless of how true andjust it seems, we turn up our noses. That's the age we live in. The documentary ages. As if we can never, never get enough facts.

Subsequently, Daisy goes on to tell the reader that her enemy, Pinky Fulham, died of having a soft drinks vending machine fall on top of him. After Daisy's speech on reality versus fantasy, this incredible story about Daisy's only enemy makes the reader question whether this story is in fact, fake or real. When the Reverend, who comes to visit Daisy at the hospital, reveals to her that he is gay and asks for her advices on whether or not he should tell his mother. Daisy responds, "Don't tell your mother," and she says after a minute. "But I can't go on living a lie. Why not? Then she pauses. "Most people do.

This dialogue greatly sums up Daisy's view of the world. Daisy believes to conform to what society expects of us, never being free enough to do what we really want to do. What Alice arranges for Daisy to have a manicure, Daisy becomes delighted and presumes, "How thin and unrewarding her life must have been, that such a little thing should gives her so much pleasure." As Daisy is left to contemplate her death, she is always alone. There voices that reach her from a distance; there are shadows and suggestion," but still she is alone. And we require, it seems, in our moments of courage or shame at least one

witness, but Mrs. Flett has not had this privilege. This is what breaks her heart. What she can't bear. Even now, eighty years old!"

Daisy believes that her life has not been witnessed by anyone. No one has stood her from beginning to end she has always felt alone. She writes her autobiography allowing anyone to become a witness to her life story. Daisy, perhaps, unable to predict if her autobiography will be read, finds herself unsuccessful in finding witness. Daisy begins to recollect her life; the reader considers if Daisy begins to report on her life at this stage. Daisy admits to the unreliability of memory and the extensive use of her imagination in her life writing. She feels a new tenderness growing for certain moments. At the same she knows that what lies ahead of her must be concluded but the efforts of her imagination and not by the straight-faced recital of a throttled and unlit history.

"Worlds are more and more required. And the question arises; what is the story of a life? A chronicle of fact or skilfully wrought impression?"

As the novel comes to a close, Daisy reminds the reader of the art of writing her autobiography. To make her story more intriguing, Daisy acknowledges that she uses fiction to make her story more appealing.

The final chapter demonstrates how Daisy starts to lose her grasp on reality. The third-person omniscient narrator is dominant in this chapter as Daisy transitions in and first-person narration. When speaking to her daughter, Alice, Daisy remarks on the insincerity of Alice's words, repudiating Alice's words repudiating Alice's kind statement and suggesting that the opposite is true. Shields raises the fundamental question on biography thematic to *The Stone Diaries*, posing whether only fact can be explicitly used in a biography or impressions can also be used.

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Feminine Psyche And Feminine Sensibility In Anita Desai's Where Shall We Go This Summer?

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Abstract

The focus of this presentation is to explore Feminine Psyche and Feminine Sensibility in Anita Desai's *Where Shall We Go This Summer?* Based on the investigation of women's experiences in the two major spheres, that is private or domestic and the public sphere, we have examined their existence and inner psyche that are constrained by the patriarchal ideologies enforced by men in the society. What we would like to argue is that though attempts have been made by women to escape from the patriarchal society, they cannot achieve total independence and liberation. Personal adjustments have to be made to connect themselves to the community so as to avoid being isolated and estranged.

Introduction

Twentieth Century has witnessed many changes in Indian Literature in English especially because of the arrival of influenced Indian fiction. According to Susie Tharu:

These writers contested the structures that were shaping their world. They tactically redeployed dominant discourses, held on the older strains, and recharged them with new meanings and even introduced new issues and new emphasis, new orientations. (154)

In the light of these perspectives, the novels of Ruth Praver Jhabwala, Kamala Markandaya, Nayantara Sahgal, Anita Desai, Bharathi Mukherjee and Shashi Deshpande have become powerful paradigms of the struggle of Indian women. These women novelists have been focusing on the social, political and psychological struggles that Indian women encounter. Their portrayal of women characters in the novels invariably bear authenticity to their feminist approach, outlook and perspective. Their keen observation of the life of Indian women and their interest in the study of their inner mind are evidenced by their vivid and panoramic portrayal of their plight. The women novelists focus in their novels on the existential predicament and travails of the subdued women in a male dominated society governed by rigid traditions and restricts. These writers being women dive deep into the inner mind of the repressed women by virtue of their feminine sensibility and psychological insight and bring to light their issues which are the outcome of their psychological and emotional imbalances.

Anita Desai

A celebrated and a prolific living novelist in Indian writing in English has thrashed with the theme of alienation in a systematic way is Anita Desai. She was born on 24th June, in 1937 of a German mother and a Bengali father, a businessman. She began to write short stories at the tender age of 9, and the novels at age of 20. She was educated in Delhi at Queen Mary Higher Secondary School and Delhi University where she received in 1957 a B.A in English Literature. She married Ashvin Desai in 1958 and blessed with four children. As a novelist Desai made her debut in 1963. *Cry the Peacock* (1963), *Voices in the City* (1965), *Bye-Bye Blackbird* (1971), *The Peacock Garden* (1974), *Where Shall We*

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Go This Summer (1975), Fire on the Mountain (1997), Games at Twilight and Other Stories(1978), Clear Light of Day(1980),Village by the Sea(1982), In Custody (1984), Baumgartner's Bombay(1988), Journey to Journey to Ithaca (1996), Fasting Feasting(1999), Diamond Dust(2000). Writing to her, is an intellectual exercise. At present, she is a member of the faculty at M.I.T. College, Massachusetts.

Anita Desai portrays the numerous facets of the woman's traumatic experience in a rigid and patriarchal culture and reveals their critical understanding of the various forces that shape women's experiences. She possesses a special sensibility to record the undulations of the female psyche, in critical familial situations especially in husband-wife relationships. Her female protagonists are tolerant and submissive but do not seem to be ready to compromise their identity and individuality. They suffer from intense isolation because they cannot reconcile the demands of their psyche with those of the world around them. They view this world as a hostile place and often take a negative stance, which generates psychic states of fear, guilt, anger, bitterness, anxiety, helplessness and depression. Through her characters, she questions the need to accept the man-made image of the woman.

As woman in the patriarchal society, Desai's protagonists stand in a position of sexual inferiority and emotional vulnerability. As these characters know what it is to be sensitive, intelligent woman, they rebel in their own individual ways against the conventional exploitative system.

Feminine Psyche and Feminine Sensibility in *Where Shall We Go This Summer?*:

In her novel *Where Shall We Go This Summer?*, Anita follows the track of Bronte sisters, who chose to study the heart and mind of women from women's point of view. Their novels provide glimpses into the tortured souls of their heroines. In like manner Anita too portrays the tragic intensity of her women characters with a feminist perspective. The novel, *Where Shall We Go This Summer?* depicts the tragic life of Sita who leads a life of isolation and loneliness in her husband's house. Her unmitigated suffering drives her to a state of madness and desperation. Desai portrays her women characters as sentimental and introspective under the influence of British women novelists, Meredith George Eliot, Virginia Woolf and Richardson.

This novel unravels the agony of a sensitive woman, Sita, as wife, in a male-dominated family. The structure of the novel is identical with that of "To the Light House by Virginia Woolf". The novel is divided into three parts. The first and third parts are entitled 'Monsoon 67', the second part 'Winter 47', Sita's rebellion against a vegetable existence in the family is given in the first part and the second part gives her childhood days with her father in Manori Island. In Part three, we see Raman coming to take his daughter back to Bombay and Sita deciding to accompany them. The sequence of the novel is not chronologically arranged but shifts between the remote past, the recent past, the present and the dreaded future. The circular movement, in itself, suggests the quest of the mind. The novel reveals Desai's superb mastery of the stream of consciousness technique that she employs to probe deep into the extraordinary inner life of the protagonist.

Anita Desai is the most prominent of Indian writers whose venture in literature has added a new dimension to the achievement of Indian writers in English fiction. Anita Desai occupies a distinguished place among the Indo-Anglican writers whose maiden novel *Cry the Peacock*(1963)placed her in the front rank of the contemporary novelists. She is considered quite distinctive for her psychological novel in the tradition of Virginia Woolf in Indian writing in English. In this she included her pioneer status of writing of feminist issues.

Post-colonial preoccupation significantly includes colonization of the female self from social as well as psychological bondage in the female sensibility. She believes that the woman novelists have something new to bring. Mrs. Desai brings fresh insight into the understanding of female psyche by depicting their frustrations, their problems and worries, which find expression through their reactions. Female characters are given prime importance in all her novels, in which the actual focus is in displaying the innermost feeling and deep recess lurking in the hearts of these women. In all her major world like *Cry the Peacock*, *Voices in the City*, *Where Shall We Go This Summer? Bye, Bye Blackbird*, and *Fire on the Mountain*. She lays equal emphasis on the feminine characters and takes social interest in projecting the essential features that dominate their characters. In almost all these works, women are portrayed as the chief protagonists, who suffer in a meticulous world dominated by men in the guise of a father, a brother, a husband or a lover, posing a constant threat to their integrity, intuition, peace and happiness. These characters are painted in various colors and portrayed in varied roles starting from the role of housewives to that of enlightened professionals in educational institutions.

Where Shall We Go This Summer? depicts the pattern of disappointment and disaster. The novel presents the dilemma of Sita, disillusioned by her perception of the trivial and violent contest of her life around her. Unlike many other women, Sita is endowed with a peculiar vision and sets herself on a search for 'self'. She always questions the usually questioned ones. Her cynical but realistic observation cannot be missed out, as she summarizes the bitterness of human existence saying: "they are nothing –nothing but appetite and sex only food, sex, and money matter" (Where Shall we 47). In Sita, the novelist exhibits the frustration of a woman who is sick at having to repeat the process of delivering a baby in a routine uncomplaining manner. Sita is a protagonist who rebels against the urban ugliness and the stifling world around her. Her pleasing personality emits jarring discordant notes, the moment she decides to revolt even though she is brought back to the fold subsequently. This problematic situation is brought into focus in a very unique manner. The story of the novel is divided into three parts, Monsoon, winter and Monsoon. The first part talks about her rebellion against life, and in the second part she tries to have a temporary escape that her lager finds to be a disillusion, and in the third part it is monsoon again where she reconciles herself to the life again since all the doors of escape have been closed to her.

Incidents in *Where Shall We Go This Summer?*

The incident of the death of eagle is an indication of the wide gulf that separates Sita from others. What is normal and usual for others is abnormal and unusual for Sita. She identifies herself with the proud, defiant eagle. In this state of utter confusion, tension and alienation, she is affected with neurotic fear of violence and becomes panicky at the small incidents of life. She revolts against their subhuman placidity, calmness and sluggishness. The layers of experience, melancholy and boredom make Sita want for something. "Sita was always waiting physically so resigned; she could not inwardly accept that this was all That life"

Sita once says to Raman that the sight of the Muslim lovers was the happiest moment of her life. This confession enrages him, though Sita means no offence. She is like the helpless Muslim woman, needing all attention and tenderness. She expects Raman to be like a lover making her realize how valuable she is to him. Raman, however, does not honour the claims of her bargain, and the dream is never realized.

Raman's failure to recognize Sita's self-effacing drives and honour her capacity for surrender and love injures her self-image. Her hopes of getting love are frustrated. She tells

him once: "I thought I could live with you and travel alone mentally, emotionally. But after that day that wasn't enough. I had to say whole, I had to"(WS 148). The concept of staying "whole" requires a little elaboration. Sita here does not refer to the idea of self-realization. She does not bother about self-realization. All she wants is to feel her glorified self.

Another incident which shows her insane to be feared by everyone. Sita does not want her child to be trapped in the pathetic, violent and painful conditions of human life in which she finds herself suffocated and tortured from all sides of life. Sita hates the kind of violence found in the City life. She reflects: "It is like living in the wilds" she said to her husband at night "one may be attacked. Ones children may be attacked in the streets" (43-44). Sita thinks that there is no security to anyone in the violent society, a fact that she cannot tolerate and sobs helplessly. There are visible signs of "self tormenting intents" working within her psyche.

Though Sita is trapped in pathetic and patriarchal society, she wrests a kind of victory by rebelling against her bondage, and overcoming her weakness. In protecting her child from the callous world, Sita is infact guarding her self-image. Driven by such bizarre passion, Sita takes her two children Menaka and Karan with her and sets out for Manori village. Raman, Sita's husband can spot this cause and tries to mock away her bravado. "So you are running away-like the board runaway wife in a film" (WS 36). But Sita stabs him with a glare: "It can happen in a real life Raman", and declares, "I will go. I am leaving tomorrow. On the island – it will be different".

Sita plays the role of a rebellious woman to guard herself from the crushing circumstances. The need for affection, suppressed so far, raises its head. She is a helpless lonely young woman in need of support and Raman can fulfill the need. Her outbursts of anger, her appearance, all substantiate her whimsical approach. The novel may, thus, be seen as a parable on the ability of human being to relate the inner with the outer, the individual with the society. It is a story of illusion melting away in the cold light of every day and commonplace. Sita emerges from an illusionary existence to understand the real face of life. Sita anticipates the picture of a woman whose tragedy lies in her failure but her success lies in her potential to fight for her survival. She realizes that escapism is no answer to life's problem. She has escaped from the duties and responsibilities, from order and routine, from life and city.

Conclusion

Thus, we can see Sita as victim of patriarchal society in *Where Shall We Go This Summer?* But in Sita we can see the new self-concept of women slowly emerging. In spite of her dislike for the ways of the word, for the traditional life of loyalty she resumes her return journey to adjust to the role of wife and mother. Hence she accepts defeat, crumples her passion and mingles with the prose of life for the betterment of human relationship. They have lived only in fragments. But the book ends with the implicit comment that the ability to "connect" the fragments of life and achieve integrity.

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Individual in Conflict with Society in Bartolomé de las Casas's The Very Brief Relation of the Devastation of the Indies

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Abstract

Individual in Conflict with Society explores the human predicament in society. As an individual a man has to cope up with society to run his life smoothly. In doing so, there will be struggles against him. The society which inflicts such struggles and conflicts to man, it paves way for him to come out of the same with utmost power and vigour.. These practices are immensely critical to how people act and interface with each other.

Introduction

U.S. history is the tale of a battle between the individual and society. It generally comes down to a contention between the individual and the group. The individual and the group have clashing requirements and needs. This is essentially reality.

Like other national literary works, American Literature was based on the historical backdrop of the nation that created it. American fiction is a greatly wider one. Thus, numerous researchers approach it from an ordered or complex viewpoint that starts a large number of years back with orally transmitted Native American stories, legends, and myths. The second real-time frame in American fiction is the time of European exploration, by which a few records start with medieval Norse guests. Having written in different dialects, these fictions depict the adventure and contact with the new mainland and its indigenous creatures, frequently consolidating accurate records with myth and valour.

The New England provinces were the focal point of early American writing. The progressive time frame contained political compositions by Samuel Adams, Benjamin Franklin, and Thomas Paine. In the post-war period, Thomas Jefferson's *United States Declaration of Independence* hardened his status as a key American author. It was in the late eighteenth and mid-nineteenth century that the country's first books were distributed. In 1836, Ralph Waldo Emerson (1803–1882) began a development known as Transcendentalism. Henry David Thoreau (1817–1862) composed "*Walden*", which urges imperviousness to the dictates of the society.

For a large number of years, people have gathered themselves into social orders, since these enabled people to profit by the work of others, notwithstanding their own work. These social orders have taken many structures, from little independent towns to enormous domains. A large portion of these social orders expect people to make some sort of give up for the benefit of all. Be that as it may, this regular great can once in a while be in coordinate clash with the benefit of the person. At the point when this happens, a general public will frequently smother this clashing individual great, making a circumstance which is the opposite society was initially made for.

Bartolomé de las Casas saw such a manhandle of the energy of a general public when he went to America in the late 1400s and mid 1500s, and he composed of what he saw in *The Very Brief Relation of the Devastation of the Indies*. He saw Christians always abusing locals on the island of Hispaniola, "the primary land in the New World to be obliterated

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and eradicated by the Christians” (Casas, 16). Casas said that the Christians weren't happy with the measure of sustenance that the locals gave unreservedly, since “a Christian eats and expends in one day a measure of nourishment that would suffice to sustain three houses occupied by ten Indians for one month” (Casas, 16). The Christians at that point stole nourishment from the locals, and “conferred different demonstrations of compel and viciousness and abuse” (Casas, 16). Therefore, “a portion of the Indians covered their nourishments while others disguised their spouses and kids and still others fled to the mountains to stay away from the horrible exchanges of the Christians” (Casas, 16). The rundown of barbarities proceeded, since the locals couldn't guard themselves from the Christians' predominant weapons. Casas depicted a large number of these outrages in the accompanying section.

They assaulted the towns and saved neither the kids nor the matured nor pregnant ladies nor ladies in childbed, wounding them and dismantling them as well as slauer them into pieces as though managing sheep in the butcher house. They laid wagers concerning who, with one stroke of the sword, could part a man in two or could remove his take or spill off his insides with a solitary stroke of the pike. They took newborn children from their moms' bosoms, grabbing them by the legs and pitching them recklessly against the precipices or grabbed them by the arms and tossed them into the waterways, thundering with giggling and saying as the children fell into the water, “Bubble there, you posterity of the fiend!” Other babies they put to the sword alongside their moms and any other person who happened to be close-by. They made some low wide hangman's tree on which the hanged casualty's feet practically touched the ground, hanging their casualties in bunches of thirteen, in memory of Our Redeemer and His twelve Apostles, and after that set consuming wood at their feet and in this manner consumed them alive. To others they appended straw or wrapped their entire bodies in straw and set them aflame.

With still others, every one of those they needed to catch alive, they remove their hands and hung them round the casualty's neck, saying “Go now, convey the message,” which means, Take the news to the Indians who have fled to the mountains. (17)

These activities appear to be practically unbelievable to many individuals today, yet at the time Casas was one of only a handful couple of who took a stand in opposition to abuse of the locals. He battled to end the bondage of the locals, and was in the end effective, in spite of the fact that it took quite a few years.

The activities that Casas depicted are not one of a kind ever; comparable occasions have occurred at a wide range of times, from the earliest starting point of human advancement to the present, everywhere throughout the world. Bad form like this is regularly the after-effect of a general public putting its own particular needs before the necessities of the people that it influences. People are normally casualties since social orders are something beyond physical substances; they speak to a specific arrangement of thoughts and convictions notwithstanding the people that undeniably acknowledge these thoughts and convictions. Adjusting the requirements of both individual and society could dispose quite a bit of this bad form.

Keeping in mind the end goal to discover a harmony between the requirements of society and the requirements of people, it is important to figure out what those necessities are, and how they influence both society and the people. The requirements of society can be found by deciding how a general public would work if in its optimal frame. Perfect social orders would be totally fruitful at having their necessities satisfied, so these requirements and their belongings would be considerably clearer than in an unsuccessful society, where negative variables would confuse the perspective of its operation.

Conclusion

Individuals like Casas could exist in any general public. It is the duty of the person to decide the line amongst helpful and dangerous uniqueness, and to guarantee that the refinement is recognized by the authority of the general public. There is no simple approach to adjust the requirements of society and the individual; however the most part of the arrangement is conceivable if individuals work for it.

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Roots and Shadows: The Bold Treatment of Unconventional Issues

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Abstract

In this paper an attempt has been made to analyze the strength, courage and unconventional steps taken by the main protagonist of the novel. The novel *Roots and Shadows*, is about change and revolt. It presents the dilemma of a woman as a daughter, sister, beloved and wife. Akka the most dominating lady in the novel saved the *Roots* of the family by casting off the *Shadows*, through Indu. Family legacy which has been transferred by Akka to Indu is the main Root which has to be alive, and others who only want to take money and property are merely like shadows. Indu goes ahead and proves that despite of being out of the family for ten years she had a place in Akka's mind especially in the sense of ruling and binding people together after her death. At the end she proves herself a disciplined and generous heiress.

Keywords:Culture, convention, subjugation, successor, tradition.

Introduction

In India new modern writers, including women writers, also undid themselves from the conventional writing. The fragile presentation of woman's condition, her status, poverty, famine in various parts of the country and many other issues were withdrawn by the new writers. On the other hand to achieve the attention of readers and place in literature modern woman writers crossed the periphery, and started writing on some specific hidden issues related to the women. ShashiDeshpande in her most succeeding and ultimate novel *Roots and Shadows*, (1983) exhibited the journey of its rebel protagonist Indu. This novel has proved author's versatility and fertility of mind, as a novelist. The novel was awarded by the ThirumathiRangammal prize for the best English novel in 1982-1983. This inducement gave her strength and number of novels, short-stories and other non-fictional works of Deshpande got published thereafter. Her technique of writing, pattern of unfolding fishy things and deep probing of character's psyche uplifted her standard among the other well-known Indian novelists. Most of her novels are having story of Joint family. It is quite difficult to get into the relational bonds in a large family, but Deshpande almost in her every novel combined the relations perfectly. Her flawless dare of narrating the life of each character made her essentially different. How the life of one character is interlinked to another, is her primary concern to delineate in the story. The crystal clear depiction of each character's personality connects them closely to their readers.

The novel is full of unconventional issues and daring steps of Indu, the female protagonist of *Roots and Shadows*, who leaves her home to gain the popularity and independence. She finds herself unfit in every role and to compensate her guilt of not being successful she begins the search of her lost female identity, "the female phase which is a phase of self-discovery, a turning inward, freed from the dependency of opposition, a search for identity" (Showalter 3). She also gets married to a non-Brahmin and to hide the distance in relationship with her husband she develops illicit terms out of marriage. It is an endemic

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feature of Deshpande's heroines. Extra marital bond is their escape from the reality of wedlock. In long run it also does not provide solace to them and again the journey of escape ends from where it had begun. Similar condition comes with Indu. But her purpose and journey doesn't end with guilt, it ends with this thought that, "I would not tell Jayant about Naren and me. For that was not important" (87).

Deshpande is one of those prolific writers who followed the modern pattern of writing. Her new outlook towards society brought popularity to her credit. She dealt with the various themes in her novels like issues related to women, crisis within the families and relationships, caste, class and other social problems. Her heroines sail their life according to their will and conscious. She has presented every novel with outstanding theme but few of them are having unimagined stories like marital rape, treachery of a wife, and denial of conventions and traditions by woman to assert herself. "She has presented a destructive divided self" and its search as a whole. She also developed and employed a new writing technique in her novels which brought freshness to the reader.

The psychological presentation of characters is the main hold of her novels which develops gradually in a philosophical way. Most of her novels concentrate on family relationship and its authenticity. Deep analysis of her writing reveals that beneath the traditional surface of this family relationship a hidden turmoil exists. It suddenly appears in the form of anger, jealousy, tyranny, domination, cheating and break in relationship. This tendency of her characters drags them far away from their actual families. But later, when they do not get satisfaction anywhere they try to recapture the previous position. At the end the selfdiscovery, self-introspection and self-revelation brings harmony in their life. *Roots and Shadows*, basically explores the hidden inner conflict of a woman who remains reticent in her few personal matters. In this novel again a woman is in the centre and she is narrating her life experience within the family and out of the family. The story of the novel completely based on Indu's life experience, her struggle for success and problem of her marital life. Indu, a journalist, well-educated intelligent woman gets a chance to respite from her own baffled routine of life.

Therefore after a long break of ten years she once again goes back to see her old conventional family, on the pretext of Akka's summoning.

The novel has a large family with so many members including outsiders also, and Indu is one of them. She spent her childhood in this house but never felt it her own, and after her stay of eighteen years she leaves the family. She gets education, Job and husband of her own choice. Her education and independent „self“ changes her life, vision, and way of living completely. It gives proud and jealousy both to her family members.

The novel is about conventions, tradition, culture, prevalent superstitions in the society and social taboos. The subjugation of woman and domination of man is also visible in the family. The family is passing through a transitional phase also new generation is trying hard to shed old conventions and tradition gradually. They have their own beliefs, ideas, way of living, thinking, habits etc. This huge joint family presents every colour of life. The subtle interplay of jealousy and frustration completes the definition of an extended family where all type of people is living together for their own personal benefits. Reactions, despondency, altercation and retaliations reach on culmination when matter related to property and money has discussed. The reality of relations, love and respect for each other comes out clearly. Indu, then feels herself as a scapegoat in this battle of family because now she has to resolve the problem of everyone. The offshoots of culture in the novel are covering the whole family through rituals, ceremonies and other functions which are being held on massive scale. It also seems as a medium of get together with outsiders and with

those family members who are staying far away. Their opinion about each other, malice and tit-bits bring charm in the novel. In this novel Deshpande portrayed the real picture of society, family and mentality of people living in it. So many sensitive issues have been discussed by her. There are rebels also, denying the authority and rules of society and culture. Past And Present Mixing memories and desires Indu's homecoming was an indirect rejection of new relation with Jayant including his domination and obsession, and with it she embraces the old forsaken relations. She feels nostalgic on coming back to home after ten years of elopement. She reminds her past in the house. And her father never gave serious attention to anyone after that. Indu's father had a love marriage which was completely out of convention her mother was a non-Brahmin and no one preferred her in the family. But Atya's revulsion comes out one day and she says to Indu that she always wanted her mother to be alive for her father at least, "she could have made him happy look at him now! Ever since he lost her, he's been a wanderer. And with his brains, he could have gone far" (43). It was Akka's domination and rude behaviour which propelled Indu to leave the home. She possessed the power in her brother's home and ruled over the family. Indu addressed Akka with so many metaphors like, "ruthless, dominating, bigoted and inconsiderate" (22). Indu in the presence of Akka could not assert herself, as she used to restrict her. Indu even cannot talk to boys, it was her order. Akka's hypocrisy and fake traditional woman's role made Indu peevisish. She wanted to do something in her life and Akka puzzled her by creating many hindrances in her way.

Akka on her death bed wants to see Indu not alone but with Jayant. When Indu reaches to see Akka she asks, "Why hasn't your husband come? Why didn't you bring him with you?" (199) it was surprising for Indu that Akka acknowledged his existence after three years of her marriage. At this moment Indu wanted to argue with Akka but it was Akka who again hushed up Indu, leaves the talk incomplete and assured her that, "we will talk of it tomorrow if you want." (20) For Indu it was injustice she wants to make things clear. Perhaps she wants to tell the truth of her decision of leaving the family or perhaps she wants to know Akka's feelings for Jayant and herself. It was Jayant who gave future security to Indu. Indu looks a happy possibility in Jayant and gets married to him. The affinity comes in this new bonding. But Akka did not please with this marriage because Jayant was a non-Brahmin boy. Culture, religion, tradition and family taboos lies in the breath of people in India, therefore, in Akka's sense Indu's intercaste marriage was a kind of disrespect to the family. Akka a conventional, superstitious woman observes that, "such marriages never work. Different caste, different languages.... It's all right for a while. Then they realize" (68). Akka led her life with such out dated conventional theories. She was callous and very particular about caste.

Caste issue is sensitive for everyone, and Deshpande in her every novel deals with it. With the settlement of every affair, the fact of reconciliation enters in Indu's mind. She realizes that Jayant is her need and she is incomplete without him. This long break from Jayant provides a chance to her to restart life with him. She feels that now she recognizes her inner self. Her rebirth and realization takes place with the demolition of old house. She feels that she is living under the haziness of illusion but somehow she dispels it and now wants to go back to Jayant. Her sudden changed decision related to, pending property matter, and her own life gives her strength to solve it. She decides to go home, "yes home. The one I lived in with Jayant. That was my own home," (186) her choice of safe side shows the sharpness of her mind. But she decides that few things she'll keep secret in her no man's land. She will never reveal whatever happened between Naren and her. One thing she would tell him that, "I was resigning from my job," (186) this liberal and independent

announcement of Indu declares her own desire of what she wants: The meek, docile and humble Indu of the early days finally emerges as a bold, challenging, conscious and rebellious woman. She resigns her job, thus defying male authority, hierarchy and the irony of a woman's masked existence (Swain 95). Indu weaves the fabric of her own intricate relationship with Jayant, contemplates and goes back with the positive renewal of life. The whole things in the novel transform one by one. Akka renders her legacy to Indu and with Indu everything changes. Her life undergoes through a transitional phase, but she buries the memories of Naren and their past. This change though snatches Naren from her but it also made her present better. Her self-discovery, self-recognition and revived relationship with Jayant gives her safety and protection for future. Indu after this self-discovery goes back to the life as its successor.

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Plight of the Gendered Subaltern: A study of Bharati Mukherjee's Miss New India

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Abstract

Bharati Mukherjee is one of the feminist immigrant writers. She focuses on deep down thoughts of Indian Women. Her fictional characters are very bold and assertive. She received many critical attentions around the world for her effective writings. The heroine of Miss New India is a young woman, Anjali Bose, who escapes the constrictions of small-town Bihar, one of India's most backward states, for the promise of Bangalore, one of the country's (and the world's) fastest growing cities. This paper deals with some of questions that are imposed on every woman's heart. In the patriarchal society, how the women are treated? Whether they treated as a human being or just as an object? Why they always forced to be a Gendered Subaltern? This paper analyses to find out the answers for these questions.

Key words: Patriarchal society, identity, Gendered Subaltern

Introduction

"Literature does not see the individual as something a part from society, but also considers him as a social unit, because his existence is dependent on the society, as a whole, taken apart from society he is a mere cipher and non-entity" (Premchand).

Fiction by Indian women novelist occupies a prominent place in Indian writing in English. With their keen understanding and observation of contemporary Indian Society, Women novelists deal with women's aspirations, hopes, desires, anxieties, emotional and social insecurity with artistic discernment. Besides exploring the moral and psychological dilemmas and externalizing the inner conflicts and the mental agonies of the victimized women in society, they portray women characters that endeavour to face harsh reality and struggle for their identity and meaningful existence.

Modernism in literature calls for a cumulative exploration of the inner dimension of characters as modern stresses the restless, questing spirit of man. Bharati Mukherjee, herself and immigrant seems to take pride in being less of an Indian and more of a westerner. Rootlessness and usual existence are the main concerns of this expatriate novelist, who has set out to make a deliberate distortion of Indian womanhood. Bharati Mukherjee's women's character are simply tantalized by the possibility of passion, which they mistake for love and self-expression in the west, being deluded by the impression of American as a free land, a veritable dreamland for all Indian girls.

Her novels are widely across time and space dealing especially with the consequences emerging out of cultural confrontation of the east with west in the alien land. All her novels are women centred and deals with the changed psyche of the protagonist behaviours. But her last novel Miss New India takes a diversion in dealing with the protagonist in her own land and the living style that is India bringing the western cultural confrontational effects of highly sophisticated life style in rural and urban India. This novel is purely set within India but the cultural effects of Western have played a vital role in

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developing the themes. It creates a new orientation of women identity dealing with the conservative thoughts of patriarchal system and modern western style cultural effects in growing India. It deals about various issues as rape, international terrorism, false charges of murder, police brutality, arranged marriage system, teenage runaway, divorce life, gay life, art of theft.

The novel is focused on Anjali Bose, the protagonist, a nineteen years old, tall, sportive studying girl having good American accent. She is very brave girl, by taking bold and unexpected steps to explore her life with new axes by running away from her hometown, Gauripur to Bangalore without knowing anybody, except having sum of money and two addresses given by her teacher-cum friend, Mr. Peter Champion.

The story revolves around Anjali Bose, a B.com student, her features, "the conventional form of Indian femininity projects itself through long lashed, kohl – rimmed startled black eyes. Modest women know to glance upward from slightly bowed head. Anjali did not take in the world with saucer-eyed passivity" (3)

The author explores the opposition of traditional and modernity, the descent versus consent, through the microcosm of a sibship, two sisters- Anjali and Sonali, as its members adopt different environment, as 'family' stories and global plots. Mukherjee uses the dynamics of group of sisters to explore the story in which a story is claimed, transmitted in the apparent homogeneity of two sisters, divergent roles are created, and they face the social consequences.

The opposition between the narrow traditional path and broad pathless present is embodied in the contrast between lives of Sonali and Anjali. Anjali is not representative of a single girl from a rural town Gauripur but is a representative of all growing and aspiring girl from rural area of India. At the same time her sister Sonali is representative of a typical traditional girl obeying patriarchal norms silently.

The story opens with the meeting of Anjali and her teacher Mr. Peter Champion, at the outside of the Gauripur market. No women of Gauripur are not educated or self employed some of them are labourers of the construction of the Pinky Mahal, "rows of women workers had threaded their way along single planks, balancing bowls of cement on their heads and then dumping the content into plastic buckets"(4).

Anjali has an excellent American accent, so her teacher said to her to go away from Gauripur to make her future bright in the world. But she puts her foot back saying that her parents are planning about her marriage. As an Indian patriarchal society, girls are treated as a cook, baby sitter and the servant of her husband. Here the author says, "Family wedding and funerals are incontestable duties and rituals of Indian life" (7). In the Indian ceremonies, after the wedding the girl involves herself through the name of rituals. She has to sit like a doll in the chair, all the relatives or people do their rituals and ceremonial duties to the doll, after all, the doll has no use of them, so they throw that in the dust bin. Likewise, women are also treated as a doll in the patriarchal society.

Anjali explains her sister's marriage life which fails to her sister Sonali as a divorcee, lives as a single mother with her four years daughter (Piyali) in Patna. Sonali's marriage is an arranged marriage, her parents find a bridegroom. He is a heavy drinker and philanderer. He always treats Sonali as an object; he did not accept her as a human being. Though she is submissive, she cannot tolerate his activities. So she precedes divorce from him, but her father turned against for reeking on the Bose family, the public shame of divorce. He says to her, "A divorced single mother supporting herself and her four year daughter by working long days as an office typist. (7).

In patriarchal society girls are allowed to leave their home only as a bride with a man selected by parents. They think daughters and their life are directly linked with the honour of the family. When Anjali thinks about her sister's life, she refuses to marry someone whom selects by her father. Her father gets angry and yells, "It is not a question of happiness, yours or ours. It's about our name, our family reputation" (7). She does not have any right over herself to choose her own life. Anjali the very aspiring girl wants to do something exiting rather than pass her life as a traditional girl, "she didn't want marriage. Her classes were dull. She wanted something exciting, life changing, to save her from the tedium of Gauripur"(17). She exposes her dream through her teacher by facing interview in Bangalore, as she says, "My ambition is to become call centre agent. It is my vocation."(182)

When she reached a new city, she enjoys the beauty of the city. Anjali recalls her life with her family. When her father chose a bridegroom for her, she accepted him, but she is in the mood of escaping the traditional wedding. She expresses her thoughts to her sister. Sonali warns her with the words that "match making might start as a small cloud to the distant horizon, before it was over, the marital monsoon would break, and no one in the world could hold the flood waters back. (18). Anjali watches the present life of her sister; she 'secretly looked forward to its destructive fury'. (18). She dislikes the wedding, but in the Bose family the wedding rituals are going to be performed soon. But Anjali is not prepared for marriage. She rejects thirty boys and none could qualify for her interview. Seeing all this father shouts at her, "I will decide who is good. I have left you too much in charge. You are abusing a privilege that was never yours to begin with."(28)

At last her father finds her a suitable match in Subodh Mitra, who got a chance to study business abroad and he shines in his field. When they come and meet the family of Bose, Subodh Mitra takes Anjali to a desolate place and he rapes her. Being ruined before the marriage, Anjali did not commit suicide. During that night, she didn't sleep, she wandered like a ghost and decided to run away from home in order to fulfil her dreams. She moves to Patna to see her sister and tells her about the incident. Anjali tells Sonali, "It would be just like your marriage, except that he showed his true nature even before the marriage". (70). Her sister says that she is not living very safely because she is alone with her daughter. She was disturbed by her office secretary.

In the patriarchal society, women's are treated as object only. After reaching Bangalore, Anjali takes shelter at Bagehot house, owned by Minnie Bagehot at Kew garden. Anjali got training from Mrs. Usha Desai who runs a training institute to train aspirants as call centre agents. Later Anjali takes the training and settles in Bangalore, with the influence of Peter. Peter sends a letter to her, that her father was no more in the world, and her mother lives with her sister in Patna. The word 'marriage' has destroyed the Bose family. The novel gives a clear account of the women's issues in traditional Indian society and their way of life. Thus, the author explores that women's are always forced to be a 'gendered subaltern' because of this patriarchal society.

Indian ladies are caught between the demands of feminism and the voice of their inner self, of becoming independent modern women. The conclusion is that yes, a woman is an object of prestige but is this willingly or unwillingly, it's impossible to say. Bharati Mukherjee's heroines are bold and assertive; they have the strong potentiality for adaptability; they live in the firm ground of reality and accept the bitter truth of their life. Prof. Anita Myles opines the same when she writes that Bharati Mukherjee's heroines endure hardships stoically and "emerge stronger providing sustenance and equilibrium to the entire community".

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Richard Wright: An evolution of unaccepted great Writer

P.Nelson Raj

Dr.S. Azariah Kirubhakaran

Abstract

Richard Wright is marginalized by the white society right from his birth. The feeling of freedom is not properly felt by his fellow black community people. The thinking of Richard in line with emancipation was miserably absent in most of his brothers and sisters. His quench for the freedom in thoughts and actions drove him to do much in his life. Towards the end he is acknowledged as the father of African American Literature. Thanks to the quest of freedom.

Key words: racism, passionate, problems, exposition, complication

I picked up a pencil and held it over a sheet of white paper, but my feelings stood in the way of my words. Well, I would wait, day and night, until I knew what to say. Humbly now, with no vaulting dream of achieving a vast unity, I wanted to try to build a bridge of words between me and that world outside, that world which was so distant and elusive that it seemed unreal.

I would hurl words into this darkness and wait for an echo, and if an echo sounded, no matter how faintly, I would send other words to tell, to march, to fight, to create a sense of the hunger for life that gnaws in us all, to keep alive in our hearts a sense of the inexpressibly human. (2.10.105)

The readers cannot expect a happy ending from Richard Wright. Even just to have the feeling of completion of reading is not desirable in maximum percentage of readers. If it is so they need to look for some other book of some other writer. The final chapters of the book has been written after the bitter experience he received from the communists party members. He was literally dragged out of his hiding place and was treated badly. He asked himself the question, why. But he question was not answered.

The text ends with a flash of insight but no certainty, at least for Richard. He's alone, he still doesn't understand how to connect with people, he still doesn't understand racism, and to top it all off he can't even write very well. But he knows he's going to try.

The dramatic irony of this is that, since we're holding this book in our hands, we know that Richard has succeeded. But if we were his editors checking out the manuscript, we'd probably feel a lot more uneasy.

In terms of vocabulary, *Black Boy* doesn't get past the first few pages of the dictionary. Well, mostly. He does throw in a couple of doozies, but most of the time it's nothing that your average Shmooper can't handle. Wright's tone isn't very conversational, and if he talks like he writes, we get why people said he talks like a book.

Sometimes Wright gets a little carried away with his own voice. The reader can acknowledge it in the way he describes his fever dreams after recovering from burns: "There was the tantalizing melancholy in the tingling scent of burning hickory wood" (1.1.46).

No wonder people said he talks like a book. But if you can make it through the tough spots, you're in for some nice little gems along the way. Wright is a passionate writer, especially when he's talking about literature. Plus, he's so good at making you feel what he's feeling

that you might get some funny looks as you smack your head at his stupidity or cheer on his success.

Most good stories start with a fundamental list of ingredients: the initial situation, conflict, complication, climax, suspense, denouement, and conclusion. Great writers sometimes shake up the recipe and add some spice.

Exposition: Just a country Boy, Living alone in the big World

Richard and his family are small-town country folk. They don't have a lot, but what they have is enough for them to get by. Like any old-school parents, Richard's mom and dad run a tight ship. The thing is, Richard is highly mischievous boy, so he is often running into problems. Just because of his idea of exploration in new things, fire, the hut got burnt. He gets punishment and out of which he runs away. He leaves his home town and lives as a wonderer elsewhere. He does not want to meet the members of his family out of fear.

Life Drools: Murphy's Law

Things fall apart from here on out. Richard's dad runs away with another woman, so the family has no money. Richard's mom tries to work, but she gets so sick that she can't even move. Richard is hungry. He's an alcoholic by the time he's six and working before he's finished middle school. And he's starting to figure out that some people will hate him just because his skin is brown. The only high point is that Richard has just discovered the love of his life: literature.

Free at Last! Free at Last!

Finally Richard was out of America. He moved to France, particularly Paris. He did it. He has moved to the North, where he can be free of racism and follow his dream of being a writer. Money is good. His family is happy. This is definitely the turning point of the story.

Life Drools, Part 2: The Reckoning

The Great Depression messes up all of Richard's plans. He loses his job. He has to move to a worn-down apartment. He has to work so hard at a shady job that he doesn't even have time to read. Not only that, but he gets mixed up with the Communist Party. His struggles with that group are almost as bad as the racism he experienced in the South, and at this point we're still not sure how the whole thing will turn out.

Resolution

Richard and Writing: Two Peas in a Pod

Richard gets the heck out of the Communist Party. When he is alone again, he realizes what really the most important thing in his life was: writing. So, Richard sits down, picks up his pen, and does what he was born to do. Turns out, he wasn't just born to cause trouble. He was also born to write.

Christopher Booker is a scholar who wrote that every story falls into one of seven basic plot structures: Overcoming the Monster, Rags to Riches, the Quest, Voyage and Return, Comedy, Tragedy, and Rebirth. Shmoop explores which of these structures fits this story like Cinderella's slipper.

Voyage and Return

Richard's life is going nowhere in the South. He decides to go north, to the land of magic and happiness.

Jackson, Mississippi, is not some kind of post-apocalyptic, *Mad Max* sort of town. The Terminator isn't coming. There are no Hunger Games. None of that stuff. The first problem with Jackson is that it is in the South during the Jim Crow era. The second problem with Jackson is that Richard—a poor, skinny, little black kid who wants to read, write, and can't keep his mouth shut for anything—lives there. Obviously, these two things

don't belong together. So, when Richard realizes that no one around him will support his dreams, he sets his eyes on the big city lights of Chicago.

The Journey

One does not simply *walk* into Chicago. Even though there are no orcas to fight in the South, racism is a pretty big monster to slay. Also, Richard has no wizards or elves to help him. He has to figure out ways to earn enough money to get out of Jackson without any magical bread. On the way, he has to compromise his morals, avoid going to jail, and avoid being beaten up by his coworkers and other white people around him. Like we said, this is some tricky stuff.

But, Richard also grows on the journey. He learns more about literature, meets some friendly people, and figures out that the answers to his problems don't always involve threatening to cut them with a knife.

Arrival and Frustration

Richard finally makes it! Chicago, Chi-town, the windy city. Everything is perfect. Or is it?

Richard has made it to the North. He struggled and fought to get to Chicago and to be honest, it's a bit underwhelming. Maybe no one is trying to jump him, but people are scared, it's cold, and he doesn't know what to do with himself. It doesn't matter at first, because Richard's got a place, food, and books—everything he needs. But, rumors are circulating about rising unemployment rates. Something called an "economy" is not doing so great. Whatever; Richard doesn't have to pay attention to that kind of stuff.

The Final Ordeal

The battle: life and its many layers of ugly vs. Richard's stubborn will to live. Who will win? So there's this thing called the Great Depression. You might have heard about it. It was kind of a big deal. Even though he is *living through it*, not until the Depression smacks him in the face and he loses his job does Richard realize his paradise is starting to fall apart. He's struggling to survive again, just like when he was a kid.

At the same time, Richard gets involved with the ultimate video game boss, the Communist Party. Even though things start out okay, soon the Party ends up some kind of nightmarish war zone that Richard has to fight his way out of. Metaphorically. This is how we know that he's grown up: he didn't try to cut anyone, not even once.

The Goal: With Richard's newfound maturity, he's won the ultimate prize: the secret to happiness.

Richard's experiences escaping from Communist clutches have given him a new and clearer vision. His true goal wasn't the North, or even the Communist Party. It was writing. And this book that we've just read is the prize—his prize, and ours. Pretty neat. For a three-act plot analysis, put on your screenwriter's hat. Moviemakers know the formula well: at the end of Act One, the main character is drawn in completely to a conflict. During Act Two, she is farthest away from her goals. At the end of Act Three, the story is resolved.

Follow the Drinking Gourd

Even though the novel begins with Richard burning down his house, everything is pretty okay, aside from the occasional beating, until his dad leaves and his mom gets sick. Then Richard's life gets a little crazy. He becomes an alcoholic, learns to curse, goes to work when most kids are still playing with Legos, and even does a brief stint in an orphanage. At the same time, he's struggling to understand racism, fit into a religious Southern black society, and get his hands on anything and everything he can read. That's a lot of

multitasking for a little kid. When Richard publishes his first story to universal disdain and suspicion, he decides he's had enough. Time to head North. Lying, Cheating and Fighting There's just one problem: he's broke. Since honest hard work isn't really paying the bills, Richard lies, cheats, and steals to build his little ticket-buying stash. He doesn't get quite enough to make it to Chicago, but he does end up a little closer, in Memphis. But Memphis isn't much better. For example, his boss wants him to kill another kid for no reason. Plus, this writing business is *hard*. Richard is full of doubts than an acrophobic at the top of the high diving board. But he's no coward. With little money and no job, he heads for Chicago. Please Don't Feed the Communists

In the North, Richard's life is gravy. He's found a job, people don't want to kill him just because he's brown, and he can read and write all he wants. And then the Great Depression comes and takes all of that away. Richard finds himself mixed up in a Communist group, which messes with his life just like white racists in the South. Eventually, Richard breaks ties with the Communist Party to focus on what he's realized is *really* important: writing Brain Snacks: Tasty Tidbits of Knowledge

If you've seen the movie *Uncle Tom's Cabin*, then you've seen the boat that took Richard to Memphis with his family. Even though the *Kate Adams* was destroyed during production, they reconstructed it in order to finish the filming. Wright was buried at the Cimetière du Père Lachaise in Paris with a copy of *Black Boy* on his chest. At least he's not alone now, since he's surrounded by a bunch of famous neighbors. Incredibly, the bench that Wright wrote on and the apartment that he rented in Brooklyn are still around. If you sit on the bench, maybe some of his skills will rub off on you.

We all know that Richard is constantly getting in trouble, but we didn't know it was this kind of trouble. Both the F.B.I. and the C.I.A. spied on Wright for fifteen years. As if we didn't feel inadequate enough about Wright's literary accomplishments, it turns out he wrote and acted in a movie about his own novel.

Black Boy: an analysis - Conclusion

Even though *Black Boy* is rated high, we assure you that there's nothing steamy about this text. It is positively frigid up in there. There are only a few things in the whole nearly 400-page book that push it past the G rating. First, Richard engages in some "heavy petting" over the clothes, we don't know, but for about a minute it looks like we are headed for boom-chika-wow-wow territory. The second thing is Richard frequents some ladies and pays them, indirectly, for their services. Some might call that prostitution, and we're pretty sure that's not rated G even though we don't see a thing. There is the creepy sexual way that Richard talks about wanting to hear the end of the *Bluebeard* story: "I hungered for the sharp, frightening, breathtaking, almost painful excitement that the story had given me" (1.2.37). But that's the only titillating moment in the entire thing. There is the ceaseless, unrelenting violence. But have you seen kids' movies these days? There's more brutality in Saturday morning cartoons than in *Black Boy*. When authors refer to other great works, people, and events, it's usually not accidental. Put on your super-sleuth hat and figure out why.

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Human - Nature relationship: An Explication of Retrospective Ecological Sustainability from Ancient Tamil Culture

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Abstract

Human beings are mired in unreasonable problems which are very difficult to sort out, the most unsolvable crisis, on the earth, is ecological bankruptcy. The root cause of the present crisis is modernization of the old civilization. The research paper zeroes in on Tamil culture. The panacea for all the modern ecological crisis can be found in Tamil Culture. Hence, back to culture is back to harmony.

Introduction

“There is nothing new under the sun. Is there anything of which it may be said “see, this is new”? it has already been in ancient times before us”. (Ecclesiastes 1: 10)

The Present world's hanker after wealth is one of the reasons for the devoid of values, morals, culture etc., In the wave of anthropocentrism, humans lost their heritage, cultural values, identity and their relationship with nature. This invited chaos in many aspects and one such aspect, haunting threat to humans in the present world, is Ecological crisis. The Ecological crisis is the outcome of humans' greed towards the false notion of modernising nature. In the confused state of modernisation, humans ruin their culture and their social values as if wasting water. Many efforts are being undertaken in all fields to emphasis the lost values of human especially in preserving nature. New theories are popping out here and there to lay emphasis on the preservation of nature. Re- reading scriptures is also done in inculcating the moral values among humans. Ecological concepts like Stewardship, Symbiosis, etc., are appreciated as novel ideas to drive home moral codes and create awareness among humans. All these ideas were embedded in the past culture which was wiped out by the so called modernism. One such example is Ancient Tamil Culture.

Tamil Civilisation, one of the ancient Civilizations in the planet, is an epitome of ecological sustainability. It is quite astonishing that the ancient Tamil people who were 2000 years far behind to the modern era, who lived amicably with nature and known their role of stewardship in order to create a conducive living. All the modernistic ecological ideas like 'Stewardship', 'harmony', 'human is a co- creation to nature' etc., were practised by those people with a clear bend of understanding of their life.

'Symbiotic living' of Human and nature is one of the core concepts of Ecology. Symbiosis states that a human has to live amicably with nature because he is not the owner of the universe. God is the owner of the universe and it stresses a point that God- Human and nature are found in a harmonious environment. Though it is considered unrealistic but it was practised in Ancient Tamil culture. The evidence of people's amicability with nature is found in *Tolkappiam*, a classic of Tamil Literature. *Ettuthokai and Pattupattu* elaborately talk about the God- Human -nature Symbiotic ambiance in the form of *Tinai*

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The ancient Tamil people categorized their land into 5 different landscapes. These are collectively known as Aintinai, the five tinai. Each of these tinai has a patron deity..... we must also take a note of that Krishna, an incarnation of Vishnu was born in a yadava tribe. The name Krishna as a same meaning as Mal (deity of Mullaitinai) the dark one.(Thevar)

Each Tinai has its unique deity, food, animal and own landscapes and their amicable ambiance is an example for symbiotic relationship with nature.

The next important aspect that was highlighted in Ecology is the 'stewardship'. The present chaos and the ecological crisis are the lack of awareness that humans are the stewards to nature. The false notion of humans as a superior being to nature, made them to exploit nature. Humans' greed and superiority lead them to consider environment as a commodity which resulted in the mere exploitation his human centred nature is expressed by Suresh Frederick as,

And in the interest of transcending the anthropocentrism that is the bane of ecocriticism. The great dreams and plans tend to be anthropocentric in the long term our desires are likely to wreak significant damage upon the habitats around us. All these are the result of destroying man-animal relationship. (Fredrick 141 Eco literature).

Stewardship is not merely a servant it is an 'ownership cum responsibility'. Humans are at the top order of nature by procuring the sixth sense. By stating this he does not have the rights to destroy nature, he is the steward to 'use nature for his need and not to quench his greed'. Tamil Culture abounded with heritage and values and it was ruled by Kings.

Tamil rulers are the better examples of stewardship. Though they were 'Kings' they had dominion over their land and subjects their understanding of Stewardship is undeniable and enthralling.

Parri, was the ruler of Parambu Nadu, was an epitome of Stewardship who lived cordially with nature. Paari, a generous king, was known for his kindness and his kindness was expressed in a story where he gave away his chariot to a creeper to grow. Paari's generosity was explained in the story where once he was walking towards his land in a forest and he felt thirst. After quenching his thirst from a small brook he found a creeper entwined,

... he noticed a wild jasmine creeper that had entwined itself around the wheel of the chariot. He stepped back. He did not want to disturb the Creeper, which had taken the support of the chariot, abandoning the golden chariot, the king walked back to his palace..... When he was thirsty, the stream gave him water. When the creeper needed support, the king felt, he should give away the chariot (T. Tales).

Paari's understanding of his role of stewardship is expressed in the story.

Another story which highlights the role of Human- stewardship is the story of Sibi- a king of late Cholla dynasty. The story goes when Sibi was tested by Gods whether he is generous and his dharma (preserving his subjects). An incident happened when the king was in his court, a dove plead for its survival from the hawk. The dove looked pitiable with torn feathers. The hawk demands for the dove but the king refused to give it because he was the steward of animals to protect them. The hawk wanted the flesh of king equal to the weight of the dove and he agreed to sacrifice his flesh to save the bird. Sibi knows really well that he is the protector or the steward to the dove which came to his shelter his words of stewardship and the reward was expressed in the story as,

He said I sit here as as a sovereign not of the low por the great, not of the

dove or the hawk. but as the living embodiment of Dharma(justice). If I fail in my duty, my people will do likewise and Adharma (injustice) will prevail everywhere.... We heard that your love of beasts and birds was very great we wanted to test the truth of it. We are now satisfied... your name will be handed down to generation to generation and your praise will be sung for ever (Rengaswami)

Tamil Culture gives more importance to nature than all other aspects and they call humans as stewardship in preserving nature is a dharma. Many measures were taken in the form of religion to preserve nature. Driwedi in his essay *Human responsibility and the environment: a Hindu perspective*, says “the Hindu worship of trees and plants has been based partly on utility, but mostly on religious duty and mythology. Hindu ancestors consider it their duty to save trees: and in order to do that they attach to every tree a religious sanctity.” (22).

Tamil cultures spoke of the human and nature relationship. They highly recognised nature as a co – being to human. *Mahabharata*, one of the religious texts of ancient civilisations, states the equal rights of animals and humans. When Dharma was not allowed to enter the celestial city with his companion dog, he questioned the Lord Indra about the Dog. His words highlight the importance of animals and their recognition by humans. He states,

Great Indra, to enter heaven is my highest desire. But I cannot leave my Faithful companion and desert him even for the sake of this most covets of Joy... you are pleased to call him a low animal though he is only a dumb animal, can you find a being more grateful to his master than he? How Faithful and loving has this dog been to me at all times! To desert him, even for the highest pleasures in heaven, would be the grossest ingratitude on my part. Therefore, Indra, take me to heaven with this dog; or leave me where I am.(Rengaswamy)

The world is facing ecological crisis because the lack of understanding of their roots and forgetting their past. The panacea for the entire ecological crisis can be found in the ancient culture and human civilisation which was superseded by the new arrival of the present generation. All ecological concepts of the present world were highlighted in all the ancient cultures and societies. To create a peaceful environment, human should understand his role as steward, and his duty in preserving the environment is a pressing one.

Nothing is foreign: Parts relate to whole:

One all -extending , all preferring Soul

Connects each Being , greatest with the least?

Made Beast in aid of Man, and Man of Beast:

All serv'd and serving – nothing stands alone; (Essay on Man 39)

The present generation must pore over ancient texts in order to comprehend the unadulterated natural life which was experienced by our forefathers who were the spinal part of nature. The present generation has to venture into the culture and tradition of our own nation to live a congenial life.

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The Diasporic Dominican identity in Junot Diaz's *The Brief Wondrous Life of Oscar Wao*

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Diaspora is the term of prevailing issues in the debates of ethnicity, nationality and identity. At present the meaning has changed and it presents the understanding of migration which belongs to loyalties beyond national boundaries of peoples multiple senses. Diaspora is used to confine the dispersal of any group outside the country of their origin. Migration between one place to another is not a new thing during the ancient. People migrated from one place to another in search of basic needs like food, cloth and shelter.

Migration is the defining trend of our world today, consequently Diaspora has been connected with loss and banishment. These two words denote the sufferings and tragedy. Yet even as people spread farther apart, technological advances have created low –cost means of communication and transportation that bind them more closely together.

Diasporic writing in its theory and practice is the work of the exile that has experienced unsettlement at the existential, political and metaphysical levels. Diasporic discourse, like other minority discourses, is mainly about the location of culture .This newly emergent literary study describes on-going process of identity loss and identity recovery for non-westerners.

Diasporas are intimately connected to global dissemination taking the form of migration, transnationalism, and transculturation. Arising out of specific socio-cultural processes, they nonetheless manifest themselves globally in terms characterized as follows by Robin Cohen in his seminal study, *Global Diasporas*, he mentioned as “common Features of a Diaspora”. Dispersal from an original homeland, often traumatically, to two or more foreign regions; Alternatively, the expansion from a homeland in search of work, in pursuit of trade or the further colonial ambitions; A collective memory and myth about the homeland, including its locations, history and achievements; An idealization of the putative ancestral home, and collective commitment to its maintenance, restoration, safety and prosperity, even to its creation;

The novel *The Brief Wondrous Life of Oscar Wao*(2008)by Junot Diaz places the concept of diasporic identity formation as a challenge which directly affects the daily lives of second generation dominican –americans living in Latino and Caribbean majority neighbourhoods in the united states. This novel also includes important ideas about the situation and struggles that dominican diasporic individuals in the united states experience.

In this novel the term diaspora impends on Caribbean history. Otherwise called immigration or movement of nations, it entwines among the diverse origins of the Caribbean. The Dominican Republic has witnessed two major events on diaspora, which Junot Diaz writes about in his novel *The Brief Wondrous Life of Oscar Wao*.

The first major movement brought African slaves to the area in the 16th century and the second mass movement of Dominicans to the United States was under the rule of Trujillo's dictatorship from the 1930s. The Dominican republic's history of dictatorship plays a major

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role in shaping belongingness. As Oscar tries to establish his identity, reader experience poverty and diaspora.

The Dominicans are one of the most important immigrant populations in the United States. They use to settle around the places like New York and New Jersey. Famous baseball players like Juan Marachal, George Bell, Pedro Guerrero, or Sammy Sosa belong to the *Dominican Republic*. Some youngsters involve themselves in drug trade.

The immigrant experience is based on class background, time of arrival, age, marital status, household composition, and work history. Some people are at a clear risk of deportation due to their undocumented status. Large scale outmigration from the Dominican Republic has started from 1960s. It has become the major exporter of workers.

The three presences like presence Europeenne and presence americain, presence africaine has contributed to shape the Caribbean way of looking at the world. The presences also play an important part in the diaspora, as the dispersed people carry them with them in their cultural baggage. The three presences also play an important part as the ground pillars of the Dominican culture of the diaspora in Oscar Wao. They become defining factors that filter into the way the characters relate to notions of home, to their own sense of identity, to each other, and to past and present.

All of these issues are problematized as the characters are drawn between the Dominican Republic and the United States. In a sense they belong to both cultures as well as neither of them, as they are not recognized as fully Dominican nor as fully American.

Hence, the characters in Diaz fiction as well as members of the real world diaspora obtain a position in-between the cultures of their native country and their host country. This ambiguous position becomes further complicated by the simultaneous existence of the old and new world, and influences how people of diaspora and the characters in the novel manoeuvre in their own worlds.

The Dominicans become Dominican Americans with binational identity legally after immigrating to the States. They carry the filiation they have with their native land to wherever they go. It is a sort of sentimental thoughts they possess regarding their lineage. Gilles Deleuze illustrates thus, “. . . becoming is not an evolution, at least not an evolution by descent and filiation. Becoming produces nothing by filiation; all filiation is imaginary. Becoming is always of a different order than filiation. It concerns with alliance” (*BOLOW*, 238).

The immigrants are immersed in a process of self-redefinition in their new societies. It reminds us that the immigrants try to erase the national spaces defined by the mixture of cultures. Thus, becoming a Dominican American is related to reality.

Historically the Dominican Republic is a part of the New World, discovered by Christopher Columbus and a subject of colonization, but due to vast emigration, it is also regarded as the Old World in relation to the United States. Dominican communities in the United States are often identified as diasporas, and this is the cultural framework we encounter in Oscar Wao.

The characters, then, are all shown to be more than their Dominican stereotypes they are human, and thus complex, contradictory, and unable to be pigeonholed but ultimately Diaz shows that these nuances do not make them any less Dominican. Identity, in turn, is presented in the novel as being both complex and fluid. It changes depending on the physical location of the characters (in the DR or New Jersey), as well as on their emotional maturity from adolescence to adulthood.

By simply depicting such Dominican and Latino characters, he also shows how the Dominican and Latino cultures as a whole will be richer for accepting the many identities

and idiosyncrasies of all those who belong to the nation. And, further, by writing the novel about these characters and their experiences and lives in America – lives that are usually invisible or ignored within American popular culture or history – he humanizes people that are often treated as a single minority group, a single foreign “other,” and asserts that the tapestry of America is all the richer for their presence.

By examining how diasporic, transnational, and transcultural populations adapt to the society they live in, and by looking at the compatibility between the cultural attributes of a community and the country they come to, she shows how different approaches to diaspora are affecting individuals and not just diasporic populations as groups. The experience of living in a diaspora will vary from community to community, and from individual to individual. This is true also for the characters in Oscar Wao and this, as well as the particularities of the Dominican diaspora will be explored.

The story is set in two locales-New Jersey and the Dominican Republic. This dual setting captures how the characters always feel out of place. In the Dominican Republic, they witness the most radical extremes of poverty and brutality. One of the side stories of this novel is the political suppression and corruption of the successive dictatorships in the Dominican Republic. Another is the prejudice that these characters face in the United States.

The brief wondrous life of Oscar wao by Junot Diaz includes important ideas about the situations and struggles that dominican diasporic individual in the united states experience. Through the description of the lives of a dominican –American family in a Latino neighborhood and an effort on the part of the narrator, the protagonist’s sister’s boyfriend, also dominican –American ,to recover the historical memory of the Dominican republic and the particular stories of the characters.

Junot Diaz’s choice to set the novel in a Dominican diaspora community in America rather than in Dominican Republic itself is significant, as diaspora aims to create an ideal version of the abandoned society. In aiming to create such an ideal version of the abandoned Dominican society, diaspora communities such as the community in Paterson impose strict gender roles, which figures like junior impose upon like Oscar.

Embodying their position as outside of yet entirely supporting the phallic order, women in Dominican diasporic society and in *The Brief Wondrous Life of Oscar Wao*, though excluded from the upper echelons of the social hierarchy ,enforce societal rules and norms which helps to maintain the societal hierarchy constructed around gender and class.

Just as the concept of diasporic experience and expectation of women are different in Dominican society than in American society, so are concepts of masculinity and expectation of men. Whereas women in dominican society are respected only as mothers and their sexuality is viewed as negative, something to be restricted, men in diasporic society are expected. Junot Diaz establishes dominican diasporic identity as one of its main topics. Diaz writing helps to understand how the identity of dominican diasporic individuals is constructed once they arrive to and settle in the United States.

The novel shows that repression and impositions on individuals can be fought with the use of documentation and identity. The tragic history of the dominican republic, which includes silence and repression due to the many years of dictatorship the country suffered, might have created an ideological national structure which has been unconsciously transmitted to second generation dominican-americans, even though they may have not lived through the historical events which led to it.

The novel *The Brief Wondrous Life of Oscar Wao* places an typical dominican-american male as the protagonist in order to defy these intolerant attitudes. Furthermore,

documenting the past of the nation is needed so as not to repeat the same cyclical attitudes of repression and violence. The need to maintain and recuperate Oscar's personal story parallels a further need to inform young second-generation diasporic individuals about the past of their nations of origin and their identity.

An identity which is based on expectation imposed according to 'one-or-the-other' categorisation practices is far from being authentic; it is only an imposition. *The Brief Wondrous Life of Oscar Wao* is different from other dominican diaspora novels because it includes a broad historical scope to which present-time identity struggles relate.

Through this consideration of history, Diaz connects a contemporary social phenomenon experienced in the mainland with past historical events lived many years before in the homeland. Diaz dates the origin of the diaspora to Trujillo times. Therefore, historical events about the dictatorship had to be included in the narration of Oscar's story.

The novel tries to explain the notion that documentation about the past is essential for the development of children of immigrant identity. Not only documentation is needed, but also a reconsideration of how the official history has been told. The way in which the novel achieves this is by using a double narrative: Oscar's and his family's stories, and the history of the dominican republic. By recovering personal experiences and not ceasing to tell stories and create narratives, a collective national diasporic identity can be recuperated. Moreover, the novel's setting in a Dominican diaspora community in America rather than in the Dominican Republic itself lends shifts perceptions of masculinity further. Diaspora on the whole aims to create ideal versions of the abandoned society, which in this case results in Yunior aiming to present an ideal version of Dominican masculinity through portraying himself as that ideal and eradicating Oscar's other-like qualities. Yunior and Oscar represent two distinct sides of Dominican diasporic masculinity: the ideal and the other.

This novel intimated the Caribbean people history and the Dominican peoples suffering. The Dominican people are often considered as a diasporic native. Junot Diaz had clearly explains the Dominican people through his novel *The Brief Wondrous Life of Oscar Wao*, and also he introduced the curse name called fuku. The characters in the Cabral de Leon family are suffered by the Trujillo's dictatorship. All the characters in the novel are searching to find their own identity. The novel is closely related to the customs and beliefs of the Dominican Republic and their sufferings.

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**Aesthetic: A dimension of Biophilia in
Cormac McCarthy's *The Road* and George R. Stewart's *Earth
Abides***

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Abstract

Generally Aesthetic refers to the philosophical study in art and beauty of nature. In online Cambridge dictionary, the meaning of Aesthetic is “relating to the enjoyment or study of beauty” (AESTHETIC | Meaning in the Cambridge English Dictionary). Aesthetic as a dimension of Biophilia is a powerful impact “on most people, often accompanied by feelings of awe at the extraordinary physical appeal and beauty of the natural world” (Kellert and Wilson 51). The needs of human for a aesthetic sense of nature has been advised by the obvious deficiency of non-natural or synthetic or man-made alternatives when people are exposed to them. “This preference for natural design and pattern has been revealed in a variety of studies” (Kellert and Wilson 51). The innate tendency of human to seek nature is known as biophilia. Aesthetic is human’s innate attraction towards the beauty of the nature. This innate tendency never let human to depart from the nature. Humans keep on seeking for the nature. Thus, revealed as a designs and patterns in many arts and architectures in present technologized world. “The adaptational value of the aesthetic experience of nature could further be associated with derivative feelings of tranquillity, peace of mind, and a related sense of psychological wellbeing and self-confidence” (Kellert and Wilson 53). This research article brings out those natural designs and pattern as a symbol of ‘urge’ of human’s innate inclination towards nature from a biophilic dimension through Cormac McCarthy’s *The Road* and George R. Stewart’s *Earth Abides*

Keywords: Aesthetic, Biophilia, Cormac McCarthy, The Road, George R. Stewart, Earth Abides

Generally Aesthetic refers to the philosophical study in art and beauty of nature. In online Cambridge dictionary, the meaning of Aesthetic is “relating to the enjoyment or study of beauty” (AESTHETIC | Meaning in the Cambridge English Dictionary). If an interrogation thrown to people to describe aesthetic experience, many people might refer to the experience of a beautiful or sublime landscape (such as the magnificent Himalayas), listening to a deeply moving piece of music, or contemplating an exquisite painting. In other words, they would generally point to an experience and engagement with art or nature (Shusterman and Tomlin 1).

There are two principles in constituting the theme core of the aesthetic domain: They are “beauty and art” (Lorand 207). They are independent and separated and but “in some sense, also opposing concepts” (Lorand 207). “Kant explicitly defines art via the concept of beauty and seeks to differentiate not between art and beauty but between natural beauty

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and artistic beauty” (Lorand 207). Kant tries to bring the concept of beauty and its results in differentiating nature beauty and artistic beauty. Respectable is art which is worthy for philosophers but on another side, beauty is considered as meaningless to the art in philosophy. “To consider art as ‘merely’ aesthetical, where ‘aesthetic’ has come to mean the understanding of beauty and art is non-cognitive terms, entails alienating art from truth and morality” (Bernstein 2). Beauty has vanished its part in the midst of contemporary aesthetic arguments.

Understanding beauty does not merely involve analyzing our admiration of flowers and singing birds (although I do not depreciate such admiration). It is an attempt to go to the roots of aesthetic experience and understand what motivates a significant portion of human activity. The fact that we dedicate attention, time, effort and materials to the pursuit of beauty can be taken as evidence that beauty answers some need, and that it plays a significant role in human life (Lorand 208).

So aesthetic theory concentrates in ideas which may not be express in regular discussion but rather are significant to its understanding.

Aesthetic as a dimension of biophilia is something different from what other critics like Derrida, Kant, Plato said before but in order to understand the key concepts of Aesthetic as a dimension of biophilia, it is goodness to cross through those critics’ definition on ‘aesthetics’. That’s why in the beginning of this article tiny core concepts of aesthetic are mentioned. “Aesthetic are true” (Bernstein 2).

Biophilia “is the innately emotional affiliation of human beings to other living organisms” (Kellert and Wilson 35). “THE BIOPHILIA HYPOTHESIS boldly asserts the existence of a biologically based, inherent human need to affiliate with life and lifelike processes” (Kellert and Wilson 42). The Hypothesized biophilia tendency referred to as nine dimensions: “utilitarian, naturalistic, ecologicistic-scientific, aesthetic, symbolic, humanistic, moralistic, dominionistic, and negativistic valuations of nature” (Kellert and Wilson 43). Aesthetic is one among the dimension of biophilia hypothesis. Aesthetic as a dimension of Biophilia is a powerful impact “on most people, often accompanied by feelings of awe at the extraordinary physical appeal and beauty of the natural world” (Kellert and Wilson 51). The needs of human for an aesthetic sense of nature has been advised by the obvious deficiency of non-natural or synthetic or man-made alternatives when people are exposed to them. “This preference for natural design and pattern has been revealed in a variety of studies” (Kellert and Wilson 51). The innate tendency of human to seek nature is known as biophilia. Aesthetic is human’s innate attraction towards the beauty of the nature. This innate tendency never let human to depart from the nature. Humans keep on seeking for the nature. Thus, revealed as a designs and patterns in many arts and architectures in present technologized world. “The adaptational value of the aesthetic experience of nature could further be associated with derivative feelings of tranquillity, peace of mind, and a related sense of psychological wellbeing and self-confidence” (Kellert and Wilson 53).

These seeking experience towards the beauty of nature as an innate philia seen through Cormac McCarthy’ *The Road* and George R. Stewart’s *Earth Abides* in this research article. Cormac McCarthy’s *The Road* is a post-apocalyptic novel consist of very few characters. The whole novel moves around two main characters Father and the Son. Father thwart son from the dangers in post apocalypse. Biologically, Human possess certain automated preventing system. To explain this biological automated preventing system, let consider ‘A’ as a character and another character is ‘B’. when ‘A’ attacks ‘B’, it tries to thwart itself from injuries. If a solid particle or liquid particle thrown towards open eye, results in closing the eye lids. But the son in the novel is unaware about the dangers in the

post-apocalyptic world. Even abiotic elements also harm to human's body which means the eco-system in post-apocalyptic is shattered and never be stable. Abiotic elements like air, water, mountains are completely collapsed and polluted. Son is new born young boy in post-apocalyptic world so the aesthetic in nature is unknown to him. In another sense, he is unaware on the Aesthetic sense.

He waded out across the drifted fields. The snow lay deep and gray. Already there was a fresh fall of ash on it. He struggled on a few more feet and then turned and looked back. The boy had fallen. He dropped the armload of blankets and the tarp and went back and picked him up. He was already shivering. He picked him up and held him. I'm sorry, he said. I'm sorry. (McCarthy 74)

The above quotes from the novel which explains the pity of father towards the son and his preventing tendency towards the son from the nastiness of the polluted post-apocalyptic world. The snow is deep and the colour is gray. Instead of white snow balls, here clearly mentions that fresh form of ashes fallen. Cormac McCarthy presents certain traumatic and nostalgic memories of past days which went peacefully. Those peaceful days are well known only to the father. So, he often dreamed those peaceful days "the dreams so rich in color" (McCarthy 16).

Therefore, the father come across the Aesthetic experience consciously but the son biologically possesses that Aesthetic experience, on another side unfortunately son failed in the outcomes of the aesthetic sense because of the unawareness of the Aesthetic experience. Awareness means the conscious learning of something from someone or somewhere. This absence of nature never flew away the biophilia, instead innately presents in Human's psyche.

George R. Stewart is also an American Post-apocalyptic writer. *Earth Abides* is one of his post-apocalyptic novel won the 'Inaugural International Fantasy Award'. *Earth Abides* is the story a world recovered from apocalypse "a non-nuclear holocaust, a worldwide lethal plague, Stewart creates a post-apocalypse milieu with a tiny remnant of humanity left in the largely intact modern world" (Schafer 64) and turned worse again more than the older world. Isherwood Williams is the main character in this novel who is shortly called as Ish throughout the novel. The reason for the apocalypse is not clearly mentioned but the result of unknown apocalypse is clearly mentioned through the sufferings of the characters and also through the character and attitude changes in the character. In the first apocalypse the world collapsed and everything are shattered. Even their basic nature of humanity lost the Sanity. As mentioned earlier about the automated preventing system, people seek for food and fuel for survival. To survive they need water, food and for some cases fuel needs for cooking. To prevent them from death, their inner automated preventing system results them to seek for survival.

After 22 years, the community which caught in apocalypse began to flourish and easily acclimate to the traditional world. Here the aesthetic sense arose, Ish's attention focused towards nature. "To Ish the whole affair, in spite of a certain horror that he still held of it, came to be a most interesting study in ecology, almost a laboratory problem" (Stewart 121). The whole community began to seek the advantages receive directly from the nature. In the heat they seek the swamps by the river, and root there, and lie in the mud, grunting happily. When the air grows cool, they wander the oak woods and feed on the acorns. After a few generations, they grow slimmer of leg and thinner of body and longer of tusk. Before the fury of their boars, even the wolf and the bear hurry aside. Like man, they eat flesh or fowl or tuber or nut or fruit. They will live. (Stewart 63)

Though the community passes through various apocalypse, the biophilic tendency never flew away. They innately hold this biophilic tendency inside them. Thus, results them to seek nature when ecology recovered from the apocalypse. Aesthetic is awe of the beauty of nature but finding the awe appeal in apocalypse is not easier but seeking for the awe appeal towards the past nature is available in most of the apocalyptic novels. "The next day, for an arrow, he cut himself a straight branch of a pine tree. The soft green wood cut easily, and he had shaped the arrow and notched it in half an hour" (Stewart 300). "human processes begin to work well: he shows the children how to make and "play with" a bow and arrow" (Schafer 64).

... when humans, faced with urgent disaster or hazard situations, as individuals and as communities and populations, seek out doses of contact and engagement with nature to further their efforts to summon and demonstrate resilience in the face of a crisis, they exemplify an urgent biophilia...the affinity we humans have for the rest of nature, the process of remembering that affinity and the urge to express it through creation of restorative environments (Tidball 3)

Though arrow is man-made, it is carved from pine tree and Ish let the children to play with that. Here Children's Aesthetic sense focused towards 'the nature altered by human' the attractive shape of the bow and arrow. They are unaware about the professional way to use that but their innate biophilic Aesthetic makes them to acquire that, in another sense there is a lust (extreme desire to acquire something) towards the bow and arrow. The Aesthetic sense of nature associated with trans state and peacefulness of mind and with self-motivation. Therefore, Aesthetic as dimension of biophilia the 'urge' of human's innate inclination towards nature is even possible in possible in post-apocalyptic world and never be destroyed.

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Cognizance Of An Immigrant –A Pivotal Element In Disporic Writing

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Dr. P. Jeyappriya**

Abstract

Diasporic Literature is a very vast concept and an umbrella term that includes literary works written by the authors outside their native country, but these works are associated with native culture and background. This literature captures and exhibits the changes in psychology, society, culture, language, education, career, habits, food, etc. All these changes wreathe nostalgic threads of strangeness, estrangement, diffidence, grief, quest of identity and resentment. The inhibitions that prevent the immigrants to find roots on a foreign land are showcased by scanning the mental state of an immigrant. A person believes that he has respect, value, uniqueness, principles, culture, customs, and beliefs in his homeland. On the arrival of the foreign land he feels that all these values are vanished like a bubble. This paper focuses on the cognizance of an immigrant who strives for the survival.

Key words:

Native, associated, nostalgic, strangeness, homeland, personality, immigrant, foreign.

The word diaspora derives from an ancient Greek term meaning 'dispersion'. The people of diaspora scatter from their homeland to places across the globe for different reasons. Diasporic literature addresses issues related to dissolution of cultures. It reflects the immigrant experience that comes out of the colonist settlement. The diasporic Indians have special bond with the ancestral land. There is a hunt for continuity and 'familial impulse', an effort to look for their ancestry. The following factors create a strong impact in the psychology of an expatriate.

Culture acts as a chisel in moulding the society and the country in a better way. A good culture tends the methods natural and easy to progress. A collective progressive behaviour is a perquisite to a nation. Culture regulates behavior through experiences and incidents which has an intense impact in their lives. In a culture-rich society, people respect themselves, respect others, and respect nature. This reflects the constructive and optimistic culture on people. It further reverberates rich culture that enhances people's spiritual world and promote people's all-round development. In a culture-rich society, people can have quality, moral, and perpetual life, which reflects the profound and long-lasting impact of culture on people. Cultural literacy strengthens lifelong learning and it escalates the spirit of healthy, happy, contented, peaceful life escorted with unwavering stability and impeccable success. Various cultural factors have a profound and lasting impact on human development. Changes in living situations, food, transportation, and social mannerisms lead to culture shock. The culture shock cause great waves of homesickness and a lot of exasperation. The nuances of the new culture affect the person psychologically, physically

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and mentally and the duration of attaining normalcy relies on the mental stability of the person. It almost takes years for an immigrant to get socialized in a foreign land.

The main purpose of **language** is to connect people but in a foreign land when language is a barrier, the foreign language appears to be a mental monster. Many practical problems arise from not knowing the language of the host country. The basic concept of conveying simple information, enquiring an unknown issue, understanding what is conveyed in their terms seems to be very complex. These challenges make the person endure the immigration bitter and they may feel blue to welcome changes. They may be browned off to attune themselves in an alien land. The social problems are far more insidious. It is maddening and annoying looking at his or her own incapability or failure to convey his or her ideas, thoughts, opinions and suggestions to others. These thoughts of failure to exhibit his/her talents or skills plunge the person into the pool of sorrows and helplessness. The problems worsen exponentially by every new person who joins the conversation. It would be embarrassing moment to strain the ears and mind to capture the unknown words and the person is in hot water to comprehend the conversation which is pacing at very high speed and pitch. Many times they feel strange and they are quelled to the extreme level of submissiveness.

Everyone has a natural affinity and nexus for their home and homeland. The first challenge as a foreigner that they try to overcome is **heartsickness**. The hearts become sick when they miss their parents, family members, friends and relatives. The emotions of missing the love paint an unfathomable grief in their hearts. The mixing emotions of strange abode, bizarre people, unsecured feelings, inhibitions, new environs, lack of love and care escalates the extremity of misery. They sense like landing on a new planet or an island where they feel aloof, desperate as they experience seamy side of life.

The lack of loving people, lack of familiar people, being an outlander, facing humility, self consciousness and timidity build a castle of **insecurity and fright** in the foreign land. All these pessimistic aspects make them fragile, uncertain, timid and unassertive.

The cost of living is high compared their homeland. The banana boats (immigrants) are not supported morally and **financially** when they face the crisis. The hardships and struggles to earn in an alien land becomes a herculean task. Sometimes in spite of their toil, misfortunes misleads to the state of melancholy.

The immigrants venture to find the roots of **identity** in the host country. Their endeavour of adaptation and adjustment becomes merely the strands of survival without affecting their original culture and identity. Searching for self-identity seems to be perplexing and agonizing. The immigrants in different situations are driven to stand on the borderline belonging neither to their motherland nor their adopted country. In their attempt to integrate with the adopted culture while maintaining their legacy, they develop a double identity and their culture becomes a constrained compromise. Their efforts for assimilation and failure dishearten them in all the spheres. The notion of insecurity results in the creation of a fractured identity. The fake identity builds a false hope and becomes an encumbrance in climbing the ladder of success.

The prejudiced perception is the most terrible aspect that the expatriate experience in an alienated land. The host nation appraises immigrants as a source of strength and at the same time a burden for the nation. The domination of **racism** is also an unbearable barrier for the immigrants for their survival. Cultural identity, national identity and religious identity are deliberately denied for the immigrants.

All these traits are dealt in detail by the diaspora writers in the novels through their characters. Diaspora writers are the best mind readers scanning the inner psyche of an

outlander. Indian English writers like Chitra Banerjee, Anita Desai, Bharati Mukherjee, Sashi Tharoor, Amitav Ghosh, Vikram Seth, Sunetra Gupta, Rohinton Mistry, Jhumpa Lahiri and Hari Kunzru have established themselves as fine writers in the tradition of Diasporic writing. The concoction of happy, positive emotions spectacularly shot interesting and thrilling plots. The pessimistic emotions are scooped with the essence of gloomy melancholy to arouse the impact of mercy and sorrow from the hearts of the readers. A sense of intense impact is brought in the mind of readers by the diaspora writers through their prominent characters. The personality, behaviour and character are the real reflections from the mirror of inner state of expatriate. Certainly immigrants dwell in the prison of eccentricity with the ache of alienation, frustrated fright, and panic stricken insecurity. A sense of migration creates the state of uprootedness from their homeland and feeds on with the sense of rootlessness in the foreign land. Diaspora is a global social issue prevailing across the globe is depicted in literature till date. The cognizance of an immigrant is a not just a work of art but a historical record with the veins of pain, discomfort, alienation and struggle. This state of despair should be transformed into a palace spreading the air of comfort, hope, joy and livelihood in the new environment. The heard and unheard voices, sung and unsung tunes of twinge of expatriates is a hall mark in the theory of post colonialism. The issues are addressed to derive better solutions to create a zone of comfort which would benefit both the expatriate and the host nation.

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The Image of New Woman as depicted in Manju Kapur's A Married Woman

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In a male-dominated society, woman is supposed to be an ideal wife, a mother and an excellent home maker with multifarious roles in the family. As wife and mother, service, sacrifice, submissiveness and tolerance are required attributes of a woman. The series of adjustments she makes and yet; she is not equal to man. A major preoccupation in recent Indian women's writing has been a delineation of inner life and subtle interpersonal relationships in a culture where individualism and conflict and protest have often remained as alien ideas and marital bliss and the woman's role at home is a central focus. It is interesting to see the emergence of cultural displacement. Indian woman novelists portray the image of the suffering but stoic women eventually breaking the traditional boundaries. Manju Kapur is a prominent writer whose feministic tradition is strongly apparent in her novels. The search for control over one's destiny is the key theme. Kapur speaks for the middle-class women and their issues. Her protagonists are well-educated and their education leads them to independent thinking. It helps them take a bold stand against the society, which is ready to pull them down with patriarchal rules and regulations. They understand the value of education as it is the only way to self-reliance. All her novels speak volumes with their language, style and narrative techniques. Her canvas is always larger than life capturing the minute details of everything she sees in life through the prism of family.

A Married Woman is a kind of a narrative on a woman's incompatible marriage and resultant frustration. In this novel, Kapur has taken writing as a protest, a way of mapping from the point of a woman's experience. It is an autopsy of married woman's (a married woman, a mother of two children, Anuradha and Himanshu, and a wife of a business executive) lust for sexual fulfilment and the resultant awareness of the naked realities which assail the human psyche in the form of yatras and religious and communal betrayals. The novel not only explores the female body but also the whole nation's body politics in the name of religion, culture and society. In making a married woman having sex with the widow of a man, the novelist makes her enjoy sexual pleasure on her own terms. Vexed with the tedium of married life, Astha seeks to steer her wheel of life to reach clumsily a heightened sensational experience of sexual promiscuity. In it, Astha defies her role as a typical wife and mother of two children. She transgresses the traditional stereo-typing of a woman to be a more liberated, educated, cultured and city-bred woman of the postmodern world. The novel is a glorification of lesbianism as it subjects itself to Gynocriticism which examines gender relations. As it is also based on queer theory, the novel tries to destabilise the role models like Sita and Damayanti by making its heroine go in search of sexual gratification outside marriage. In doing so, it destabilizes the very concept of gender and its distinctions and erases the traditionally sanctioned meaning and sacredness of marriage.

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In *A Married Woman*, Astha defies to communicate with her family and to her husband and children. Her body has been historicized and ostracized to go after Pipeelika to demonstrate the heightened heterosexuality and to illustrate lesbianism as a resistance, protest and an adjustable and an approved alternative in their world of bio-power with love, togetherness, freedom and acceptance. Astha and Pipeelika realize that lesbianism cannot only liberate them from being dependent on male body but also it can enslave them from being colonized by the male power/gender. The long drawn pedagogization of female sex has been carefully broken to pieces together with the demolition of Babri Masjid – a symbol of both sexual politics and the politics of the nation in the form of religion. It is illustrated in the novel by making Astha and Pipeelika have more sexual pleasure and orgy when they are all alone but not with their male partners. In fact, the fictional space drives Astha and Pipeelika to march into the centre from the periphery of sex as they demarginalise themselves being sexually liberated and emancipated women. In fact, their march into the centre decentres the straight jacketed male and cultural authority, an androcentric cultural specificities. Woman is not a passive reflection of the real but an artful intervention within Indian culture. It plays a considerable part in the long and continuing struggle for the legitimacy of lesbianism, by making its protagonist, Astha, an erring, straying and deviating woman from the traditional ways of a married woman. . In fact, Astha is an errant woman who communicates a narrative of fall and conversion from traditional role of a wife to be a typical lesbian-being a modern sexual pervert.

In the beginning of the novel, when Astha was asked to follow tradition by doing pranayama, the experience of suffering makes her turn to Bunty. To her, tradition is a painful inadequate present. She recognises and confronts the repressive sexual desires, inherent in her association with Bunty and Rohan. Her sexual perversion/deviation may be taken as an illness or a congenital abnormality rather than a sin. Her sexual perversion with Bunty and Rohan is utterly alien to true sexuality (that sexuality which is good and natural but denied to her even with her husband, Hemant, as he is a sex maniac) yet; mysteriously inherent within and parasitic upon her. Her sexual perversion should have been rooted out but it begins to sprout when Pipeelika makes her realize her body. Astha defies traditions and becomes an erring, modern and the extravagant and wheeling stranger by going out of the usual path; an excursion and digression. She unquestionably becomes a straying and roaming vagrant in her sexual adventures. She has a deviant female desire. She becomes an illustration of a woman as Madonna/Whore.

The submission of Astha to Pipeelika is apparent enough in the confirmation of her sexual desire and the way this alters her life and work. In her lesbian relation to Pipeelika, she throws off that worn-out ethical creed which had driven her into nothing but a frightful deserted woman full of unanswered appeals, aimless efforts, restlessness, struggles, exhausting dreams, false excitement and abominable depression. Of course, Astha's transgressive appropriations are reactionary alignments. The abnormal and socially dislocated Astha lays claim to being more authentic than the normal being by letting herself to be flawed in making love to Pipeelika. She gets caught up in the erotic fantasies as she used to imagine. In her association with Pipeelika, Astha is repulsed and filled with deep depression and disgust but her sexual encounter with Pipeelika evokes a compassion born out of her own suffering as she is spilt into the role of a conservative rebel, who transgresses the conventional and traditional role as a married woman. It ultimately becomes a question of survival and self-affirmation.

In the case of Astha, individualism joins with socialism to abolish other kinds of conformity, including family life and marriage. Astha's individualism is a desire for a

radical and personal freedom. Her transgression does not lead to a relinquishing of self but to a totally new sense of self. Thus liberation from the self into desire is also to realize a new and deeper self, belief which supports an oppositional stand not just on the question of deviant sexual desire, but on a whole range of other issues like culture and politics. In the end of the novel, the alienated Astha is invested with insight and becomes spiritually authentic when she bids farewell to Pipeelika. She becomes a holy sinner when integrity and redemption are discovered along side and even within the distress and deformation consequent upon social persecution and its internalization on failure, guilt and self-hatred.

Kapur, a powerful exponent of feminism, has denounced the Indian women's socio-cultural predicament caused by their entrapment in male-dominant socio-economic culture and political hegemony of patriarchal society. She has expressed such feminist views in her novel *Woman* in the context of post-modernism. Kapur made her woman protagonist, Astha, construct a femino centric protest and help her wriggle out from the stifling patriarchal institutions like family and married life. She becomes fully aware of the enormous burden of gender discrimination in her respective culture and society. She understands that all over the world all history is male-centred. Man has used women to promote his physical and material comforts. He has never taken any meaningful steps to elevate her to that rank she was created to fill, namely an equal partner to her male companion. He has done everything to debase and enslave her mind and body. So the space of a woman in the human world is biologically limited. Her existence in the male world is unlimitedly controlled by so many factors-sociological, biological, cultural, religious and moral.

Astha gives a stiff resistance to patriarchy by helping her metamorphosed into a feminist odd ball. Astha, the daughter of an educated father and an orthodox mother, is discriminated against and subjugated at her in-law's house. Her marriage with Hemant, the son of a government official in Delhi, does not prove to be based on mutual co-operation and understanding. She is compelled to be an enduring wife and sacrificing mother in the status of a married woman. There, she is supposed to have a willing body at night and a pair of hands and feet in the day and an obedient mouth. It leads to her physical exploitation and emotional starvation. Being deprived of her emotional fulfilment, she frantically searches for it and turns to lesbianism. Kapur has carved out an independent life of a woman for self-fulfilment and advocated for inter-religious marriage and female bond contrary to the patriarchal norms of traditional society. *Woman* reveals a woman's obsession with love and lesbianism.

A Married Woman delineates the story of an artist who faces challenges in extramarital relations. Although, Astha, a married woman of a middle class family does not face challenges like Virmati of *Daughters*, her life becomes a bleak one where she desires to write poetry, make sketches and participates in Ayodhya movement. When she is a prime adolescent she has fallen in love with Bunty and Rohan and decides to have sex with them and after her marriage with Aijaz and Pipeelika. Ashok Kumar in "Social Web and Cry of the Self: A Critical Analysis of Manju Kapur's *A Married Woman*" observes :

Kapur has exposed a woman's passion with love and lesbianism, an incompatible marriage and ensuring annoyance with passion to revolutionize the Indian male sensibility. She describes the trauma of her female protagonists from which they suffer and perish in for their triumph. She is stunned at the intensification of fundamentalism and the argument of religious zealots to uplift and elevate the country by a crusade and establish paranoia by presenting evil as a historical necessity. (165)

Astha wants to be close with Hemant. On the other hand, Hemant seems unable to make balance between her business and his wife's emotional satisfaction. Astha yields herself to emotional blackmails without fail. She has had her pre-marital affair with Rohan. At last, she is deserted by him. Later, when she marries, Hemant, the notion of virginity has plopped its head. Hemant wants an innocent, unspoiled simplest-in short-a virgin. Astha is saved from any sort of embarrassment when the bedsheet testifies her virginity with blood stains. Astha is merely raped in her marriage. Her words are not listened to by him. He goes on putting his hands on her breasts, circling them, kneading them, and pressing them. Astha's body has involuntarily responded without her will. She even tries to push him out, but he pushes him into her. The marital rape has been performed by her husband in spite of several protests from her.

When Astha is pregnant for the second time, everyone hopes for the birth of a son though she declares the foetus that she would love the child be it a boy or a girl. She is very tense and troubled. "When Astha's son was final born, she felt a gratitude as profound as it was shamed... Her status rose .. she was fulfilled" (68). The remarks of visitors on her having a complete family "made her feel the she had partaken of the archetypal experiences marked on for the female race"(69). Astha never forgot Himanshu's first smile, "it lived on in her memory, a link between a man and her that was joyous, simple and unproblematic" (69). Soon after Astha's happiness receives a jolt because "between Anuradha's birth and Himanshu's, Hemant changed from being an all American father to being an all Indian one" (70). He refused to help with Himanshu's upbringing. In connection with his business (he had opened a T.V. manufacturing unit in Astha's name in Noida) he has to travel abroad. Astha toys with the idea of resigning but does not wish to do so. Gradually, headaches begin to attack Astha until the doctors advise an operation of her nose. For four days, she is in hospital and during this period, Hemant is very caring her. Retuning home, she realizes that the children spend more time with the granparents than with her. She feels lonely but her complaint to Hemant is in vain because he too complains of loneliness saying that she devotes time to her children and her work and not to him.

Gradually, Astha turns to writing poetry and this alleviates the heaviness within her. But Hemant thinks these emotional outpouring as "positively neurotic" (81) and fears that people might think that Astha is unhappy She gives up writing and begins sketching and drawing after all "nobody could put two and two together about painting" (87). When Astha's father dies, her mother comes under the influence of a Swami and shifts to his Ashram in Rishikesh. There she finds peace and solace. She sells off the property in Delhi and gives the proceeds of the sale to Hemant. Astha does not approve of this and she expresses her displeasure in a couched language only to be rebuffed by her mother and husband. Astha craves for understanding but it is a craving in vain.

Astha's work as a school teacher provides her with some respite from domestic drudgery. But being virtually a single mother, dutiful wife, and a career woman adds strains on her. The stresses of such a life manifest themselves as headaches that she begins to experience. Despite a variety of medical treatments, including a surgery, the headaches refuse to go away, providing a clue to a split between Astha's inner and outer selves. Astha's only respite from her suffering is her poetry, which she has developed from her early youth. Writing alleviated the heaviness within her, a nearness she found hard to deal with. Discussing her feelings with Hemant usually led to argument; distance and greater misery. In the struggle to express herself, she found temporary relief. But her writing shocks Hemant. It is replete with images "of cages and birds and mice, and suffering in situations that are not even clear" (81) They reveal Astha's incoherent feelings of despair. There is a

communication gap between Astha and Hemant. He has no time to talk to Astha. The attitude of Hemant changes completely. It is evident when he wants to have a boy after Anuradha. In it, he passes from all American to all Indian to have a boy to confince his lineage. There are serious problems between them. S.Robert Gnanamony in “Rationale of Sexual Diversity in Manju Kapur’s A Married Woman” says:

Manju Kapur gently digs at the Indian attitude of preferring a baby boy to a baby girl in the novel. When her daughter Anuradha was four, Astha conceived again. Her mother brought in a poosari to perform a special pooja to propotiate the gods to grant them a boy for Astha. However, Astha thought that the baby was going to be another girl. Hemant encouraged Astha saying that they would try again ‘until we get a son’ (68). Like a typical Indian father, Hemant asked Astha to take care of the baby. He said that it was her job and he had nothing to do with it.(107)

Woman reveals a woman’s obsession with love and lesbianism. In it, Kapur has taken writing as a protest, a way of mapping from the point of a woman’s experiences. Ashok Kumar in “Portrayal of a New Woman: A Study of Manju Kapur’s A Married Woman” points out that “The main ideas conceived in this novel are based on family life, sexual relationship, gender discrimination, social-political upheaval and the desire for peaceful co-existence”(196). Her temperamental incompatibility, with her corporate thinking husband compels her to play the role of mother and father for her children. This denies her fulfillment and leads her to the collapse of her mental make-up. Discontentment leads her to defiance and restlessness. Her anxiety, discomfort, loneliness and isolation do not encourage her to give voice to her unhappiness over the troubled relationship. It prompts her to develop the feelings of guilt, negativity and lack of self –esteem in facing the challenges of her life. She develops psychosomatic symptoms under the constant stress and depression balancing between existing and living.

Being, on marginalized by the affluence of her family, vicious social atmosphere, sheer hysteria of communalism, and quarrels of two communities overall, she is disillusioned in the study of man-woman relationship. In her shattered family life, she prefers lesbianism as an antidote to masochism. After Aijaz’s death, Astha meets his wife Pipeelika, who becomes again the source of her pleasure. Astha reaches on the extreme in every new engagement. She involves herself in lesbian relation with Pipeelika. It results in a clash between Astha and Hemant. Astha and Pipeelika continue to live under the illusion of making themselves free from male bondage. It is evident in Pipeelika’s question to Astha “Have you ever been in a relationship with a woman?, asked Pipee one day” (219). It makes Astha not to take any comment from Hemant. She goes out of her family responsibilities. In the company of Pipeelika, she realizes the national issues and participates in Ram Mandir and Babri Mazid issue. She neglects her family responsibilities in toto. When she goes to demonstrate outside Rashtrapati Bhavan, Hemant gets irritated and says to her “you seem to forget that your pleace as a decent family woman is in the house and not on the streets. You also forget that this is new year’s eve and we are going out“ (172). Even her mother in law had not commented about her activities. Pipeelika, the widow of Aijaz, stands for a rebel feminist. Astha and Pipeelika have lesbian relationship. Astha becomes a partner and appears confused. Pipilika is a major partner.

A Married Woman is not only about the journey of Astha from innocence into experience but also about Pipeelika, who seems to be unorthodox in every aspect of life. She has married Aijaz against her mother’s words and has become a young widow in her early tender young age. Her mother urges her to marry for a second time. In one of her letters, she writes: Maybe it is a blessing in disguise that you have no children. When your father

left me, I had my Pipeelika, and my Ajay, I needed no one else, but you with your youth, your intelligence, your personality, you need other outlets. Aijaz would not want you to be unhappy or alone. I know that life has its own laws that will be heard and felt. (183)

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