



1.

BIRDS ON WORDS: POETICAL REPRESENTATION OF BIRDS IN SHELLEY, COLERIDGE AND KEATS

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Abstract

This article discusses the imagery used in the poetries of John Keats, P B Shelly and S T Coleridge. Birds have always held significance in human lives. The poetry of Keats is characterized by sensual imagery, most notably in the series of odes. This is typical Romantic poets as they are aimed to accentuate extreme emotion through an emphasis on natural imagery. Writers employ birds for many purposes for expressing their inner feelings and emotions in a different way.

Keywords: Birds, Poetry, Symbolism

Imagery of birds are expedient in most poems, folklore and literature. If tracing back the bird imagery, it can be seen even in ancient Greeks, Persians, Hebrews and Egyptians. Birds are often representative of transcendent spirituality due to their ability to fly and sing. Birds are depicted by most poets to represent the humanitarian concepts in a better way.

Ancient religions were in awe of birds that appeared to fly so close to the sun. Many people believed that birds such as eagles, vultures and hawks were gods. Birds also represented as an embodiment of love, peace and affection. The correlation of man with nature is connected with the image of birds. When Romantic poets compared 'caged bird' to human beings denied their right to freedom, renaissance poets used it in their love poetry. Some other poets saw the nightingale as a natural representation of the poets' condition and inspiration human beings and nature have always been interconnected and referred to, especially in the context of literature.

Poets, Philosophers and writers use different types of birds for expression. Interestingly, birds are also referred to their exuberant and vibrant colors which reflect the brighter side of life. However quite contrary to the poets' descriptive details of birds there is another way of analyzing and differentiating one bird from another. In fact this has been illuminated upon by one poet. Some of the basic to complex references about birds are seen in the works of poets who have used nature as a source to express their feelings like describing the color of the eye of a bird to intimate details of the birds' eating habits to the comparison of how humans look upon the bird for a number of reasons.

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In the early 19th century poets like Henry David Thoreau, Walt Whitman, Emily Dickinson, Sylvia Plath, Mary Oliver and a few others of the American literature of Romantic age, influenced other writers and poets about nature. They were able to use nature in the form of poetry to convey to others the efficacies of nature and its flora and fauna some of the common birds which we generally come across are Doves, Eagles, Vultures, Sparrows and Ravens.

This article discusses the imagery used in the poetries of John Keats, P B Shelly and S T Coleridge. Birds have always held significance in human lives. The poetry of Keats is characterized by sensual imagery, most notably in the series of odes. This is typical Romantic poets as they are aimed to accentuate extreme emotion thought an emphasis on natural imagery. Keats ode begins with his feeling s which are mostly depicted as drowsy lethargic and sad. He wants to disappear, yet bring the bird with him. The reader may interpret that the poet is in despair, yet he wants to the companion of that bird. Poets mental state is depicted in the line “where but to think is to be full of sorrow”. He says much in this line about the burden of being thinking human. The mind is a gift but when burdened with sorrow, you may not escape from it. He cannot help to think, hence withdrew from reality.

The line “Away! Away! For I Will fly to thee. One the viewless wings of poesy” (Ferguson 936), he uses the bird analogy of flight and couples it with his poetic ability as a means of escape for his pain. Stanza five reflects on his ability to enjoy nature in effective life.

*I cannot see flowers are at my feet,
Nor what soft incense hangs upon the thoughts,
But in embalmed darkness, guess each sweet (936)*

The feelings of hearing the songs of Nightingale is portrayed here but he cannot see the bird that sits in heights and at the night he smells the beautiful fragrance of flowers he cannot saw them as it is under his feet and also its night. John Keats was a poet who worshipped beauty of nature in his poetry. Natural objects lively and beautiful in his poem however he does not treat them just as lifeless natural objects. Rather he mixed his own emotion and creates a personal attachment with them. His personal feelings such as happiness, sadness, hope and frustration are also conveyed through his poetry. Keats expressed a desire to escape from reality. Which cannot tolerate. His utmost most wish to fly into a dreamland is also lined in his poem.

S T Coleridge presented nature in a very natural way. He had a brilliant sense sense of imagination and narrative skills that could imagine the most supernatural thing and then describe it in the most natural way. In the poem “The Rime of the Ancient Mariner” he described the life of a Mariner who had killed an Albatross and then suffered immensely for killing it. The whole poem is based upon the reaction of killing the Albatross. Albatross is not a way of escaping but a holy and beautiful creation of God. It brings joy to the sailors. The sailors who have to spend many lonely days within the sea during their voyage. So they often feel very lonely and do not get the opportunity to see any sign of life around them for days.



At length did cross an Albatross

Through the fog it came;

As if it had been a Christian soul,

We hailed it in God's name.

(The Rime of the Ancient Mariner)

Sailors feel happy and hopeful when they see Albatross as land is near to them. Albatross becomes a companion of them. They feed him and play with it. Here the bird becomes a way to escape from harsh loneliness around him. The mariner first commits a sin and then suffer for it. He repents for it pray to God to forgive him. Coleridge through this poem conveys a moral that we need to show love and kindness to the creation of God.

And a good south wind sprung up behind;

The Albatross did follow,

And every day, for food or play,

Came to the mariner's hollo ! (The Rime of the Ancient Mariner)

The other mariners felt horrified when came to know that the mariner has killed the Albatross.

They pursue for salvation.

And I had done a hellish thing,

And it would work ;em woe:

For all averted, I had killed the bird

That made the breeze to blow. (The Rime of the Ancient Mariner)

Poets unlike other writers reflects their own life in their writings. When Keats was bedridden he was quite sure that his days are limited. Thus he has used the Nightingale as symbols of death. He also makes a good balance between sensation and thought. We can find extraordinary sensuous passages, as at the beginning. By using the word 'sense' and makes the readers feel this numbness too. The poet later deals with the problems of human life, as in stanza three:

'Here where men sit and hear each other groan;

Where palsy shakes a few, sad, last gray hairs,

Where youth grows pale and spectra-thin and dies;



Where but to think is to be full of sorrow;

Contrary to this Coleridge uses moral teachings of Christianity by emphasizing the concept of sin and redemption. The deep analysis of the poem evokes didactic elements of the poem.

He prayeth best, who loveth best

All things both great and small;

For the dear God who loveth us,

He made and loveth all (The Rime of the Ancient mariner)

Shelly and Keats derived poetic inspiration from fowls, nature's winged songstresses. Both Keats and Shelley use the birds in their poems as metaphors for their speakers, differencing personal desires. Shelley's "To a Skylark" addresses it by calling 'blithe Spirit'. Skylark is not just a bird here but a bird come "from Heaven, or near it". Skylark is an angel or God since it may be from heaven. Although it is unseen still people believe in it. Likewise faith in God is also necessary though the religious texts has just mentioned in it. Speaker says to the Skylark, "What thou art we know not". At the same time, people do not actually know what God is. Terms like omniscient and omnipotent are often used to denote him. Similes such as "like a high-born maiden", "sweet as love-which overflows her bower" describes what the bird is. Speaker also compares the bird to "a rose embowered in its own green leaves". God's love is also questioned by asking "what love of thine own kind? What ignorance is pain" and answered in the way 'Thou lovest –but ne'er knew love's sad satiety". Even if mankind were able to avoid feeling hate, pride, fear, and suffering, the negative aspects of humanity, the speaker seems unable to imagine mankind achieving the same rapture as the skylark. Poet's desires also portrayed when he says:

"Teach me half the gladness

That thy brain must know,

Such harmonious madness

From my lips would flow" (To a Skylark)

In the poem *Ode to the Nightingale* also we can see the speaker is fantasizing himself having the ability to escape the shackles of his human life, and enter the natural world represented by the forest by stating: with thee". The idea of immortality is conveyed "though were not born for death, immortal Bird!" The inevitability of death finally proclaimed by the speaker "Adieu? The fancy cannot cheat so well."

Keats and Shelley are poetic Nightingales, as they have derived solace from composing poetry. They narrates their own personal believes through speakers. While Shelley may have had atheistic tendencies, he was still knowledgeable about Christianity. In 'To a Skylark', Shelley may have used the Skylark as a metaphor for Christ or as a metaphor for the natural goodness he desired for himself and others. Differ from this Keats was preoccupied with



human suffering and he used the Nightingale as a metaphor for escaping the mortal coil that is life.

Writers in this way employs birds for many purposes for expressing their inner feelings and emotions in a different way. Actually they uses birds as a persona as they could not get any freedom to express their emotions. Through poetry they could fly higher, sing louder and wander around the world as they wished.



2.

**SELF - DENIAL VERSUS SELF - ASSERTION IN MAHASWETHA
DEVI'S AFTER KURUKSHETRA**

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ABSTRACT:

This paper scrutinises the position of women both in the royal palace and the common households depicted in the short stories entitled After Kurukshetra written by Mahaswetha Devi. In all the three stories, the writer has delineated the problems of war victimised widows of all classes and most prominently that of the queens and the common folks. The paper analyses the way the outcome of the widowhood is portrayed in the stories. The writer approaches the plight of women from an entirely different perspective. Ironically the lives of the royal widows are stringently conditioned bereft of life and happiness. They roam around like mute apparitions absolutely denied of life and laughter. They accept their meaningless existence abiding the prescribed rituals, rites and norms. The life of the so called marginalised on the other hand is full of vibrance, creation and production. Their power of resilience is amazing and they live the life nature has created for humans to live. The paper identifies the life of frugality of the aristocracy and that of abundance of the poverty stricken.

Key Words: Marginalisation, Oppression, Rajavritta, Lokavritta, Humiliation

Lillian Robinson defines feminist criticism as “criticism with a cause, ideological and moral criticism, revolutionary criticism” (69) whose aim is to alleviate the oppressive effects of literature on women and further “entails not only interpreting and evaluating literary works but also transferring the institutions of literature, criticism and education” (69). Wayne Booth declares “art works exist as valued achievements of high order” (72) but the truth is that “equitable disposition of people is a valued achievement of high order” (72). Taking into account these two view points, if applied to the works of Mahaswetha Devi, one can appreciate the accuracy of these observatory remarks. Championing the cause of the underprivileged had been the ultimate purpose of this genial heart. The hitherto unheard melodies of the underdogs in general, with focussed attention on the marginalised among the oppressed, were made distinctly audible with the creative strings of the humanist Devi.

After Kurukshetra is one of Devi's yet another hallmark works about the quality of life of women of royalty and commonality. This collection of three short stories has a common ambience as its background, the Great War in Kurukshetra in Mahabharata. Every war is about dehumanisation, destruction and mass annihilation. Kurukshetra was ironically



proclaimed to be the war of righteousness, dharmayudha. What sort of righteousness is achieved owing to the war is an answerless question.

In this collection of three stories, the writer has successfully brought out the hapless plight of women of all walks of life. In all the three stories entitled “The Five Women”, “Kunti and the Nishadin”, and “Souvali”, the collaborative enterprise of the aristocracy with the socially oppressed as well as underprivileged and the resultant revolutionary revelations are depicted in all its crudity, rawness, and plurality much to the shock and dismay of all the readers. Known for her realistic portrayal of the conditioned system of the life of the marginalised, there is not anything special in Devi’s portrayal of the problems of the needy. By bringing the aristocracy and the have-nots on the similar platform and on the same plane of action, while disclosing the disadvantageous state of the marginalised, Devi has very succinctly flashed her intellectual light on the utter helplessness of the royal women too.

A close and objective scrutiny of the text makes one wonder which class of the women are truly marginalised or oppressed. “Enforced illiteracy, educational deprivation, virulent racism, stunning poverty and neglect” (Stimson 69) pave way for oppressiveness. The general misconception is that an oppressed individual or group or clan cannot be and will not be endowed with decisiveness, individual identity, sense of liberty and anxiety for life. They are like slaves without any pursuit, purpose and originality, blissfully unaware of their meaningless existence. People of the royalty, on the other hand are certainly gifted with plenty and one generally expect them to be happiest, wealthiest and bereft of botheration. Quite contrary to this concept, Devi analysed the meaningless of existence of the so called privileged class. Even during war times, the men of all classes take active part and women are mostly protected. Devi, with war and its inconceivable consequences as the governing background, throws open the curtain exhibiting the inexplicable woes of the women of royal blood.

Any war causes damage of all sorts and most pungently loss of life. Death declines one the chance of life and this ceasing to exist brings in a lot of changes in the lives of the near and dear. Enforced widowhood is one such bane and women are the ultimate victims for no fault of their own. In the first story “The Five Women”, the alterable fate of five widowed women from the common lot and the unalterable destiny of the royal widows are juxtaposed for appraisals. After the so-called dharmayudha was over, the country was suffused with widows and the royal harem is no exception. Widows, widows, mostly young widows everywhere and no one can find ways and means to either reduce or help the affected overcome their irrevocable loss. All the royal senior matriarchs earnestly aspire to keep up the spirit of young Uttara, Abimanyu’s widow and an expectant mother. Dumbstruck with grief, she is more like a stone, senseless, silent and stoic. Five young women from the common lot are brought to her to be her companions and the vibrant attitude of them did bring a welcome change in the otherwise gloomy life of Uttara.

The writer’s innate humanistic nature has not missed the problems of both the rajavritta and the lokavirtta. The lives of the women of royalty seem to be more constrained, strained and fettered than that of the common women. But for enjoying the glory of affluence, the royal woman can be compared to colourful parrots in golden cage bereft of desires, liberty and choices. They are like puppets and do not play any vital role at any point of time either in



their personal life or in the reign of the kingdom. The following conversation between Uttara and the five women clearly brings out their position in life:

What will you call your child?

That's not up to me.

Then who will decide?

Oh, it's an elaborate process! Pumas, yagnas, offerings to Agni, the elder males of the family will sit together to discuss it... It's they who will choose a name for the child. These are the rituals. (Devi 12)

Uttara is further astonished to know that the ways are entirely different with the common folk. Her companions proclaim "Musicians play and the women sing. ... The villagers are treated to a feast. We all sing and have a good time. ... Of course! The women, the men, the old people" (Devi 12).

Uttara could not even in her wildest dreams think that women will also guard fields and spears are the weapons of women too. Unmindful of the emotional trauma, the royal offsprings are never raised by their biological mothers. The life of a royal widow is prescribed with rites, rituals, penance and self-denial. Their abode is a chamber of deadly silence. The widows "have no right to happiness" (Devi 19). Godhumi, one of the five women presents the difference sharply: "Everything happens outside the women's quarters here. Pujas, ceremonial sacrifices, yagnas. There, the world is full of bustle and activity. Here, you white glad widows float around like shadowy ghosts. We wonder, won't you ever laugh, talk loudly, run outside on restless feet?" (Devi 19).

Life is to be lived. When the husbands among the common lot die, the widow hardly remains a widow. She will be remarried to her brother in law. With her lingual whip, Devi strikes strongly at the root of meaningless systems that deny the chances of living. She breathes sense when she wisely says, "We will . . . create life. That's what Nature teaches us. . . . As long as there is life, that life demands fulfilment. Our widows remarry and are respected by their families. . . . They never deny the demands of life in order to exist as mere shadowy ghosts, shrouded in silence" (Devi 25). It is this importance and significance attached to vibrant, participatory and contributory life, that emboldens these five women to openly assert "We refuse to serve as dasis, to live as dasis" (Devi 4). A close reading of this story distinctly discloses that the marginalised state is owing not merely to one's own poverty stricken life alone because the plight of the affluent royal women is worse than that.

The second story in the series is "Kunti and the Nishadin". Nishadin people are the uncivilised races of the ancient India chiefly living by hunting. This story is about Kunti's life as a recluse in the forest serving Dhritarashtra and Gandhari. Having experienced the doted life of royalty, all the three turn to forest to live a life of frugality waiting to be succumbed by death. Every afternoon is the much awaited time for Kunti because she can be her own true self then and unburden her unspoken thoughts and feelings. Since Kunti has not walked



always the right path during the course of her life, all her repressed and carefully hidden thoughts are mused upon when she is all herself.

Gandhari, who always adhered to the ways of righteousness, is always stately, truly pious and courageous. Kunti's complimentary remarks are: "Gandhari knew she was pure and innocent. This knowledge gave her the courage to publicly speak the truth. . . . Fearless. Upright. Unshakable and sure of herself, ... Gandhari's piercing cry at the sight of Karna's severed head struck me like a whip. ... Why didn't I have the courage? To cradle Karna's severed head on my lap and say, This is my first born" (Devi 32). This hidden truth for fear of being put to public shame really makes Kunti crestfallen and this solitariness provides Kunti the much required space and time to confess and atone herself from the sin. In her intense anxiety to unburden her innate anguish, she is unmindful about the presence of the Nishadins that roam around. Her only botheration is that their shadows should not fall on the firewood meant for sacred rites and defile that. She is so conscious of their inferior race and damn sure about their ignorance of her language. Hence, she at last poured out her long forbidden truth and felt light hearted.

Life of the rajavritta is entirely different. They live in their own make believe world that they are absolutely unaware of the reality. Kunti is no exception. She knows nothing about the common human nature and the nature of nature. Living in the forest without the basic knowledge about nature, she is confused about the unusual happenings in the forest. All habitats are fleeing and she knows not why and where? When a Nishadin insists in Kunti's own tongue to confess the worst sin, she is both awestruck and dumbstruck. She reminds Kunti of her crafted scheme of creating irrefutable evidence about the death of Kunti and her five sons by trapping forest tribals. After having fed them with liquor they fell flat and were burnt to death. The one conversing with Kunti happened to be a member of that family. She accuses Kunti "You couldn't even remember this sin. ... Of course you never thought of us as human, did you? No more than the mute rocks, or trees, or animals. In the end you came to us, it was bound to be. We've waited for you, Kunti" (Devi 40-41). Living in consonance with every single aspect of the nature, the Nishad tribes are well aware of its phenomena. As was in the previous story, in this story also Mahaswetha Devi has highlighted the distinctness of the lives of the so-called social outcasts. Their well knit close ties with Nature make them be protected, directed and heart warming. Nature has made them respect life and stimulated them to live despite hardships, failures and losses.

The last story in the series "Souvali" is once again about a bystander in service of Dhritarashtra and begot him a son, who is for her Souvalya but named Yuyutsu. Once the child despite being the Dasiputra was taken to the gurugriha, she has the audacity to quit the Dasi quarters and live in the outskirts of the town. War certainly robs man of humane nature. Since Yuyutsu joined the Pandava side in the war owing to the constant negligence, disrespect, unkindness and humiliation experienced in the hands of his other legal siblings, he could survive the war. As almost all the other Kauravas have lost their lives in the war, the Mahadarpan for Dhritarashtra has to be performed by Yuyutsu, his illegal heir.

Souvali has never cared for the royal Dasi quarters. She muses:



It feels good to have defied the dead Dhritarashtra. In the royal household, the other dasis would be roaming around in white widows' clothing, eating only the prescribed meagre fare. . . . Souvali's eyes are gleaming. She says, I'll feast on sweet kheer ladoos, ghee-rich Howard pithas, golden honey. (Devi 53)

She is so contended because in the royal house, she was only a dasi but amongst the common people, "I'm a free woman" (Devi 54). Tenderness, compassion, love, anger, jealousy and care govern the life of the common people. Power, greed, enmity, and arrogance are the governing dictums of the royal lot. Having accepted and experienced the dasi status, she flatly refuses to do any death rites. She openly spells, "Was I his wedded wife, that I should undergo the death rites? . . . I left that place of my own free will. Today too I'll let my own dharma tell me what's right" (Devi 53).

In all the three stories, Mahaswetha Devi has very effectively depicted the helpless dependence of the royal women by juxtaposing alongside the independent spirited common women. While the royal household has conferred a shadowy existence on its women, the common people have given room for participatory living for its women. Women of royalty are stifled in abundance whereas women of poverty freely roam around contributing for the betterment. Life is creative for the marginalised but prescriptive for the rich. Life is lived in all its hues and colours by the common women but the conditioned existence of the aristocracy is in truth atrociously pitiable only. Except for the affluent state, the royal women are bound by rules, norms and manmade system and in the process of which there is a lot of denial of self and these women are reduced to mere puppets in the hands of their marionettes. The uncommon or extraordinary feature of the lives of common or ordinary women is that they are the designers of their lives and they can assert themselves and live a life of their choice. Their physical agility, practical wisdom, involvement in life and harmonious attachment with nature make them be very assertive and live a meaningful and contended life. These three stories make one wonder and ruminate what makes one marginalised and who in actuality are truly marginalised- the affluent or the have nots?

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3.

**RAMAYANA: THE WRITER'S DENIGRATION AND
VENERATION OF DENOMINATIONS**

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ABSTRACT

This research paper investigates the terribleness, and segregation occurred in old culture and how Valmiki utilized his composition aptitudes to shroud everyone of these declines and endeavors to worship the Deva network through the text Ramayana. The paper identifies problems such as Valmiki's abased to certain denominations by taking a slant to some other so-called eminent race like Deva communities, it looks to the text Ramayana in a cultural and subaltern point of view. In the plenary of the world, India is the only place with caste-based discrimination and this issue is not a parvenu, it is something originated from ancient period of time. So, this study of an ancient epic like Ramayana tries help to understand how the discrimination based on caste, colour and race formed in Indian purview.

Keyword: Ramayana, Devas, Subaltern, Hegemony, Dharma

Ramayana is one of the religious and most seasoned epics which is composed by Valmiki. *Ramayana* is one of the significant Sanskrit epics, the other conspicuous epic is Mahabharata. *Ramayana* discusses the life of an epic legend Ramachandra and his darling and virtuous spouse Seetha, their marriage, life in woods, her snatching and recovery. Rama was an amazing and incredible sovereign of Kosala kingdom. In world writing the content *Ramayana* is an achievement and one of the biggest old epic writing. It contains of almost 24000 stanzas which is separated into seven kandas and around 500 sargas (sections). Continuously legends make rattling in social orders whether it is in past or present. The whole world appreciates Homer's Iliad and Odyssey and it will continue perpetually in Greek as well as in every cultivated nation on the planet. So likewise, will Valmiki's *Ramayana* continue and ramify every one of the tongues of socialized individuals whatever may happen to India and its legislative issues.

The *Ramayana* isn't just a Hindu religious content yet additionally a noteworthy, social and in the content, there is a few land parts of India. The epic and religious messages in India presented a most dominant and now a days a political term to the general public called Dharma. In past as well as in future there are a few evangelists and devotees of Hindu dharma. It is hard for one to comprehend Greek progress and folklore without thoroughly understanding Greek characters like Zeus, Achilles, Hector, Telemachus and so forth. Like that one can't comprehend Hindu Dharma and folklore without thinking about Hindu epic characters. In the prelude of *Ramayana* interpretation itself Rajagopalachari discusses how *Ramayana* an artistic content associated with society and its standards. Valmiki composed

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Ramayana at the time of Ramachandra and making a decision from the typical experience and it is really apparent about the presence of Rama and different characters. So, this epic is an impression of the old Indian culture and its way of life, due to that one can examination this content through the point of view of both social investigations and subaltern investigations.

While perusing *Ramayana* in another viewpoint or a subaltern perspective, one can without much of a stretch investigate the terribleness and segregation occurred in old culture and how Valmiki utilized his composition aptitudes to shroud every one of these declines and endeavors to worship the deva network. *Ramayana* not only a legend or a fantasy like Campbell's hypothesis which discusses monomyth. In *Ramayana* one can expressly distinguish the conflict and viciousness between a few clans and networks like Asuras, Devas, Vanaras, Mayans, Nagas and so on.

Like that this research paper looks to the text *Ramayana* written by Valmiki (translated by C. Rajagopalachari) and identifying problems such as Valmiki's abased to certain denominations by taking slant to some other so-called eminent race like Deva communities. By reading *Ramayana* through a critic's point of view one can easily and explicitly identify several kinds of discrimination as well as veneration happening over the text. Valmiki always venerated one community that is Deva and denigrate another race throughout the epic. In the plenary of the world, India is the only place where caste-based discrimination sustains and this issue is not a parvenu, its something originated from ancient period of time. So, the main objective behind these kind of study in a ancient text like *Ramayana* is it will tries to help to understand how these kinds of discrimination of caste, colour and race formed in Indian purview. In *Ramayana* one can identify the discrimination or a state of hierarchy is visible between Devas and other community. In several part of *Ramayana* these kinds of hierarchy are visible this shows the same hierarchy which sustained in ancient period of time. The hierarchy of these discriminations are more visible in the text *Ramayana*. So, the main question that this research paper searching for is the how Valmiki depicted ancient race and community in the epic *Ramayana* and the gangrenous hegemony of a dominant race over the other?

While observing and analyzing the ancient Indian epic *Ramayana* and its culture like race, customs and norms, nothing as sublime as cultural studies and the paper is an analysis or significance of an attitude or spirit of that period, looking these ancient culture through the cultural point of view it will be chaste to understand these kinds of concocted discriminative conundrums which was a spirit of ancient time and this analysing is happening through the hermeneutic framework, because here the paper is dealing with the methodology of interpretation. The interpretation of ancient Vedic text *Ramayana* is done by several others and one of the prominent figures is Anand Neelekantan through his work '*Asura*' and '*Vanara*'. This paper analysis *Ramayana* through the interpretation which is also adapted from the text '*Asura*' and '*Vanara*'. The idea of these discrimination born from reading those books. In the hermeneutics the paper will look through the sub genre Vedic hermeneutic way which is the exegesis of the earliest holy texts of Hinduism and problematizing the terms like '*Asura*', '*Devas*', '*Vanara*', '*Rakshasas*' and '*Dharma*'.



The paper not only looks into the discrimination and veneration happening between the race but also it looks to the inside the race. While writing this epic *Ramayana* tergiversate several degenerate issues happened in the Deva community and glorified it into another way and he hides several things. Later it was demystified by several other same epoch books like Srimad Bhagavatha. This research paper coined all these issues and came into a major statement that is In the epic Ramayana, Valmeeki venerates deva race even though the community had several descension and also he depreciate other races even though they had several goodness in that way The writing of Ramayana is purely racistic in every way.

“He said that he was a Vaanara and had come there in disguise as desired by his king”. (Rajagopalachari 261)

The term Vaanara is very important in the text Ramayana. The term Vaanara refers to a group of people living in forest and it have resembled to the monkey tribe (Van-Forest, Nara-human). The Vaanara is probably just a tribe who lives in forest like Adivasis but in this text Vaalmeeki calls these tribe as a forest creature just like some creature lives in the forest and doesn't have any commitment towards life and leading barbaric life style in the forest. Always these creatures are considered as inferior of subordinate to all others especially to the Devas so-called the cultured one and in the main cover page of the *Ramayana* itself one can easily identify the veneration towards Devas. In cover page there is a picture which portrays that Hanuman, a major role and Vanara in *Ramayana* sitting down in the floor with folded hands in front of Rama, Lakshmana and Seetha. It shows how much the tribe Vanara is inferior to Deva community. Exactly the picture is not drawn by Valmiki but he described these discriminations between both race in several areas. Through this picture and the words Valmiki tries to glorifying the Deva community. Although the word Vaanara has come to mean 'Monkey' over the years and the Vanaras are depicted as monkeys in the popular art, their exact identity is not clear. The *Ramayana* presents them as humans with reference to their speech, clothing, habitations, funerals, consecrations etc. *Ramayana* also depicts their monkey like character and It became mere base to each and every discrimination that generalize one entire community in the image of monkeys such as their leaping, hair, fur and a tail. There Vanaras are always portrayed as the slaves of Devas. While looking to the picture or front page of the Ramayana translated by C.Rajagopalachari, Hanuman a Vaanara is sitting down in front of Rama and showing his humility. This shows how Deva community considered Vaanara dynasty. Anand Neelakantan says in his Vaanara, 'As per Brahma's orders, Devas started parenting children in various races in this the Vaanara resembles Monkeys were born' (XX-Vaanara). In the work *Vaanara* Anand Neelekantan says that Vaanara are the illegitimate children of Devas, because of that they didn't have any privilege to the forest tribes. They are not as pure as Asuras or Devas, these all issues made them outcast and Vaalmeeki portrayed this outcast section as mere monkey tribe. 'Your faces and forms are radiantly beautiful. The creature in the forest look on you with reverence and awe. (Rajagopalachari 261). This sentence is a difference between Deva men and Vanara community. While saying one as beautiful and other as mere creature and also it is the veneration of the Devas in front of other tribes. In the single sentence itself Valmiki is discriminating two caste in two ways. Considering one as a mere creature and other is beautiful and handsome, here Valmiki makes a clear veneration of Devas and denigration of



the Vanara community. So, it is evident that how much Valmiki shows his emotions and slant to Deva community while comparing to other dynasties.

“Janaka issued this proclamation: Seeta my daughter, will be given in marriage to the prince who can lift, bend and string the bow of Siva which Varuna gave me and to none other” (Rajagopalachari 29).

This sentence is from the proclamation by Janaka at the period of Seeta's marriage. This was a custom in Deva community that a woman will be married to an unknown man even without her wish or approval. In this sentence he means that his daughter is ready to marry anyone who can lift, bend and string a bow. They never care about dream of a women. Here it is evident that the Deva community is based on patriarchy where bride or a girl doesn't have any word value but a father's or a man's voice deserve immense and extreme value. In the work 'Asura Tale of the Vanquished The story of Ravana and his people' written by Anand Neelekantan, he does a well research on this custom and came to the conclusion through his work Asura and says in that 'These Northern people had strange custom. The father of the prospective bride would announce a control among eligible suitors. I found it boorish. Was a bride a prize to be won in a contest' (Neelekantan 291). Like that in Deva community women were treated in a sleazy manner and they only got a value of mere commodities. But Anand Neelekantan says that in Asura community no such things like these degenerative custom sustained and because of that they were came to called uncivilized barbaric group. It was a custom persisted in ancient society and the period of ruling classes. The women didn't get any privilege even to select their partner. These customs were only in Deva community, Valmiki never portrayed these cultures in any other community but only in Devas. Even though Deva community have these kinds of heinousness but still Vaalmeeki tries to glorify and preached the vainglory of Devas by taking slant through his writing and he hide all those grotesque customs and venerate Devas. He not only wrote and tergiversate these issues by describing Seeta's marriage but also in the Chapter VIII 'AHALYA' he says that 'One day during the sage's absence from the aashrama, Indra filled with unholy desire for the beautiful Ahalya' (Rajagopalachari 38). In this sentence also he never denigrates the cupidity of Indra to Ahalya, instead of that Valmiki concoct the entire act in another way of unholy desire. He didn't call this act as slovenliness instead of it he says it as unholy, while saying unholy there is a holy in it. Like that he tries to hide several degeneracies and tries to venerate the Deva community by tergiversating things.

“This ugly, corpulent and paunchy Raakshasi with leering eyes blood-shot with lust, her red hair all disheveled and her hoarse with passion accosted the handsome, beautifully built and smiling Rama” says Vaalmeeki. (Rajagopalachari 204)

At the point when Sita crushes Panchvati, she additionally murders Surpanakha, an Asura princess who has been administering Panchvati alongside her two more established siblings. Surpanakha fits inside Chandra's classification of the "othered" lady, or what Rao alludes to as "evil presences." Both classes are portrayed by ladies who have dim skin and are outwardly checked and "racially curved" as lower rank or non-India. This sentence is a clear example of how Vaalmeeki depicts a caste or a dynasty while comparing to the superior one. By comparing the Asuras and Rakshasas with devas, they are ugly, corpulent and paunchy in the same sentence the author clearly promulgated that the Devas are handsome. Valmeeki



depicts these kinds of concocted discriminative degeneracies in several parts of the epic Ramayana. This idea were adapted by several medias like Film, TV serials, Amar Chitra Kadha. Even in Anat Pai's Amar Chitra Kadha, the depiction of the Raakshasa community is in a grotesque way while comparing to Devas. Notwithstanding her shading and garments, Surpanakha is set apart as "othered" by her body language. Sita is once in a while situated with the goal that her whole body is appeared. In the event that she isn't secured with dress, at that point she is envisioned from the side or she turns her body with the goal that less of her is obvious to the peruse. Surpanakha, interestingly, is frequently imagined from the midsection up, confronting the peruse with the vast majority of her body obvious to the look. All these description in Amar Chitra kadha and T.V series is actually started and adapted from *Ramayana* itself, Ramayana and Valmiki have a major part in these kinds of portrayal of a woman in the contemporary and old writings. In one sentence itself Ramayana creating a goddess and an inferior woman, but not with in a community but in two races. In race he the texts shows the women is beautiful and chaste in other the women is ugly to see, bloodshed in eyes and with a terror looks. The way that Valmiki differentiate two castes can be read under subaltern studies because the term subaltern means the inferior rank. When the time that Antonio Gramsci refers that subaltern are the groups in the society who are subject to the hegemony of the upper class or the ruling class and these subaltern classes include all race who denied access to this hegemonic power. While reading the text *Ramayana* one can easily identify those hegemonic power of Devas to other dynasties. While one is speaking about feminism the main theme should be gynocentric, like that the text *Ramayana* is Deva centric and their hegemony. So, this text can be read in a subaltern point of view. Like that Ramayana glorifies one woman from a prominent and so-called upper class and denigrate other women from the other castes like Surpanaka, Tataka etc.

These kinds of heinousness actually started from the ancient epics and *Ramayana* and it helps to shape the current caste scenario without any prejudice. 'Surpanaka is the cast out and racialized 'Other' or 'demon' who is killed off by Sita and Sati 'goddess' (Austin, 7). In this article the author talks about the depiction of two women from different culture in different ways. Where one is always fair and beautiful than other. So, it is explicit that the Vaalmeeiki was biased while writing the epic and in it one caste/dynasty is always superior to other and tries to subjugate the inferior one.

"How does a woman happen to possess so much strength? So Taataka is now an ugly monster" (Rajagopalachari 22).

There are two major epics in India, one is *Ramayana* and other is Mahabharata. These two texts play an important role in concocting Indian morality and religion in the mind of Indian people. The treatment of women is the one thing that these epics are failed to portray. In the epics, women are considered less worthy than men and are still objects used for the pleasure of men. At that time Indian women have been educated to venerate men as kings and never to disobey their orders. In most of the epic tradition the story teller is male and women were kept away from the written world. In *Ramayana* is not a gynocentric work and the epic were told from the male point of view. Here the women character Taataka is shown as a strong and vehement character. At the same time strong and an ugly, Raakshasi monster, like the witches in English tales. Here Valmiki calls Taataka as an ugly monster because she refused to be subordinate to other race, customs, dharma and especially men. In this line Ramachandra



asking to Vishwamitra that how a woman happen to possess so much strength. Here it is shown that acquiring knowledge and strength by any other race other than Deva is taboo especially in the case of a women. According to Valmiki a woman should be like Sita, reverent, obeying, chastity and following husband where ever he go. So, for him Tataka is just an ugly monster because she was a rebel to the moral society and other races. The language that used by Rajagopalachari in this work is quite evident that how Valmiki wrote about it. Sita and Taataka are women but the two women are portrayed in the same epic is in different ways. Apart from Taataka, Sita is pure, light auspicious and subordinate to men but whereas Taataka is evil, impure, dark, inauspicious and not subordinate to men and away from all conventional moral norms of society. Here one can easily identify the difference between the portrayal of two different race, in one side veneration of Sita the role mode of purity, beau ideal and chastity and in other side denigration of Tataka the ugly, corpulent monster. 'Sita is often characterized as subordinate, never opposing her husband, according to which a wife's place was always with her husband'. (Dwivedi, Soni 6). While looking to this sentence, it is evident that how Sita became a model of chastity because she never opposed her husband Rama and always subordinate to him. So, like this Valmiki depicted this women Taataka in a grotesque way to show that Devas are always eminence in front of all other race and the veneration of them.

"The latter were wicked, had no regard for dharma and reveled in evil deeds. Asuras were also like Raakshasas". (Rajagopalachari 40).

In the time of Vedas and in Vedic writing, the authors utilized and lectured the word dharma. In the vast majority of the setting this word dharma is utilized to separate individuals and attempts to control others. There is both dharma and adharma, dharma is the great deed and adharma is the inverse. In Kamba *Ramayana* there was a character known as Sambuka, a child who slaughtered for the sake of dharma in light of the fact that the attempts to think about the sacred content that just credited to the upper position Brahmins. Sambuka was killed in the hands of Rama in the name of Dharma. 'Dharma is a special attribute of man. Bereft of dharma, man is equal to animal. The Vedas are considered as the 'first source of dharma'. Dharma constitutes the foundations of all affairs in the world. Everything in this world is founded on dharma and it is therefore, considered 'supreme'. Commandants of dharma like nature's laws, admit of no meddling'. (Sarda, Akhtar 181). In Hindu religious messages, the dharma—the law, or obligation—of every varna is depicted. It was imagined that this dharma was an acquired, or characteristic, quality. Thusly, individuals felt that if intermarriages occurred, there would be much perplexity with regards to the dharma of the up and coming age of kids. Because of such concerns, marriage between various positions was entirely restricted. The act of wedding just an individual of "one's own sort" is called endogamy is as yet a focal guideline in numerous Hindu people group. Unavoidably, there were sure individuals who neglected to satisfy their rank dharma. Such individuals and their kids were viewed as untouchables from Hindu society. They needed to live separated from different standings and were given the employments that nobody else needed to perform. In view of their contact with things thought about unclean or dirtied, the untouchables were accepted to be profoundly polluted. They came to be thought of as "distant" on the grounds that individuals trusted that their touch—or even seeing them—would bargain a brahman's immaculatensess.



Be that as it may, one noteworthy case that Rajagopalachari makes reference to that ' It is feel sorry for that a few people in their obliviousness recognize the Asuras and Raakshasas with old Indian clans and races-a view not bolstered by any abstract work or convention or recorded history'(Rajagopalachari 40). Through the work the translated of the *Ramayana* says that it is very hard to look to *Ramayana* in a societal point of view. According to him these dynasties are not Indian clans and races but one should understand that he composed this interpretation in the start of twentieth century. There was no such incredible research occurred in pilgrim writings like Indian epic on that period. After that such a large number of looks into done in these epic and arrived at the resolution that all stories are a base for making society and traditions. So, it is precise and express that Valmiki through his work *Ramayana* attempts to celebrate one race that is Devas and demeaned every single other race and corrupted it into dimension of uncultured traditions. So, it worth hinting that looking *Ramayana* through the view point of subaltern studies and it is evident that in *Ramayana* there is a denigration and veneration of castes are occurred.

This research paper is a convene of some major issues in the epic text *Ramayana* written by Valmiki (translated by Rajagopalachari). This research paper identifies that in the epic *Ramayana* there are some issues like, pabulum veneration and denigration of some race and communities persisted. Valmiki venerates deva race even though the community has several descension and also, he depreciates other races even though they had several goodness. In that way the writing of *Ramayana* is purely racistic in every way. In many parts of *Ramayana* one can identify that there are discrimination happens between races and their subordinate attitude towards the Deva community, like how Vanara race are subordinate to the deva community in several matters. They are represented as monkey race and humanly things like their speech, habitats, funeral etc. They are actually portrayed as the slaves of devas. This research paper doesn't look the point of views of male characters in the *Ramayana* but gave prominence to the female characters like Seeta, Surpanakha, and Taataka and how they portrayed in text in the case of denigration and veneration of races. In the case of Sita, how she is subjugated to men in the deva community and how these kinds of chastity and womanhood is imposed to her, especially in the case of her marriage. For Surpanakha and Tataka, in *Ramayana* the way they are portrayed and associated is in a grotesque and sleazy manner like ugly, corpulent and Rakshasi. They are always inferior and subjugated to the Deva women and Deva community in the name of Dharma and chastity. So, in future one can easily read the *Ramayana* in a Feminist, Marxist, Orientalist and Subaltern point of view. So, this research paper concludes by saying that *Ramayana* written by Valmiki is explicitly and obviously a pure racistic work where one race is always glorified and the others are subjugated to one so-called superior race which always throws hegemonic hands towards the others and these hegemonic attitudes creates a sense of discrimination in the society.

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4.

ROLE OF LANGUAGE IN TRANSLATING LITERATURE

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ABSTRACT

Language and humanity coexist in every society and civilization. Language has been the medium of reaching out to people. The literary work has its significance if it reaches the masses in the language they understand. The need to understand the literature led to literary translation of different works like Ramayana, Mahabharata, Gita, Bible, Quran, Gurugranth Sahib, Hamlyn Tales, Harry Potter, Shakespeare etc. Translation matters a lot when it comes to measuring the response of the readers.

Translation of literary work involves translating of drama, poetry and prose into other languages, and it is hugely important job. The great poetry, “Gitanjali” was originally written by poet and literary legend, Rabindranath Tagore in ‘Bangla’ but it assumed its significance and prominence in the history of literary writings when it was translated in English. So much so that it fetched the Noble Prize for the great literary work. This helped the readers in understanding the philosophy and essence of poetry. Translation can create magic for any work, if the feeling and emotion along with the meaning of the piece of work is captured well. Translation work needs accuracy so that the soul of the treatise/work is not lost.

Introduction

Understanding of any matter is possible if the language is understood by humankind. Literary translation has led to communicate about the subject to the people across the globe. In other words it has acted as a catalyst agent and courier for transmission of knowledge, a protector of cultural heritage that has eventually helped in the development of economy and civilization.

One of the primary reasons for literary translation is it permits literature to be enjoyed and cherished by more people worldwide. Readers relate to the language they understand easily and enjoy the novels, fiction, non-fiction, prose, short stories and other literary treatise by foreign authors. Millions of work in literature would have remained redundant or limited to a particular geographical area if the authors would not have taken the initiative to translate them and make it accessible to people of other boundaries.



Language has played a predominant role in translation of such masterpiece literary work and broken the geographical boundaries owing to which Shakespeare, J.K.Rowling, Rabindranath Tagore, Muni Premchand, Khushwant Singh, Chetan Bhagat, Dev Dutt Pattanaik, Herge, Rene Goscinny and list of literary heroes goes on who have become the household names for years and ages together.

In short translation allows you to speak to global audience; helps people to know your thoughts and create opportunity internationally to create identity and reach to such people who don't speak your language.

LANGUAGE HELPS IN TRANSLATION

It's of utmost importance to understand the content, essence and context of the subject by the author who does the translation of any treatise. For example- the author doing the translation from English to Hindi should be equally sound in both the languages so that the book or literature he is working on should have the true meaning and feelings with which the original version was written.

It's a great risk if the translator does not get the original meaning of the work, in that case it will alter the original meaning causing damage to the spirit of the originality. Equally important is to get the tone and tenor of the work it wants to convey to the readers, and then if translation is done without considering the cultural differences it can result in uncomfortable and offensive situations. It's always better and advisable to get the work proofread before it goes for final publication.

Language Translation for Target Audience

Initially whenever the author writes he has his own language. An English author writes a piece of literature or on the lifestyle of Russia. Later, it was felt that apart from English readers it's necessary that the people who understand Russian should also know about the great work as it deals with their lifestyle. Under such circumstance, it's necessary that the person translating the work should know the essence of original work before rolling out in the Russian language.

Originally, Bible was written in Hebrew and then in Greek but it got translated into many languages. The full Bible has been translated into 683 languages till 2018. The New Testament has been translated into 1534 languages, bringing it in the bracket of one of the most translated book ever, according to the data available from different sources.

Similarly, Bhagvad Gita was written originally in Sanskrit, which got translated into more than 75 languages. Other religious texts too got translated into several languages like Ramayana, Mahabharata and Gurugranth Sahib. All have been translated in more than a dozen languages.

Among the most translated author ever has been Shakespeare. His works like Macbeth, Romeo and Juliet and Merchant of Venice have been translated into more than 100 languages.



There are other authors particularly of children books whose work has been translated into many languages. Some of the famous authors included Swedish author Astrid Lindgren of *Pippi Longstocking*, whose work have been translated into 70 languages. This book targets children that have been translated huge number of times. Pippi Longstocking is a young girl in regular childhood activities having superhuman strength having a pet monkey. It's a charming series of books widely read even after seven decades of publication.

Other children books like *The Kon-Tiki Expedition* by Thor written in 70 languages is true story of Thor 1947 journey from Peru to Polynesia. This book became the best seller but is lesser known today. *Harry Potter* by J.K.Rowling translated in more than 80 languages is a story of boy wizard and his friends, *The Adventures of Tintin* and *Adventures of Asterix*, both written in 115 languages by Herge and French authors-Rene Goscinny, Albert Uderzo and Jean Yves Ferri respectively, are the favourite of children.

There is a famous novel in Spanish, *Don Quixote*, written by Miguel Carvantes, published in two parts. The first part was published in 1605, while the second part was published in 1615. This book has been translated into more than 145 languages and was credited to be a creation of modern novel. One of the English Professors considered this novel as a mandatory reading for anyone interested in literature, irrespective of the language one speaks.

Andersen's Fairy Tales originally in Danish language has seen the translation in 160 languages that impacted the lives globally. Some famous writings like "The Ugly Duckling" and the Princess and the Pea", have become the shorthand for the morals they teach. There are stories like "The Little Mermaid" have been adapted into movies. In short, "Alice Adventure in Wonderland" by Lewis Carroll has been translated into 174 estimated numbers of languages in English, '*Le Avventure di Pinnocchio*' written by Carlo Collodi in Italian language has seen nearly 260 translations in different languages and "*Le Petit Prince or The Little Prince*," originally written in French, has been translated into 300 languages.

The significance of language in translation has been a key to reach out to audience or readers globally. The culture and heritage of a particular geographical area is also taken into consideration during translation. Language and culture-language is intrinsic to the expression of culture. Language and culture are deeply connected, as the ideas stem from different language use within one's culture and the whole interweaving of these relationships begins at birth of an individual.

Backdrop Of Translation

Translation of any work has always played a great role in every aspect of society, be it verbal or written. In the medieval times, translators helped in developing language, shaping up the national identities and creation of scholars.

Translation in the language that an individual understands by the scholars makes huge impact on the education, politics and religion people follow. The classic example is that of Saint Jerome, who translated Bible from Hebrew to Greek and Latin that eventually became the official version of the Bible of Catholics.



According to the section of teachers, the importance of history of translation claimed that translators remained in the background during 21st century doing their work silently-translating ordinary work and literary works, speeches, inventions, critical documents, presentations, medical diagnoses, court cases et al. The Western world regards the Bible translation as the first translation of the great work.

Findings reveal that the translation of Bible is known as *Septuagint* as it got its name from 70 translators who worked separately in the third century BC. The story goes like each translator was confined by King Ptolemy II in a room and each of the 70 translators came up with the identical translations. The King had rewarded them handsomely after the work. It is said that the Jews were dispersed to various places and they forgot their mother tongue, Hebrew. It was because of this, they needed the new version of the Bible. The Septuagint version of the Bible was used as the source material for translations into Georgian, American, Latin and several more languages.

Research in the history of role of language in translation has also brought to the fore that in the second century BC, a famous Roman playwright adapted several comedies into Roman from the original Greek treatises. Driving the point home, to maintain the essence of the subject in any translation is very important. According to sources available, St Jerome had stated that the translator should translate sensibly instead of word by word. This reflects the intrinsic value addition a translator can make in the language and culture of mankind.

This point finds its echo by none other than the renowned Roman writer and philosopher, Cicero. He had said that translation should not be 'verbum pro verbo' (word by word). He believed that work of a translator is like an artist's work. Another famous scholar and translator, Kumarajiva, a Buddhist monk played a pivotal role in the translation of Buddhist texts in Sanskrit in the 4th century. His popular translation is 'Diamond Sutra', belongs to East Asia's Mahayana sutra. The translation greatly influenced Buddhism in China due to its contextual rendering.

An English linguist, Roger Bacon, in the 13th century was the one to determine and realize the role of language in translating literature. He firmly believed that the translator should be fully knowledgeable in the source and target languages to produce accurate translated work. It is necessary that the translators should be expert of language or subject matter to give shape to any writings or work.

Present Role of Language In Translating Literature

Knowing language and translating the literature in the desired language has now become the profession and a career for the writers, teachers and opinion makers. The study of translation kicked off in the later part of 20th century, has become the academic course in the contemporary times. There are various subjects such as terminology, philosophy, linguistics history, computer science and comparative literature that requires in-depth study by the students and research scholars to specialize on the subject matter. Gaining expertise and training in literary, scientific, economic and legal translation has become the need of the hour to understand the entire gamut of various aspects of any subject.



The present day translators improve languages through loanwords and borrowing terms from source languages into target languages. Availability of internet has made the world small, thereby creating global market for language services. Innovations in the field has created more and more applications and software that has been helpful to the learners, thereby creating job market as well. The modern technology has allowed translators to find work without staying away from home and country.

What has become reverse is the status of the translators compared to the days of yore. In ancient times till medieval era, the translators were recognized as scholars, researchers, academician and authors and had created identity for themselves. But in the modern times, the translators are invisible as their names do not often appear in the documents they spent time on.

Conclusion

The existence of humanity rests upon language, and translation is the medium to reach out to various audience. The language has always played a pivotal role in translating literature of whatsoever nature. It is because of significant role of language owing to which people have access to different forms of literature. In fact, the language has been the identity of the culture, heritage and ethos of life of various communities and religion.

There was a time when globalization of services was emphasized. Now the word has been replaced by localization, wherein the faster communication and connect is required among the people and gentry working in the particular geographical area.

According to the report published in the news journal, the future of language translation of literature seems to be very optimistic, which is seen as more than 56 billion dollars service industry in next few years by the US.

In the Indian context, the demand for non-English languages is increasing to reach out to the rural and semi-urban areas. The value addition to written literature done by translation experts could be assessed in a way it has reached out to common people in their own language. Language provides information connecting people and has a social purpose. It is difficult to think about the society without language where the communication was done through drawings, graphics or phonetics since time immemorial. Language is a basis of literature creation and progress. It is the flesh and blood of any writing or treatise.



5.

FEMINISM IN SHASHI DESHPANDE'S *THE DARK HOLDS NO TERROR***S.AISHWARYA**Research Scholar,
Shri Sakthikailash Womens College,
Salem.**M. PRADEEPA**Assistant Professor,
Shri Sakthikailash Womens College,
Salem.**ABSTRACT**

*The quest of this paper deals with the freedom of women to choose her own life and also want to lead a modern life in the competitive world in day to day society. And to understand modern values in life goals which leads women to empower themselves to lead a very happy life in male chauvinistic world. Shashi Deshpande is the most influential writer in Indian Literature. In the novel *The Dark Holds No Terror* delts the image of women, that deeply monitors the virtues incorporated with sacrifice and devotion. This ultimately takes us to the woman empowered society. The novel mainly focuses on the female protagonist Saritha as a successful doctor in society but in her personal life she is like a caged bird and struck in the family life and she wants her to come out from this situation and want to fly like a bird in the society. That leads her to take an action on her life that she started provoking. The novel gives us the extra note in the flashback technique. This gives an important feature to the novel.*

Shashi Deshpande, an eminent novelist, has emerged as a writer possessing deep insight into female world. She was born on 19th August 1983 in Dharwad in Karnataka state in India. She focuses on the clear picture of contemporary middle-class women in her writing. Most of her novels set in big towns like Mumbai, Bangalore. Sometimes the name of the town is mentioned; sometimes it is left to our imagination.

She has written eleven novels in English such as *The Dark Holds No Terror* (1980), *If I Die Today* (1982), and *Roots and Shadows* (1983) and so on. Her novels are translated into many languages such as Hindi, Marathi, Malayalam, Tamil, Urdu, German, Danish, and Kannada. She has been awarded 'Sahitya Academi Award'. Hence, in 2009, she has been awarded a prestigious, Padma Shri, award by the Government of India for her great contribution to the Indian English Literature.

The novel portrays the feministic problems that have been faced by the protagonist, Saritha. The author shifts the novel in the first person narration to third person narration. The present deals with the third person and the past deals with the first person that gives an extra keynote to the entire novel that makes the reader to understand the novel in easy way.



Virginia Woolf, while defining women's place in the globally prevalent patriarchal set up, voices the sentiments of millions of her sisters. She bemoans position of women in these words:

“A very queer, composite being thus emerges. Imaginatively she is of the highest importance; practically she is completely insignificant. She provides poetry from cover to cover; she is all but absent from history. She dominates the lives of kings and conquerors in fiction; in fact she was the slave of any boy whose parents forced a ring upon her finger. Some of the most inspired words, some of the most profound thoughts in literature fall from her lips; in real life she could hardly read, could scarcely spell, and was the property of her husband.” (1999:41)

The description of a woman goes on with the same words as it used to be in Woolf's time. Women is still of the highest importance – but only up to the extent man determines for her. So the life of a woman can constantly be monitored by the by the parameters of myth and reality. In reality a woman is nothing but a “womb” – her role is always determined by the male dominated society as “secondary”. Her importance can be felt only when it is the need to cook food, to rear the child, to take care of the in-laws and so on and so forth.

When it becomes the question to talk about a woman's own story, everything gets blurred because there is no story of a woman's life. If men and women are considered equal by the society then it is necessary to include women within the story. Still women from the very outset were trying to create equal by the society then it is necessary to include women within the story.

In the novel *The Dark Holds No Terror* the protagonist Saritha, familiarly known as Saru. In the beginning she has been constantly remained by her mother that she is a “woman”. So she has some conditions that what she wants to do and what she doesn't do. This was followed from her childhood and also she was suppressed for complexion. But she always trapped by the family members and those words create a great impact in her mind that makes her to become a successful doctor. But in her family life she faces difficulties. She rebel when her mother expresses her reluctance to pursue her career as a medical student. Then she marries a lower caste man Maonhar. This makes her family members to hate her a lot then she come out of the house and start to live with her husband.

She has confusion in her personal and professional life. Her husband is an unpaired lecture. The earning was not enough to run the family so she decided to do her higher studies but her husband jealous on her. As a result of this situation Saru was raped by her husband. Saru is proved to be marginalized in terms of resistance because she could not resist her husband's brutal tortures.

The story of the novel tells us the critical situation of Saritha in relation to the conflicts between her private and public spheres. As a doctor she is uplifted while comparing to her husband that makes mono to get jealous on her. This situation makes a rift in their own life and she was hated by her family. She comes out from the family issues and tries to get succeed in her life. Monohar has suffered from a complexity to live with his wife



systematically as before. He has faced lots and lots of problems to establish his own egoistic position in the society. They were separated from their married life.

The feministic view seemed to arise up in the case of Saritha. Her husband think that she wants to stay back in home and do all house hold works and want to leave her job stay back from the social responsibilities. The author says that:

“A wife must always be a few feet behind her husband. If he’s an MA, you should be a BA. If he’s 5’4” tall, you shouldn’t be more than 5’3”. If he’s earning five hundred rupees, you should never earn more than four hundred and ninety-nine rupees. That’s the only rule to follow if you want a happy marriage”. (P.137)

These lines have greater significance in relation to the status of women in a society. The ideology of a women have to be rooted in her blood from her childhood and she wants to come out of those rituals to shoe her up and wants her be a bird in the society were male treat women as submissive and think that they are superior. The women should bare all kinds of sufferings that come from the illogical ideologies from the mind and psyche; some difficulties come into forefront and then interrupt the entire work of women and their freedom.

The ill-treatment of women can be always be in same way that can easily broke out by a women and they become the centre of attraction for the public. The carrier of women can be decided by a man and their family members. They should fight for their own liberty and freedom. They should always looking forward for the success and they are the only reason to deserving a perfect life contains peace and happiness.

Deshpande has tried to portray women as a powerful and strong enough to face psychological problems without any depression and without crossing their limit in the outside world. It artistically gives us the women’s are the being in the world. The novelist tries to project the conceptual framework of an independent lady in the midst of utter complexities. Saritha stood up her own thoughts and stand in her own feet and thereby she realized the actual identity of women in the patriarchal society. Saritha has also realized that, “We come into this world alone and go out of it alone. The period in between is short. And all those ties we cherish as eternal and long-lasting are more ephemeral than a dewdrop”. (p.208)

The author tried to project new identity of women being in lieu of their status in their household arena. Deshpande has never wanted to regard herself as a feminist, yet she has focused primarily on the women issue and suppression that undergo in every field of the societal arena. The mystique further speaks out that women can only answer the question that they belong to someone of male beings as daughter, wife, and daughter- in –law.

Thus the novel ends with the certainty that how Saru will no longer be a victim of Manu’s felling and frustration. The empowerment of women can be judged by their own pleasure and their inner strength. The self esteem of a woman cannot be analysed by a common men the worth of a women can be judged by their personality. It presents the deep complexion and



emotional relationship between the rummage through those past incidents which define the mode of the ordinary middle class family.

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6.

**THREAT OF RACE PREJUDICE ON WORLD PEACE-A
GEOGRAPHICAL PERSPECTIVE**

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ABSTRACT

Modern scholarship regards race as a social construct, an identity which is assigned based on rules made by society. Race is neither good nor bad; it is racialism which is positively bad and mischievous. Race prejudice is the belief in the superiority of one race over another, which often results in discrimination and prejudice towards people based on their race or ethnicity. The use of the term "racism" does not easily fall under a single definition. The ideology underlying racism often includes the idea that humans can be subdivided into distinct groups that are different due to their social behaviour and their innate capacities, as well as the idea that they can be ranked as inferior or superior. It acts as a strong barrier to cooperative social action. It leads to discrimination and injustice. The consideration of race prejudice or race discrimination which has split mankind into warring camps. It becomes a danger to world peace. Race Prejudice is not born but learned. The present research paper deals about the current status of race prejudice in the world countries and examine the barrier of the race prejudice in world peace. Apart from that causes, consequences and eradication of race prejudice from the human history and whatever measures to be taken also suggested in Geographical Perspective.

INTRODUCTION:

A **race** is a grouping of humans based on shared physical or social qualities into categories generally viewed as distinct by society. Modern scholarship regards race as a social construct, an identity which is assigned based on rules made by society. While partially based on physical similarities within groups, race is not an inherent physical or biological quality.



Even though there is a broad scientific agreement that essentialist and typological conceptualizations of race are untenable, scientists around the world continue to conceptualize race in widely differing ways, some of which have essentialist implications. While some researchers use the concept of race to make distinctions among [fuzzy sets](#) of traits or observable differences in behaviour, others in the [scientific community](#) suggest that the idea of race often is used in a naïve or simplistic way, and argue that, among humans, race has no taxonomic significance by pointing out that all living humans belong to the same [species](#), *Homo sapiens*, and (as far as applicable) [subspecies](#). Since the second half of the 20th century, the association of race with the ideologies and theories of [scientific racism](#) has led to the use of the word *race* itself becoming problematic.

Prejudice is “an attitude that predisposes a person to think, perceive, feel and act in favourable or unfavourable ways toward a group or its individual members”. Prejudice means to prejudge. We prejudge readily when emotion forces us to a conclusion without much thought. A strong emotion block thought and blinds us to observation. Once prejudice takes place, even facts will not eradicate it. Prejudice may make a man strongly favourable or strongly unfavourable towards a person or group of persons. Prejudice differs from discrimination. Discrimination is the differential treatment of individuals. It is ordinarily the overt or behavioural expression of prejudice, but it may also occur without the accompanying feeling of prejudice. Much of the phenomenon of race prejudice is based on the assumption that ethnic differences between men are matters of blood, that they are biologically inherited along with such physical characteristics as eye, skin and hair colour; but as above stated that the view on some races are mentally superior to others due to peculiar biological traits is not yet proved. Even if all races were created exactly equal, race prejudice would not disappear. There would still be conflicts among races as there are wars between nations.

Racial prejudice is not inborn. The first fact, therefore, to be borne in mind is that race prejudice is not inborn. The child is not born with prejudices of any kind but the children frequently playing with the children of other races without any Prejudice or discrimination. This prejudice is the result of social indoctrination that inculcates beliefs and attitudes which take firm hold through the process of habituation. “The young child undoubtedly starts his life without prejudice, and during preschool years seems almost incapable of fixing hostility upon any group as a whole”. The acquisition of prejudice by the child is a gradual development. It is traceable to the process of socialization where “mine: becomes identified with “ours” and the child considers the members of his group superior to others in every field. He learns to differentiate and rate others in terms of superiority-inferiority values and thus attachment and loyalty to those who share his prejudices. Group prejudice thus is not inborn but learned. Sometimes the seeds of prejudice may have been sown as early in the life of the child as to appear inborn, but in fact it is acquired.

OBJECTIVES:

1. To elucidate the concept of race prejudice in Geographical perspective.
2. To assess the causes and consequence of race prejudice.
3. To suggest measures to eradicate race prejudice from mankind in Geographical perspective.

**DATABASE AND METHODOLOGY:**

In this present study secondary data have been used to elucidate the concept, causes and consequences. The entire research paper is based on Secondary and Tertiary sources of information which includes various articles written by researchers of different countries working in this specific field and the websites of Government, Private and international organizations. The relevant information has been collected from various sources, books, journals, research papers and internet sources also.

SOURCES OF RACE PREJUDICE :

(i) **Economic advantages.** One of the most important causes of race prejudice is the economic advantage which may accrue to the dominant group in certain circumstances. In ancient Greece and Rome aristocracies prospered at the expense of slaves; while in the U.S.A. the Negroes in the southern states provided cheap labour to the expanding economy. These people were considered inferior and, therefore, given lower jobs without any hope of improvement. They became groups, from whom the rights of equal pay for equal work, equal schooling, and equal use of public facilities were withheld. The withholding of these rights was justified on the basis that they were inferior people and so less deserving. Some of the professions are closed to them, even to the few qualified and trained persons. Segregation and discrimination give rise to a vested occupational interest within the colored class which at the same time is in accord with the economic interests of the white employers.

(ii) **Political advantages,** Sometimes race prejudices are fostered by the dominant group in order to keep or strengthen their political supremacy. In South Africa, the Indians, so-called Blacks, are denied the right to vote and hold public office so that the whites may continue to enjoy political power. Similar is the case with Negroes in some of the southern states of the U.S.A. Political leaders are likely to rise to power to the extent they represent the norms of the voting populace. Persons holding attitudes at variance with the norms are not likely to be elected. Thus as these leaders acquire power, they exert further influence in support of the status quo. The interests of the segregationist leaders in the southern United States are served by maintaining race prejudice against those of negroes.

(iii) **Ethnocentrism;** Ethnocentrism is a feeling whereby the natives come to despise foreigners and feel superior to them. When this feeling grows to exaggerated proportions, we have real chauvinism an absurdly extravagant pride in one's country with a corresponding contempt for foreign nations.

(iv) **Compensation for frustration:** Sometimes the minority group may be assigned the responsibility or blame for social and economic disturbances, and regarded as a scapegoat by the dominant group in order to vent on it its social or individual frustration which may be possibly due to the dishonesty or ineptitude of the ruling group. The Nazis in Germany blamed the Jews for Germany's defeat in World War I and their failure to establish a stable political system. In America the negroes, the Roman Catholic and the foreigners in general are blamed for whatever phenomena are construed as maladies in the social order. They are construed as the cause of social disorganization or the threat to the economic and social stability of the country. The Jews especially during the last years have come to occupy this



unhappy distinction. Whatever the factors might have been for that, it may be reasonably said that they can be hardly construed as the cause of social disorganization, when they represent a tiny minority in the country. The fact of the matter is that it is human psychology to think that one's failures are not due to one's ineptitude but due to the intrigues and machinations of individuals of a certain group whom he characterizes as inferior, mean and unscrupulous.

(v) **Lack of proper education:** This is perhaps the most important cause of race prejudice. As told above, race prejudice is not inborn but learned. Indoctrination gives to the individual the prejudicial attitude. He acquires prejudice as he acquires other elements of social heritage. The youth in Soviet Russia are taught to despise everyone who does not believe in communism. Thus certain unfavourable stereotypes about groups are formed in the minds from the very early childhood. Persons are known not by their personal characteristics, but by the name with which the group has been stigmatized.

It may be observed that once prejudice against a group is well established, the accompanying feelings concerning that group acquire a normative quality. These feelings become a part of social norms. Members of a group expect each other to hold such feelings and those who do not hold such feelings, positive and negative sanctions are applied by the group against such members. It also happens that the persons who most strongly support the group norms including prejudice rise to positions of leadership.

How to eradicate race prejudice in Geographical Perspective?: Thus prejudice, hostility and group discrimination are not indulged in for their own sake but because they render or at least are supposed to render certain advantages to the groups that cling to them.

Race is neither good nor bad; it is racialism which is positively bad and mischievous. It acts as a strong barrier to cooperative social action. It leads to discrimination and injustice. Sometimes, it becomes a danger to world peace when racialism is implemented with the weapons of brute force as the Nazi ethno maniacs did. In order to counteract race prejudice it is not sufficient to show the weakness of its unfounded assumption of racial superiority, but it is also necessary to educate properly the youth on the right lines and teach the indisputable fact that colour of skin, class, religious belief, geographical or national origin are no tests of social adaptability. When the prejudiced American white youth sees that the Negroes, whom he has learnt to despise, are kind, well bred and intelligent, he will shed off his prejudices. A citizen is to be judged not by the colour of his skin but solely by the readiness with which he fits himself into the social structure and by the value of his contributions to the development of the country. The expansion of communications with its corresponding multiplications of contacts will also help in breaking down the race barriers wherever they exist. Accurate knowledge of the subject of race, information as to how cultures grow and why they are different and recognition of the fact that its the long run it does not pay either economically or politically, will go a long way in eradicating the race prejudice. A course in "Race Relations" may be imparted in our educational institutions.

In Geographical perspective the following to be taught to the human society for eradication of race prejudice from the world.

(i) Fundamentally the entire human species has one origin and all men are homosapiens:



- (ii) The differences between the physical characteristics of men are both due to heredity and environment
- (iii) The concept of racial purity is a myth;
- (iv) Human races can be classified but these classifications have no relation with mental or Intellectual superiority or inferiority;
- (v) The capacity for the development of mind and culture is found equally in every race. Intelligent people are found in all races;
- (vi) That intermixing of races is deleterious, is an incorrect belief.
- (vii) Race has no important effect on the social and cultural differences between various human groups. There is no co-relation between racial and social changes.
- (viii) It is possible that in one nation the degree of racial difference may be greater while in another nation it may be of lesser degree.

CONCLUSION:

Race prejudice or race discrimination which has split mankind into warring camps. There is much injustice to one race caused by another, for instance, in race slavery. Man's inhumanity to man is often based on race. There are serious discriminations against a race based upon rights, opportunities and status. Race prejudice or apartheid is one of the greatest vices existing in this world and threatening the world peace.

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7.

**CROSS- CULTURAL COMMUNICATION IN JHUMPA LAHIR'S
*THE NAMESAKE***

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ABSTRACT

Nilanjana Sudeshana, 'Jhumpa Lahir', is an American author of Indian descent known for her short stories, novels and essays. She has won Pulitzer Prize for Fiction. Her first novel, The Namesake, was adapted to a popular film. The novel, The Namesake, mainly deals with the concept of 'Identity Crisis' and 'Cross-Cultural Communication'. This novel effectively emphasizes about a West Bengal Indian family migrating to Western Country (America). The protagonist, Gogol, faces the formation of Identity and the different Cultures which are followed in Western Countries. The belongingness of 'Identity and Culture' plays a vital role in the Bengal family.

Key Word: Tradition, Culture, Identity, Communication, Habitat Setting, Day To Day Life.

The first part deals with the struggles of Ashima and Ashok, when they migrate to New York City from Calcutta. It also explores the tug between the two worlds. In America they undergo changes with plethora of things in their day to day life. Though the couple undergoes changes but still Ashima tries to follow the Indian tradition by making an Indian dish. The couple not only undergo changes in cultural differences but also in the Western adaptations, its habitat, moreover the other aspects faced by their son Gogol. He is an obedient and sensitive child who his close to his family. The novel tracks his growth from childhood to a young man.

Gogol, an Indian name, the boy of the couple faces challenges like multi-cultural communication, identity crisis, the habitual condition of America, the Western outfits and the way America runs the days which is not like India. He is been embarrassed by a unique oddity.

Gogol is the traditional name which the couple kept and with the same name the boy completes his schoolings. The boy then is perplexed by his name, feels that it is not his own. The novel now takes shape in the comments and issues which Gogol faces being in a Western Country which has totally changed his attitude. This change in attitude starts with his visit to his homeland after a period of years. The tradition, cultures followed in Calcutta has been seen in a very different aspect and in a very different angle by Gogol. He starts following the



culture and tradition in Calcutta. The culture followed there by welcoming the couple with the traditional dish has fascinated him and has bought his senses back to him.

Gogol, after schooling, who now tends to get into college thinking that here his identity, will not be of his own. The tension grows here, with the name Gogol. The protagonist does not know the meaning of his name; this makes him feel insecure among the other Western peoples. This name has got a history which his father knows. He enters the college with the name of Gogol and finds

“Identity Crises”, where he has not been recognized. He takes up this challenge and changes his name from Gogol to Nikhil. The tension between Indian Culture and American Culture is revealed through Ashok who says, ‘In America anything is possible. Do as you wish.’

The novel now move with Nikhil’s thought (the following of culture and tradition in India), confuses him and thus he engages in having different romantic relationships. He gets into two serious relationships, during his studies and after his college who are non-Bengali women. Nikhil who never understood the Western lifestyle, made him to cherish it, enjoy it and spend the time lifelessly, where he has no thought about anything regarding his life and his family. He gets in relationship with Ruth and spends all his time with her detaching himself from his family. Later in his life he engages with lots of other girls in love making.

While all these things were going on, one day he hears the news about his father’s death due to cardiac arrest. This incident left Nikhil in a very pathetic and somber situation. A year later he breaks all his love relationships and get into family matters. On his mother’s desire Nikhil marries Moosambi, who is their family friend’s daughter and are seen living happily. A year later, Nikhil learns that his wife is engaged in an affair with Ben. The tension grows here and both start living separately. A year later they get divorced. After this he visits his family one more time before it is sold and discovers a book given to him by his father before his death about his original name, Gogol. This book is a short story of *Nikolia Gogol*, a sign that he is getting himself healed and is been peacefull with his original identity.

After the death of her father, Ashima is being accompanied by her daughter, Sonia. Later she starts spending her days in Indian and America. The novel ends with the tradition Indian dish prepared by his mother, Ashima, who at a point of time was adamant about following the Bengali tradition. Now she with her full heart prepares the Bengali dish.

The Gogol has met Gogol finally, there is a change in lifestyle also. The change of character makes them learn about their true identity. In terms, now he understood that he is no more anti-Gogol and come in terms with his Indian-American identity. He does not ignore the Indian Cultures and Traditions and does not envy the American Ways.

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8.

ROLE OF LANGUAGE IN MOVIES**ADITI SHARMA**Assistant Professor
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Department of English,
Amity University Jharkhand**ABSTRACT**

It is said that a picture is worth more than a thousand words. A moving picture that is movies is worth a million. Language is not a mere collection of words, written or spoken, based on region or ethnicity, it is a web of sounds, gestures and emotions used to generate and communicate meaning. Spoken language is specific in its understanding but Visual language has a universal appeal. Since the start of “moving pictures” in the 1890s, movies have evolved as a language spoken across the globe. The first movies made used visual language via cinematography to tell their story. There was no sound at all. The essence, meaning and story were conveyed using visual language which proved to be a powerful tool in communication. The language of movies is complex. Dialogues are only a fraction of the storyline, it’s the shot sequences and back drop that make up the film syntax.

Introduction

Movies as a medium of communication have a strong role to play in the evolution of society. It’s the medium of communication which uses the universal language of vision. It uses both verbal and visual techniques to powerfully tell a story which stays with people for years. It educates people on the concept of visual literacy which is a fascinating aspect of language. Understanding the historical, technical, and cultural significance of the film language is incredibly important to wholly appreciate the auteurs who have managed to become masters of a widely foreign, albeit universal language.

Movies are called Motion Pictures for a reason. In 1888, the world’s earliest surviving motion-picture film, showing actual consecutive action called “**Roundhay Garden Scene**” was released for the audience. It’s a short film directed by French inventor Louis Le Prince. While it’s just 2.11 seconds long, it is technically a movie. According to the Guinness Book of Records, it is the oldest surviving film in existence. From there on started the saga of films and a new communication style was invented. The first films were soundless hence it was imperative that the filmmakers use visual images in such a manner that it could communicate the story that the film maker wanted to convey.

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The technical angle of film language is the cinematography. The technical aspects are the images (lighting, lens choices, composition, exposure, filtration, film selection), and are closely in line to ensure that the artistic aesthetics are supporting the vision of the story being told. Cinematography is the foundation of visual language.

The culture contributed to the language that films spoke. There's a great Proust quote, "The real voyage of discovery consists, not in seeking new landscapes, but in having new eyes."

Films from their inception have tried to showcase something exciting & different to catch the appeal of the masses. This led the filmmakers who developed the visual language of cinema to see things in a new light, and as they screened their films, audiences began to learn the language their films were speaking. We get wrapped up in the story, the visuals, and the music. We feel sad when we watch an on-screen break up or fight between two people who had been close, but we may fail to realize, or at least consciously identify, that a lot of the drama that leads to that climax was created using visual cues.

Evolution of Language in Movies

The first movies screened were silent ones. They were called "moving pictures" or "**movies**".

In the early years after the introduction of sound, films incorporating synchronized dialogue were known as "talking pictures," or "**talkies**." The first feature-length movie originally presented as a talkie was **The Jazz Singer**, released in October 1927. **The Jazz Singer** Movie had six songs but very little dialogues. There were only 350 spoken words. Despite its limitations the movie was a sensation and all the Hollywood studios and their 'picture palaces' became wired for sound. Back home in India, the first movie released was **Raja Harishchandra** in 1913. It was a silent film, directed and produced by Dadasaheb Phalke. It is often considered the first full-length Indian feature film. **Alam Ara** is a 1931 film directed by Ardeshir Irani. It was the first Indian sound film or Indian Talkie.

Over the years movie makers kept enhancing both the verbal and visual content of cinema. The verbal language of movies is the screenplay while the visual language is the cinematography.

Verbal language or screenplay

The addition of sound did not simply mean that actors could now talk; it meant big changes in the way that films were produced. Scenarists now had also to be dialogue writers. Literary types from the other arts were imported to Hollywood to help write the new talkies: Dorothy Parker, Robert Benchley, William Faulkner, and Ernest Hemingway, for example.

Actors now had to be paragons of articulateness and fluency as well as pantomime artists. Certain exotic roles became far less fashionable, in part because foreign accents were harder to understand with primitive microphone and amplification technologies, in part because the fantasy of the Asian vamp or the Italian villain seemed more kitschy with the added reality of sound, and in part because some foreign types began to seem rather stereotypical and xenophobic. With the exception of Chico Marx, dumb immigrant Italians started disappearing from the screen, along with Jewish shyster lawyers. Native American stereotypes,



monosyllabic grunts and all persisted much longer, but finally began being scrutinized in the 1950s, and even satirized in such films as **Blazing Saddles** (1974) by the 1970s.

Some verbal kinds of comedy most conspicuously typified by the Marx Brothers was simply not possible until sound. A host of comedians came from vaudeville and the stage to help round off the new cast of talking characters: Jack Benny, Bob Hope, George Burns and Gracie Allen, and so on. At least one new comedy genre sprang up at this time: screwball comedy, a combination of romantic comedy and some very silly behavior, that relied on sophisticated banter of the leading couple. The traces of screwball remain in our culture to the present day in films like **Pretty Woman** (1990) or **When Harry Met Sally** (1989), and in many prime-time sitcoms.

And, of course, at least one whole genre would not have been possible without sound: the musical. With a volatile history, going in and out of popularity very often, this genre persists in some form to the present day, from the "backstage musical" of the late 1920s, to the Fred Astaire-Ginger Rogers films of the Great Depression, to the big color MGM productions of the 1950s, to the MTV video, to the rockumentary, to the musical interludes of **The Simpsons**.

Some of the movies that have stood out over the years for screenplay are , **Patton** (1970), **Gandhi** (1982), **The Piano** (1993), **Saving Private Ryan** (1998), **Shakespeare In Love** (1998), **Sara Aakash** (1969), **Sholay** (1975), **Aakrosh** (1980), **Munna Bhai MBBS** (2003), **3 Idiots** (2009), to name a few. Dialogues from these films have been passed on through generations and become a part of everyday parlance. "**Kitne Aadmi Thhe**", from **Sholay** is still as popular as it was almost forty five years ago when it was released. As one of the most famous Bollywood movie quotes in film history, this line has been parodied by many different movies and television shows. Some of the iconic dialogues from Hollywood movies are "**Frankly, my dear, I don't give a damn.**" **Gone With the Wind**, 1939 "**I'm going to make him an offer he can't refuse.**" **The Godfather**, 1972

This line is part of the screenplay of each **Godfather** film in some way or another.

"You don't understand! I coulda had class. I coulda been a contender. I could've been somebody, instead of a bum, which is what I am." **On the Waterfront**, 1954

"May the Force be with you." **Star Wars**, 1977

"E.T. phone home." **E.T. The Extra-Terrestrial**, 1982

"Love means never having to say you're sorry." **Love Story**, 1970

"Bond. James Bond." **Dr. No**, 1962

These are but a few dialogues that have defied age and are part of our language across the globe. Even in non English speaking parts of the world, dialogues like , "**Bond. James Bond**" is spoken with a flourish. That is how powerful language in movies are.

Visual Language or Cinematography

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The other side of how a movie talks is through the Cinematography.

The art of editing, or montage, the putting together of fragments of captured time and observed reality (scenes, shots) to the end of creating meaning is what cinematography is all about. Why are certain shots juxtaposed to one another or put together in a sequence? Perhaps it's meant to evoke paranoia and stress (**Black Swan**), or hallucinatory mirage (**127 Hours**), or the elemental beauty of passion (as in the infamous bee-pollination/love scene in **I Am Love**). Sometimes one cut or one montage sequence can be so jarring that the entire movie hinges on it. There's an abrupt cut in **Never Let Me Go** that haunts, a cut that captures the "completion" of one of the main characters brutally.

Another aspect of the language of cinema has to do with the concept of what is sometimes called the camera's "gaze." What is a camera looking at, and how is it looking at it? This includes the various ways that the camera draws attention to itself: zooms, pans, lingering static takes, close-ups, etc. Directors often hope that the camera is invisible and objective, even while they use its various functions to focus our attention here and there, subjectively choosing objects and faces to showcase; but I don't think it's such a bad thing to be aware of the camera while you're watching a film. Sofia Coppola's film, **Somewhere**, for example, is full of noticeably long takes of characters sitting together on a couch or lounging at the pool, of a desert racetrack with a sports car periodically zooming through the frame. There's even a painstakingly long, slow zoom in on the main character (Stephen Dorff) with a plaster mold mask on his face. Why? What's the point of all these long takes and the film's resultant slow pace? A viewing of **Somewhere** that doesn't try to understand the rationale for its stylistic choices would likely result in frustration and boredom. But thoughtful consideration of the film's unique cinematic language, slow, observant, probing, unrushed might lead one to see Coppola's film as an intentional upending of the typically fast-paced, ephemeral, glitzy Hollywood style..

Another tool in the linguistic palette of cinema is the movement of the camera itself. In this way the camera can mimic a human observer as a seeing eye that moves through a scene or surveys various angles of it but it can also provide glimpses and angles and subjective emphases that human observations might miss. In movies like **Children of Men** or the 2005 version of **Pride & Prejudice**, for example, there are sequences of long, uninterrupted shots in which the camera effortlessly moves through complicated and vast spaces. Are these just cool, showy, technical achievements? Yes, but they also serve a purpose. They emphasize the scope of a space by exploring it, and they highlight the chaos and complexity of a variety of interlocking characters and plot points in one fell swoop. In addition to editing, camera movement and shot length, the language of cinema also includes things like mise-en-scene (the composition of elements within the frame), lighting, sound, set design, costumes, makeup, effects, and dozens of other artistic elements that each can be employed in specific ways to communicate something about the film.



Some of the films awarded for best cinematography are **Barry Lyndon** (1975), **Passage to India** (1984), **Schindler's List** (1993), **Titanic** (1997), **Dil Se** (1997), **Iruvar** (1997), **Black Hawk Down** (2001), **Kannathil Muthamittal** (2002), **Omkara** (2006), **Inception** (2010) among others.

Conclusion

Both the elements of sound and vision comprise the letters in the language of cinema, and to understand the pieces is to better understand how they can work together as a whole. The interplay of the two creates a web of vicarious experiences that leave a long term impact on the audience.

In addition to being a useful help in the understanding of particular scenes and movies, learning to speak the language of cinema also allows one to see better the patterns of style that define a certain filmmaker's body of work. It helps us to recognize a certain combination of shots or favored camera angle as being the signature of a certain director. We're able to watch any five minute stretch of **The New World** and recognize that, "Oh yeah, this is a Terrence Malick film" or turn on **The Social Network** and recognize in the first shot that it is indeed a David Fincher film.

In the same way that studying art history allows one to peruse a museum and recognize a stellar example of abstract expressionism from a middling one, or to delineate a Picasso masterpiece from a "minor Monet," cultivating a proficiency in the language of cinema helps one to become a better connoisseur of the cinematic art form. It helps us to more thoroughly appreciate the very best of films and to discover the thrill of truly understanding what a film is and can be.

Through the language of films, globally people experience something fundamental together. We live through the emotional truths on the screen, often in coded form, sometimes expressed in small things: gestures, glances, reactions between the characters, light and shadow. These are things that we normally couldn't discuss or wouldn't discuss or even acknowledge in our lives.

Therefore one cannot dismiss movies as "fantasy" and make a hard distinction between film and life. That would be just a way of avoiding the power of the language of movies. Of course it's not life, it's the invocation of life. It is an ongoing dialogue with life.



9.

REALISM IN THE NOVEL OF SHOBHA DE'S *SECOND THOUGHTS*

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ABSTRACT

Thus through this novel De focuses on the realism and urban life of a woman as she herself is very much concerned with women and vindicates mental and economic freedom to them and also gives importance to men. She writes from a definite feminine perspective and mentions the contemporary reality more plainly than that of other writers. Though extensive studies were not undertaken by researchers on Shobha De's novels and no one has studied the topic Human Relationships in her novels. The critical evaluation and recognition of De's excellence would play an important role in researching the topic. Second Thoughts is a successful attempt to bring about the plight of the New Woman who is concerned in the maze of domestic chores and takes up unconventional decision to assert her individuality and establish her identity. Here Maya is a new woman who is prepared to face the consequences of her choices. Her protest is not for equality but for the right to the acknowledged as an individual- capable of intelligence and feeling. Here the new woman is new in the dimension of time by being a rebel against the general currents of patriarchal society and in exploring her true potential, along with the struggle to fulfill her urges and needs.

INTRODUCTION:

Shobha De is an eminent Indian novelist, who is often known as India's Jackie Collins. She brought out three magazines namely Stardust, Society and Celebrity. Presently, she is working as a freelance writer for a couple of newspapers and magazines. Most of her writings focus on different aspects of urban life. She writes for a fortnight magazine "The Week", in this periodical, she writes on varied issues concerning the society. She speaks her mind in her writings. She often expresses her dissatisfaction with respect to the behavior exhibited by the present day generation. She has written couple of erotic novels like *Starry Nights*, *Socialite Evenings*, *Sultry Days*, *Sisters Second Thoughts* etc.

Shobha De vividly presents an "explosive tale of love and betrayal" at the surface level and the "hollowness and hypocrisy" lurking behind Indian traditional marriages at the deeper level. The novel *Second Thoughts* focuses on the hollowness of Indian marriages. It is not easy for an Indian woman writer like Shobha De who has explored the reality concealed in Indian marriages by exposing wives adaptability according to the existing norms. When she



is fettered in the clutches of her husband, devoid of freedom all through her life, leads to estrangement in the traditionally enveloped society.

In *Second Thoughts*, Shobha De comes up with the story of Maya, a young and attractive middle class woman who goes into an arranged marriage with Ranjan. She indulges in a strange relationship with Nikhil when her partner becomes a cold sexual partner by breaking the chains of social morality even if the experience of freedom is of a short duration.

The story of a young middle class Bengali girl Maya. She martially links with a Bombay based foreign returned Bengali boy. It's an explosive tale of love and treachery that set forth the hollowness of Indian marriage system. The painful life of Maya who is trapped in her marriage is the central theme of the novel. She too accepts to remain enclosed in the seclusion and sadness. She ascertains to live in the sultriness of not only Bombay, but also of her marriage. The glamour of her life vanishes at the blow of midnight, very precipitously and discourteously. The novel also reveals that Shobha De's expedition of new experiences is really surprising.

REALISM IN THE *SECOND THOUGHTS*:

Realism as a literary movement of representation is supposed to have come to an end by the end of 19th century in Europe. But the recent critical explorations have caused a turnaround in the concepts about realism and its relevance in the novel. Indian literary scene is always a fertile ground for realist writings. Indian fiction in English also shares this culture and critical milieu. Starting from the 1930's to the present day. Realism remains to be the most sought after literary mode for effective representation of the complexity and vitality of Indian life.

In *Second Thoughts*, the storyline of the novel is not very intricate and arresting. It revolves round the charming and young Maya. In order to escape her dull, middle-class home in Calcutta, she marries Ranjan and plunges into the "whirl of Bombay". Maya, though determined to be an ideal wife, discovers her stifled by the confines of an arranged marriage. Although the man (Ranjan) she marries has all the glamour of an "American degree" and a "wealthy family" background, yet he is completely indifferent to her desires. Experiencing utter loneliness of a stranger in Bombay, she begins an explosive affair with Nikhil, a young college-going neighbour. The novel ends on a note of bitterness.

Maya, Ranjan and Nikhil are the main characters around whom the story in the novel revolves. The other insignificant characters – Maya's mother, father, uncle, Nikhil's mother and Ranjan's mother – just help in the development of the storyline. The noteworthy feature of De's characters is that her male characters are weaker protagonist in the novel. Maya is charming with "gleaming jet black hair" and "large dark eyes". She, "a trained textile designer," is depicted in the novel as a non-conformist.

Shobha De's realism is responsible for the various situations and themes described in her novels of a particular class of people and a particular aspect of the world of glamour which are deceptive to the core and eventually detrimental to innocent and unsuspecting young girls and ambitious women. Indisputably her images and metaphors may appear to be lewd, licentious and crossing the limits of decency. However, the novelist has described truthfully



not only in the matter of theme but also through the linguistic expressions the man woman intimate interaction in life as she witnessed.

The ending of the novel is abrupt, no doubt, but Shobha De has successfully depicted the tension arising out of the failure of the Indian women (and also men) in properly negotiating the conflicting situations emerging from a clash between conservatism and liberalism. The gender issue of male chauvinistic dominance and non-acceptance of a liberated woman by the Indian society, the gnawing questions of sexual, familial, and individual dilemma have been dexterously highlighted by Shobha De in *Second Thoughts*.

However, the most significant aspect of this novel is that the author has once again raised the burning issue of women's freedom in contemporary India where the protagonist finds herself in a complex human situation aggravated by social, historical and cultural changes.

De in her novel *Second Thoughts* reflects through her protagonist Maya, the acute marginalization and displacement experienced by the majority of the womenfolk who are forced to suffer silently the rigid social systems which govern the male dominated Indian society. Being a protagonist of De, Maya differs from others by the dual personality that prevails within her. On the one side, the conventional tradition-bound concepts and values highlighting the passivity in women instilled in her by the traditional background as well as the over-dominating attitude of her mother turn her to be a passive introvert. And on the other, an inborn feministic instinctual urge to be unique, to be different from others, to achieve something, to live life in its fullest sense prompts her to revolt against patriarchal superiority. When marriage proves futile, unable to confront reality, Maya is forced to live in a world of illusion. Maya, in her inner consciousness decries tradition and strives to relieve herself from the tradition bound marriage with Ranjan. In her imagination, Maya is able to break away from tradition and take decisions of her own. But, in reality, she is forced to remain bound by the societal concept of marriage. The inexperienced Maya, living in a world of illusion, dreams of Nikhil to be her ideal lover who would surely rescue her from such a monotonous and accursed family life. Maya as a matured woman exhibits the mental strength to give her marital life a second thought where she is bold enough to confront the sultriness of not only Mumbai but also her own life. Thus, Maya is able to overcome the influence of illusion in her life and accommodate herself with reality.

SLICE OF URBAN LIFE:

Shobha de has become the symbol of highlighting different perspective of woman's freedom and liberation. She conceives the extra-marital affairs of women as the stroke to break the traditional and moral values in society. This is one of the most important aspects of her feminism. As a writer she is gifted with extraordinary ability to discuss the sensitive aspects of human life and human relationship tactfully. The power of her narration is just wonderful. She is totally different from other Indian women novelist in English. She is gifted with intimate understanding of the psyche of women and her problems. Her novel expose the hollowness of marital relations in elite class. In *Second Thoughts* she selects the middle class society and the suffering of so many married women due to traditional arranged marriage system. It describes the agony of Maya, who feels trapped in matrimony.



Shobha De's novels are a slice of urban life. They deal with contemporary issues. In this context, *Second Thoughts* are a realistic representation of the psyche of the traditional Indian men and women. Although they claim to be the proud products of the twenty-first century, but deep down they still cherish and nourish the age-old norms and traditions. In that much familiar pattern, the status of men and women has hardly undergone any change. As individuals, they may have progressed but in the institution of marriage, the man is still the lord and master and a woman has to abide by his whims and fancies whether she likes it or not.

The ending of the novel is abrupt, no doubt, but Shobha De has successfully depicted the tension arising out of the failure of the Indian women (and also men) in properly negotiating and conflicting situations emerging from a clash between conservatism and liberalization. The gender issue of male chauvinistic dominance, the non-acceptance of a liberated woman by the Indian society, the growing question of sexual, familial, and individual dilemma have been dexterously highlighted by Shobha De in *Second Thoughts*.

Maya's marriage with Ranjan was not a satisfied life to her, because of her loneliness and lack of her identity so, she goes for another choice with Nikhil is an illusion and later she realizes and rejoins with Ranjan and accepts her life is a Reality. Thus, Maya is considered to be the new woman and the traditional woman.

CONCLUSION:

Thus through this novel De focuses on the realism and urban life of a woman as she herself is very much concerned with women and vindicates mental and economic freedom to them and also gives importance to men. She writes from a definite feminine perspective and mentions the contemporary reality more plainly than that of other writers. Though extensive studies were not undertaken by researchers on Shobha De's novels and no one has studied the topic Human Relationships in her novels. The critical evaluation and recognition of De's excellence would play an important role in researching the topic.

Second Thoughts is a successful attempt to bring about the plight of the New Woman who is concerned in the maze of domestic chores and takes up unconventional decision to assert her individuality and establish her identity. Here Maya is a new woman who is prepared to face the consequences of her choices. Her protest is not for equality but for the right to the acknowledged as an individual- capable of intelligence and feeling. Here the new woman is new in the dimension of time by being a rebel against the general currents of patriarchal society and in exploring her true potential, along with the struggle to fulfill her urges and needs.

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10.

CRISIS OF WITNESSING: TRAUMA AND TESTIMONY IN MAMONI RAISOM GOSWAMI'S *PAGES STAINED WITH BLOOD***BIRENCHI KUMAR PEGU**Department of English
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Guwahati, Assam-781016**ABSTRACT**

Mamoni Raisom Goswami's Pages Stained with Blood (translated in to English from Assamese novel Tez Aru Dhulire Dhusarita Pristha) is a poignant portrayal of the 1984 anti-Sikh riot in Delhi after the assassination of Indira Gandhi by her own Sikh bodyguards. The story revolves around a young university teacher in Delhi who is busy accumulating data to write a novel on the Mughals. Her close associate is a young Sikh taxi driver who is deeply infatuated with the writer/narrator. There is a sudden twist in the story with the assassination of Indira Gandhi and the disappearance of Santosh Singh Ajnabi, the taxi driver. The story is narrated in the first person narrative and the second part of the novel deals with the narrator's search for Santosh Singh Ajnabi who went missing in the anti-Sikh riots. Goswami is not only articulating her private memory but also representing the invisible, the silenced and the erased. This poesis (representation) of singularity of historic catastrophe and its effects in the novel affirms the main intention of the novelist – 'to explore the human relation in its primacy' (Zizek, 135). The novel is also a significant endeavour to make the literary text as 'both of a function of memory and responsibility' (Wolfrey, 132) where the act of reading is also an act of bearing witness to the traumatic event.

In learning how to read and write in response to trauma one must therefore acknowledge the crucial problem of listening, knowing and of representing. (Caruth, 1)

I must cling to my diary – that matters to me the most. (Pages Stained with Blood, 14)

Mamoni Raisom Goswami's *Pages Stained with Blood* (translated in to English from Assamese novel *Tez Aru Dhulire Dhusarita Pristha*) is a poignant portrayal of the 1984 anti-Sikh riot in Delhi after the assassination of Indira Gandhi by her own Sikh bodyguards. The story revolves around a young university teacher in Delhi who is busy accumulating data to write a novel on the Mughals. Her close associate is a young Sikh taxi driver who is deeply infatuated with the writer/narrator. There is a sudden twist in the story with the assassination of Indira Gandhi and the disappearance of Santosh Singh Ajnabi, the taxi driver. The story is



narrated in the first person narrative and the second part of the novel deals with the narrator's search for Santosh Singh Ajnabi who went missing in the anti-Sikh riots.

The novel has few characters. Undoubtedly the unnamed narrator/ witness is the protagonist in the novel. Santosh Singh Ajnabi, as mentioned earlier, is the next significant character in *Pages Stained with Blood* who is a representative of the victimized Sikh community in the anti-Sikh riot. The novel draws parallel between Santosh Singh and Brigadier Mansingh, another important character in the novel who is depicted as strong, charming and mysterious. The narrator seems to be more intimate with the Brigadier than Santosh Singh owing to his powerful position in the society, his cool and enchanting demeanor. It is only in the last part of the novel that the amoral nature of the brigadier is revealed. On the other hand the character of the Sikh Baba is significant for his connection with the traumatic event of partition. He is a direct witness of the dreadfulness of partition and its post-traumatic effect has made him voiceless.

Mamoni Raisom Goswami's *Pages Stained with Blood* ends with a hint about the flux of time indirectly suggesting the deception of healing. The novel was first published in 1995 and it is not clear when the writer started writing it. This enigma is pertinent and needs to be further explored as it raises questions in the following areas-

- a. Whether the post-traumatic effect is so painful for the writer /narrator/witness that it 'creates twofold structural disjunction between an experience and its integration into narrative memory' (*Trauma, Testimony and Criticism, 129*)
- b. Whether that experience can be fully articulated into writing
- c. Like the holocaust 'whether the trauma of this event beyond representation or adequation, so excessive is its horror' (*Trauma, Testimony and Criticism, 134*)

The novel thus traverses or intersects lines of trauma ranging from the historical to the private. There is a depiction of the writer/narrator's acute depression owing to the sudden revelation of the brigadier's salacious intention which is antithetical to the narrator/writer's almost platonic relationship with Santosh Singh Ajnabi, a victim of the anti-Sikh riot. When Santosh Singh indirectly proposes to the writer the trauma that she was feeling almost seems humorous /ridiculous in comparison to the catastrophic witnessing of the 1984 anti-Sikh riot. Implicitly the traumas that are represented in the novel are multilayered, diverse, cogent and discursive.

Trauma study is an umbrella term. Ann Whitfield in her seminal essay entitled 'Trauma and Memory Studies' has considered it as a 'subset of broader fields of memory studies' (Cathy Caruth, 878) linking narrative with testimony- the act of witnessing with the desire to narrate. It particularly emerged as a significant area of interest following the official recognition of post traumatic stress disorder (PTSD) by the American Psychiatrist Association in the diagnostic and statistical manual of 1980. Soldiers returning from the Vietnam War (1955-1975) vehemently campaigned for recognition of their traumatic symptomatology which indirectly contributed to the setting up a trauma study centre at Yale University. The most recognizable scholar of trauma study is Cathy Caruth after her influential editorial in the volume titled *Trauma: Explorations of Memory* (1995). She has edited an anthology where



Shoshana Felman, Dori Laub, George Bataille and others provided detailed theoretical critique of a wide variety of interdisciplinary subjects ranging from the poetry of Baudelaire to the AIDS crisis.

Another significant critic Dominick LaCapra differentiates between historical trauma and structural trauma. He along with another key theorist Allan Young argues that the western model of the individual self cannot be completely applied to non-western contexts. For Young and LaCapra, there is a sense that trauma studies should define its terms precisely and attend carefully to conceptual limits or boundaries. Kali Tal focuses on literature from the survivors of the holocaust, the Vietnam War and sexual abuse victims. Tal stresses on the need of the survivors to narrate and relate their stories to the collective cultural community at large.

All the leading theorists in a way are cross-referential and interconnected although there are sub branches such as personal trauma that include rape, incest, relationship violence and mental illness as well as historical trauma exploring diverse ranges such as the holocaust, American slavery, native American genocide and the Vietnam war.

Theorists such as Allison Keller, Kali Tal, and Peter Ramadanovic explored more on personal trauma. Tal's essays titled 'We Did Not Know What Would Happen: Opening The Discourse On Sexual Abuse' and 'This Is About Power On Every Level: Three Incest Survivors Narratives' included in the book *Worlds of Hurt : Reading The Literature of Trauma* are important studies in this regard.

There is another group of theorists/writers that deals with historical trauma. Among them the most prominent are Stefan Maechler, Michael Rothberg, James E. Young and Marianne Hirsch. This group mainly concentrates on representation of holocaust trauma, Vietnam trauma and Native American trauma.

Mamoni Raisom Goswami was one of the few Assamese writers who wrote in the vernacular language and received wide critical acclaim in the subcontinent. She wrote more than fourteen novels, two short story collections and a substantial amount of research articles on Ramaynai Literature. *The Moth Eaten Howadah of Tusker* is regarded as a classic in Indian literature and excerpted in *Masterpieces of Indian Literature* by Sahitya Akademi. Beside this novel, Goswami's *The Shadow of the Dark God and the Sun*, *Mamore Dhora Toruwaal*, *Sinnamostaar Manuhtu* are considered milestones in Assamese Literature. Almost all her works have been translated into various languages including English and her novels are included in the syllabi of various universities.

Prof. Sishir Kumar Das, a noted scholar, comments on Mamoni Raisom's *The Moth Eaten Howadah of Tusker*-

Mamoni Goswami tells a wonderful story, a story of disintegration of power, of unbelievable suffering of men and women, and also of tremendous courage and tremendous pain that love brings. The characters, so Assamese and yet so universal, alive and kicking, real and exciting, to say the least, kept me



haunting for many days. It is an unforgettable work. (An Unforgettable Novel, 46)

Hiren Gohain's comment is also illuminating-

Her prose has a sharp sensuous quality with words and rhythms evoking visual, tactile and olfactory values of intense experience, sometimes reaching a hallucinatory dimension. At the same time the experience is so concentrated, rich and many sided that it ranges from half-conscious inner urges, aspirations and torments, of both the illiterate and poor and the educated and well-heeled, to the variegated moods of nature and her inexhaustible surprises. (Some Remarks on Mamoni Raisom's Major Novels, 320)

This paper is an attempt to read the novel in light of two central terms of trauma theory – trauma and testimony.

‘I was a witness to certain fearful events in Delhi some twenty years ago...’
(*Pages Stained With Blood*, 8)

As Wolfreys has argued – “It is impossible to record historical events in any direct representation...any mimetic act is inadequate to the intensity, immensity of traumatism” (*Trauma, Testimony and Criticism*, 129). In *Pages Stained with Blood* this inadequacy results both from the act of the narrator/ writer's witnessing and her participation in the historical event. This participation works at two intertwining levels—the participant's intricate relationship with the subject and her guilt owing to her inability to help Santosh Singh Ajnabi, a victim in the anti-Sikh riot. The traumatic events create “an incision’ in the narrator's self, a kind of internal psychic splitting- one that experiences and another who survives and wants to narrate” (*Explorations in Memory*, 123). The problem lies in the narrator's “two fold disjunction between an experience and its integration into narrative memory, understanding and communicability”. Laub also comments that ‘no observer could remain untainted, that is, maintain an integrity- a wholeness and a separateness-that would keep itself uncompromised, unharmed, by his or her very witnessing.’ (Laub1995:66). In the novel, *Pages Stained with Blood* this fluctuation between narrator as witness and narrator as participant, therefore, deserves attention. The diary of the narrator becomes a trope and a refuge for her, a symbol of the inexpressible with its vacant pages (I am not in a state of mind to write down the details, 154)) and blood stained pages referring to the horror of that traumatic experience as Caruth aptly puts it ‘the peculiarity of the traumatic moment consists exactly in ‘its lack of registration’ (*Explorations in Memory*: 6). The novelist achieves here a striking poignancy with her narrative reconstruction that gives the fragmented pieces an integrated shape in the form of the novel.

Thus the narration of the event in the novel is an act of repetition echoing Freudian motto that ‘what one is not able to remember one is condemned to repeat’ (*Beyond the Pleasure Principle*, 19). That this aporia of trauma is impassable for the narrator writer is acknowledged in the novel but again it is also stressed in the testimonial criticism that one can overcome trauma ‘Through a kind of mimetic reassembly of the absent experience’. (Kohlke's *Blood and Tears*, 13) The protagonist cum narrator here asserts, “I can't go on like



this. I shall have to make myself strong. I shall have to stop thinking who's alive and who's dead. I must think only about my notebook.” (*Pages Stained With Blood*, 132)

If Goswami's narration is related with the limit and representation in the face of catastrophe and horror, then the Sikh Baba's experience of trauma falls into the category of the supranarratable or ineffable 'that which is not susceptible to narration' (*The Routledge Companion to Narrative Theory*, 220). It comprises those events that defy narrative, foregrounding the inadequacy of language proper of visual image to achieve full representation. The Sikh Baba's amnesia can be read as 'the incessant returning of a crisis that cannot be comprehended and which thus emerges in the form of the forgotten or unknown' (*Trauma and Cure in Rebecca West's The Return of The Soldier*, 5) Like the utterance of 'the horror, the horror' by Kurtz in *The Heart of Darkness* as discussed by Wolfreys in the essay 'Trauma, Testimony, Criticism' the 'mumbling' of Sikh Baba refers to the absolute inaccessibility of the traumatic event, the partition holocaust where he was a witness to the disappearance of his sons and the murder of his daughter Kuldeep. "Like a madman, the Sikh Baba kept looking for Kuldip at Khankhana Sahib. He was taken to the field to identify the body. She had no clothes on. Her Breasts had been cut off and hung on a peepal tree...Baba has not spoken since that day." (*Pages Stained With Blood*, 20)

This aspect is highlighted by Gohain in his illuminating essay 'Remarks on Mamoni Raison's Major Novels'. He succinctly comments, 'The prelude to the eruption of blood-mad violence is built by reminiscences of the horror of partition and glimpses of the human wrecks it has left behind' (*Hiren Gohain Rachanawali*, 323). The novel thus fluctuates between two historical phases of trauma- one where she was both participant and witness and another where she is playing the role of a narratee to an event or experience which is not available to her. The event is narrated to her by Balbir, a close associate of the Sikh Baba.

The attack started on 7th September, 1947 of the thousands inhabitants of Dera Ismail Khan, only a hundred and seventy people escaped the bullets and swords. Changing buses, getting onto trucks, walking miles and miles, obtaining a refugee card at Delhi and managing a house at Karol Bagh. (*Pages Stained with Blood*, 22)

This trauma of dislocation, displacement and bearing witness of horror together leads to Sikh Baba's linguistic failure, his amnesia and his search for cure. For in order to cure oneself from trauma that person must give the wound itself a voice- however inadequate its representation. The narrator confesses, 'I feel like kicking myself. He really did want to tell me something. I did not listen. I have failed in my duty as a fellow human' (23). If the Sikh Baba's 'negative narratibility of trauma' (*Blood and Tears*, 10) represents the breakdown of everyday language, by representing his trauma the narrator Balbir and the writer invoke a community of listeners. Sushana Felman in her influential book titled *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History* calls these writing "a project of address applicable to both literary and real-life testimonies, in which the responsive listener/ reader stands in for the rightful inheritors of the story." (29)

Goswami is not only articulating her private memory but also representing the invisible, the silenced and the erased. This poesis (representation) of singularity of historic catastrophe



and its effects in the novel affirms the main intention of the novelist –‘to explore the human relation in its primacy’ (Zizek, 135) .The novel is also a significant endeavour to make the literary text as ‘both of a function of memory and responsibility’ (Wolfrey, 132) where the act of reading is also an act of bearing witness to the traumatic event.

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11.

**A COMPARATIVE STUDY OF RABINDRANATH TAGORE'S SUTI
AND LAKHMINATH BEZBORUA'S MUKTI****CHAYANIKA BORAH**Research Scholar,
Dibrugarh University
State – Assam, India**ABSTRACT**

Comparative literature is an important method of literature. Comparative literature shows the proper path to know the language, culture and the mentality of people in the context of world and helps to create the interest also. The concept of study of comparative literature is a conscious perspective. In spite of differences among, dissimilarity of time, place and action, comparative literature proves that the entire world literature are same and inseparable. Comparative literature looks into the beauty and pleasure of literature and scientifically analysis the universality and independency in literature. Comparative literature has been observed keenly and so it can give importance on ultimate evaluation. Some important methods are determined for studying comparative literature. Comparative literature compares a literature with another literature of one age with another age, and so on. In literature, comparative literature assesses the quality of two different kind of literature. after discussing this selected subject we have got some findings. They are as – Rabindranath Tagore and Lakhminath Bezbarua both contribute to enrich the Indian literature. Bezbarua is known as the father of Assamese short story and Tagore is known as the founder of Bangla short story. In the field of story writing both have their own concept, own perspectives. They both tried to invent and discover their own ideas in story as much as they can. Tagore's 'Suti' and Bezbarua's 'Mukti' both stories are the best creation. By comparing both we have found lots of similarities and dissimilarities. The theme of 'Suti' is resemble with 'Mukti'. The both stories move with 13-14 years old boy where they face various problem in concret environment away from natural phenomenon.

Introduction:

Comparative literature is an important method of literature. Comparative literature shows the proper path to know the language, culture and the mentality of people in the context of world and helps to create the interest also. The concept of study of comparative literature is a conscious perspective. In spite of differences among, dissimilarity of time, place and action, comparative literature proves that the entire world literature are same and inseparable. Comparative literature looks into the beauty and pleasure of literature and scientifically analysis the universality and independency in literature. Comparative literature has been

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observed keenly and so it can give importance on ultimate evaluation. Some important methods are determined for studying comparative literature. Comparative literature compares a literature with another literature of one age with another age, and so on. In literature, comparative literature assesses the quality of two different kind of literature.

Aim and Objectives:

The Assamese and Bangla story have a respectable position in Indian literature. We must have mentioned the name of Lakhminath Bezbarua and Rabindranath Tagore for comparing both Assamese and Bangla story. The contribution of both famous writers for short story writing is much remarkable. We know various kinds of purposes by comparing the stories of both.

The aim of this paper is to comparative analysis of the stories ‘Suti’ and ‘Mukti’ –

- To study the importance of Rabindranath Tagore and Lakhminath Bezborua’s story in Indian Literature.
- Comparative study of their perspective, themes and ideas through the selected stories.

Methods:

Analytical method is mainly used here in terms of preparing this research paper.

Introduction of the stories of Rabindranath Tagore and Lakhminath Bezbarua:

The contribution of Rabindranath Tagore is immense to enhance the modern Indian Literature. Rabindranath Tagore was founder of Bangla short story, who kept forward it to a higher position. His first short story was ‘Bhikharini’(1891) published in Bharati. From his age to present context he is known as unique story writer. Most of his popular stories were written during 1891-1901. The literary composition of Rabindranath Tagore is excellent with his gorgeous thinking ability. His compositions are adorant by his luxurious emotions, desirable language and speech, the systematic arrangement of attractive rhyming scheme. “He is child in the laps of nature, friend in human being and invisible power lender his emotion, this power gets a different shape through the stories that is the shape of reality.” [Goswami, 1994, p. 77]

His imagination ability cannot illusion Rabindranath, when he interacts with people through his stories. “Emotion and imagination cannot escape him from the problems. He keenly analyzes the social problems. Every situation, value and emotion of human life has been found in Rabindranath’s stories. He has greater and universal knowledge as well as logical ability to analysis the matter.” [Goswami, 1994, p. 78]

Lakhminath Bezbarua is known as the father of Assamese short story. Like Rabindranath Tagore, who developed short story in Bangle, Lakhminath Bezbarua expanded in Assamese. His collection of story books are as – Surabhi(1809), Sadhukathar Kuki(1910), Junbiri(1912), Kehukali etc. Bezbarua depicts the village life and deal with their happiness, sadness, their



desire of village life in his stories. His stories were based on analysis and criticism. Regarding his stories Tralukyanath Goswami as says –

“Bezbarua never tries to analysis social and economical problems, rather he gives more importance to offence, guilty and egocentric nature of people in Assamese society. Instead of sharp criticism, he expresses this offence in humorous manner and sometime through excessive humour provides us entertainments as well as open the offence and egoism.” [Goswami, 1994, p. 98]

From the beginning, Bezbarua gives a new turn to the Assamese story writing culture. From the qualitative and creative perspective, his stories are weak but as a first attempt of writing Assamese short story, he always a greater one.

Impact of Bangla in Bezbarua’s literary composition:

Bezbaruah tries to develop Assamese literature as much as he could. His creative literature is the ultimate result of his whole life struggling. He sacrifices his entire life to ascertain the independent value of Assamese language and Assamese nation as well. “He imitated the new concept of Indian Renaissance started in Kalkata to enrich Assamese modern literature. More enthusiastically he went ahead to remove the weak zone of Assamese literature and decorated with many new concept.” [Gohain, 2013, p. 31]

Bangla Renaissance is known as Indian Renaissance also. Except Bengali Nation, the universal componants and aspect of Renaissance were core heart of Assamese, Hindi, Tamil, Kanada, literature. Bezboruah was able to flow this sense to Assamese culture. Bezbarua was curious to establish day by day new experience. Bezbarua got the modern concept from contemporary educated and cultural society of kalikata. Rabindranath Tagore was the pioneer of this society. His liberal personality gradually strength the human sense and values modern Bangla culture and the impact was traced on Bezbarua. But it is remarkable that most of his compositions are subjectivity.

We have seen vast similarity between Bezbarua’s Bahi and Tagore’s poem Banshi, and on the other hand the influence of Bangla literature is immense in his another lyrical poem “Sakhi he Ki Kom Dukhore Kotha”. “The word ‘Sakhi’ is derived from Bangla Literature. Assamese devotional songs fail to trance the sense of Bangla-Baishnab song. Bezbarua welcomes the sense also.” [Gohain, 2013, p. 66]

As a first Assamese story writer, Bezbarua conveys subjectivity in his stories. But it is no doubt that the stories of Rabindranath from “Galpagussa” contribute to develop his stories. “Specially, ‘Mukti’ and ‘Vadari’ are the assamese version of Tagore’s ‘Suti’ and another story.” [Gohain, 2013, p. 66] Bezbarua was frustrated about this impact. So he paid importance to introduce native culture rather than introducing Tagore’s viewpoint. He may think that in the name of Tagore, Bengalis would affect Assam, because Kalikata was the capital of India till 1912. Kalikata University was the shelter of entire Indian ornament, it means only source of higher education. In the hands of Tagore, already Bengali literature has been established in the world context. Assamese language was got a well reputation in Kalkata University through Asotosh Mukharjee. Prafulla Chanra Roy openly admitted that



Assamese stories conveyed the glory of ancient time. In the meantime Bezbarua never ignored the Bangla Renaissance and took it advantage because he knew that they were much precious for a sustainable society.

When we are going to discuss the influence of Bangla on Bezbarua, his wife plays a vital role. If he married an Assamese lady of Kalikata instead of married Pragyasundari belonging to the famous Tagore family he would have never been earning mixed with educated Bengali society. One of his part mixed with contemporary Bengali society. He continued his conversation with his wife and son in Bangla and sharing their views in Bangla through letters. In the same time Bezbarua drew out the drawbacks of Assam and expressed his feelings of proud, love and beauty. Thus he is able to introduce himself as a pioneer of Assamese literature.

Comparative study of the stories ‘Suti’ and ‘Mukti’: Comparison of subject matter – Rabindranath Tagore’s ‘Suti’ and Bezbarua’s ‘Mukti’, the both stories are best composition. They both stories deal with child psychology. The critics want to say that the story ‘Mukti’ by Bezbarua is quite resemble with the story ‘suti’ written by Tagore. The theme and subject matter of both story has various similarities and dissimilarities.

Theme or subject matter of ‘Suti’:

Fatik is the central character of the story. In the story writer presents the dreams of a little boy named Fatik with his mentality, atmosphere around him, final conclusion of his dreams in traditional society. Fatik was elder son of his mother belonging to a poor family. Fatik brought up by playing in the heart nature, so he wants freedom. He did not give much important in his study in spite of his interest. One day, all of a sudden, his maternal uncle arrived in their home, he wants to bring Fatik to his residential in town to study in town. His poor mother accepts this proposal. Fatik also goes to town with his maternal uncle with an unexpressing desire to study in town. Fatik faced an unexpected situation there. His expectation was ruined after meeting his aunt, because she was not aware regarding the decision of her husband as well as did not anything about Fatik also. She is not interested to take responsible of Fatik with her three own children. Gradually due to her rude behaviour he feels the absence of her mother he cannot make interest in his study and teachers also angry with him due to his dullness. One day he was escaped from there. Now his uncle got tension. He rescued him with the help of police. Now he is suffering in heavy fever. He spoke something wrong about his mother. His health is gradually decreased and informed his mother. Next day his mother arrives and a tragic situation is created by meeting both mother and son. But he cannot get well again.

Theme or subject matter of ‘Mukti’:

Sukumar is the protagonist of the ‘Mukti’. 14 years old Sukumar comes from an aristocratic family. He is free from starvation. Like his brother Debakumar his father wants that he should be good in study. His conservative and rigid father wants that he should be a literary genius by getting education in school. But his mentality is quite different. He is not interested for study. His favorite pastime is to spend time with nature. His parents are also in the state of tension for him. His father at last decides to send him in the town for taking

education under the guidance of his brother. But Sukumar does not want to go with his brother. In spite of his disagreement, he is compelled to go.

He never gives his attention in his new school. Any time he recalls his home environment. Teachers also punished him not to give any interest and complain to his brother. His brother was furious and hit him badly. But there is no result. Day to day Sukumar becomes rebellious. His memory, thinking ability gradually reduced. One day his elder brother came to assess his knowledge and knew that he did not know anything. Moreover he forgot the previous knowledge as well. He rebuked him. Sukumar gradually lost his mental stability due to excessive pressure. His health also solely breaks down. He suffered in fever and doctors also could not remove him from fever. He became mad and one day he passed away.

We discussed the central themes of the two stories above. By comparing the two story we have found some similarities and dissimilarities. They are as follow –

- In both story a character of 13-14 years old boy has been depicted. The both character Fatik and Sukumar are same. The writers show in both stories how strict-discipline create problems for the mentioned characters, who likes to live with nature.
- In the story ‘Suti’ the writer designed the character Fatik with fickleness and naughty as has been seen among the children. On the other hand he has strong desire to take education. Only for his family background, he cannot go ahead in education. He was very happy when his mother told him that he would go to town for study. It is cleared from the following dialogues-
“Bishamvar proposes that he wants to bring Fatik to the town for study. Ask Fatik – ‘Hei Fatik, will you go with your uncle.’
Fatik replies with excitement – ‘Yes’.
He irritates his uncle by asking ‘when will you go?’ again and again. He spends sleepless night by thinking about it.”

Similarly in the story ‘Mukti’, Sukumar is a nature lover with less interest for study. But the family status of Fatik is completely different from Sukumar. Sukumar is sent to town for study not as a lack of money. But he can study under the guidance of his brother. In spite of his rejection, he is ready to go. The aggressive mind of Fatik and Sukumar has taken place in the story.

“Sukumar is afraid of hearing this unexpected decision, till he knows that he has not another option to get remove. He must go to study under the guidance of his brother. So, at last he decides to adjust with his new environment.”

- It has seen equal movement in both story ‘Mukti’ and ‘Suti’. Sukumar and Fatik both have gone to town for earning education. Fatik learnt under his uncle and Sukumar is guided by his brother. Sukumar and Fatik both feel anxiety and have broken down physically as well as lost their mental stability. At last the consequence is same, i.e, death.
- The relationship between nature and human being has been seen in both stories.

**Comparison of Character:**

The two stories 'Mukti' and 'Suti' shows the ability and capability of both writer. The major characters of the story 'Mukti' are – Sukumar, Father, Brother and Mother. On the other hand the characters of 'Suti' are – Fatik, Makhan, Mother, Uncle, aunt. By comparing the characters, we have got the following points –

- Sukumar is the hero of the story 'Mukti'. Here Sukumar contains all the childhood nature. He likes to stay with nature, without any strict disciplines, load of school and so on. He is disobedient and naughty. So he is often scolds by his parents.
- There is a resemble of Fatik in 'Suti' with Sukumar. As a same age, Fatik is also fond of spending time outside the home. Often fight with his brother. Therefore his mother always thinks to do something good for him.
- Unlike 'Mukti' there is no existence of 'father' in the story 'Suti'. Fatik goes to town with his maternal uncle and Sukumar goes with his brother. The only aim of uncle and brother are to provide education for them. Debakumar, brother of Sukumar himself as an educated person. So he is always conscious about his status and dignity in society. He misbehaves Sukumar when teacher complains him about his weakness in study. In reality, he is not rude in nature, he does it only for the welfare of his brother. It is mentioned in the story as –

“His brother is not cruel in nature, he wants to provide education to his brother under his guidance to enhance their dignity.”

In the story 'Suti' uncle takes the responsibility of Fatik. He plans to bring Fatik with him after knowing everything from his mother. But unlike Debakumar, his uncle never show any disappointment for him or never rude for him. From the beginning the nature of his uncle is kindhearted.

- The women characters are very significant in both stories. The women characters in 'Suti' are Fatik's mother and his aunt, on the other hand Sukumar's mother and wife of his brother are depicted as woman character. The mothers of both stories have full of maternal love. Mothers have never looked down upon their sons in spite of their any misconduct. Mothers feel sad if anyone scolds her son. Mothers always love their sons from the core of the heart. In 'Mukti', when fathers punished Sukumar not to enter the house at night due to negligence in study, his mother was agitated. Again when Sukumar was ready to go with his brother, here mother was crying and said –

“With his brother, Debakumar ready to go by showing his gratitude to his parents, his mother kisses Sukumar and says, 'O my dear, you follow your brother's command and study properly.' Again says to his elder son, 'O Barbupa(elder son), don't strict him too much, he should read well.'”

In 'Suti' also, the mother character is tragic and full of maternal love. There are vast similarities in both mothers. In this story, Fatik's mother was also upset for Fatik. Fatik was



very anxious to go with his uncle. On the contrary, his mother was not so much happy, she accepted this proposal only for the welfare of his son, though he was sad.

Another two women character, Fatik's aunt in 'Suti' and Devakumar's wife in 'Mukti' are very significant. In 'Suti' the aunt always treats him rudely and never takes him as their family member. She often tells him about her waste of money for him. So, Fatik always misses his mother, recalls his own home. The character of aunt is depicted as a cruel one. On the other hand, in 'Mukti', Debakumar's wife is a kindhearted lady. She always take care Sukumar. After all she is different from the character aunt in 'Suti'.

Comparison of psychology:

The central aspects of the characters are psychological aspects. The stories are developed depending on the psychology of 13-14 years old boy. In the both story, all the attributes of teenagers has been drawn.

In 'Suti' the psychological temperament of Fatik is clearly mentioned. All activities of Fatik according to his age group are discussed. Leadership quality and hero worship of teenager have been shown through Fatik. He often tries to dominate his younger brother and in the meantime he shows his love for his brother while giving all his playing aids to him, when he is ready to go with his uncle.

Curiosity is another important character of adolescence. The writers used it in both stories. In 'Suti' Fatik was curious for the new environment. He was anxious by imagine the new environment of town, new school and so on. In 'Mukti' we have found the sense ofmind. But this curiosity is different from Fatik. Sukumar was curious for nature. He has a reliable bond with nature rather than study. Every time he lives with nature mentally –

“He spends time by searching ripe mango, guava, in search of the cage of warp – by breaking this cage, goes to catch fish through fishhook and how to play with cats, dogs etc.”

At last when he was suffering from fever, he asked his mother about the domestic birds and animals. There are also significant of nature.

In childhood, children don't want to arrive home, if parents give them punishment. They stay their own decision untill their parents will not call him kindheartedly. This mentality is same with all. This is an important psychological aspect of child. This psychological aspect clearly draws in both stories 'Mukti' and 'Suti'. Fatik left his uncle's home for rude and cruel behaviour of his aunt and sit beside the bank of the river. Similarly, Sukumar also spent night in tamarind tree when his father punished him. These two pictures show the psychological aspect of children. Another important significant is that in both story, the two boys used nature as the ultimate source and power during their problems.

Every child needs maximum support of mother during fever. This sign has been seen in case of Fatik and Sukumar. The need the existence of mother near them, when they physically and mentally weak. It has been seen that they only mother at the last stage of their life. From this context, the climax of the both writer are same.

**Comparison of composition ability:**

Rabindranath Tagore and Lakhminath Bezbarua both are leading figure for Bangla and Assamese. They both are unique in their own position way of composition is quite different from each other. They are able to establish according to their own ability. Their ability of composition has been known from the both stories.

The construction ability of Tagore is stronger than Bezbarua. Bezbarua prefers elaboration in 'Mukti'. Rabindranath prefers elaboration along with dialogues and speech and it dramatically decorates the story based on reality. Both writers use various way to create circumstances. Bezbarua explains the aesthetic pleasure of nature and shows a strong relationship between Sukumar and nature in 'Mukti'. It mentioned in the story as –

“Father tells to read, Sukumar imagines different by opening the book, he thinks where are the ripe mangoes, guavas? Where is the cage of warp? How he can fishing etc.

Similarly, Tagore also explains the mental state of a child as follow –

“He silently understands everything. He embarrasses for his existence and sorry for it. In this age he need some love and care. It is very hard to stay in an unknown place far away from his mother. In this age he believes that women are the best and valuable creation of earth.”

Rabindranath Tagore and Bezbarua both give much important the utility of language. Use of similes, symbols, images etc. are very important with language. But it has not been noticed the extreme use of these elements. But the writer in 'Mukti' tries to use simile to find out the difference between ancient and modern education. This is as follow –

“The intersection of day and night is terrible for everyone. Hiranyakashipu was killed by Narashinha at that time. Due to the difference between old and modern education, the gentleman got trouble.”

Comparison of Title:

After analysis the theme, subject matter, character of the two stories 'Mukti' and 'Suti' we can say that the titles are suitable. In both stories the writer consciously heading the title. In 'Suti' it has been noticed that Fatik was anxiously waiting to meet his mother. But he had never fulfilled his dream. During his fever he had told only about it. At last when his mother came he told her that he got leave now and could go home. Now he is physically and mentally disable and treatment and medicines also cannot cure him. His mother also appears at the last stage when he saw his mother. He told her to go home after dismissed the school though he appeared at his last stage of life. Ironically the author wants to tell us about his death. From this context the title 'Suti'(leave) is appropriate.

Similarly we can say that the title of 'Mukti' is appropriate with the story. Sukumar unwillingly leaves his home, natural environment and has compelled to go to the town. He neglects himself for his dullness. Sukumar mentally breaks down due to strict discipline of his brother. He lost his mental ability. His brother beat him because of his dullness. He



gradually becomes mentally disable or mad. He wants to go near his mother. It is expressed as follow –

“Maa, do you come? How are my birds and animals? Do they want me? I shall play with them. I shall read Maa, you don’t think. Brother is upset due to negligence of my study. Oh brother, don’t beat me again. I try to read well from now. I will be a good boy. You will never get shame again for me.”

Sukumar wants to abolish his slavery. He cannot adjust with it by any means. He wants to set free from all troubles and he wants it from the core of his mind. At the end the writer himself state that at last Sukumar died in want of ‘release’ and got released from the material world forever. From this perspective, the title is suitable, i.e ‘Mukti’ or ‘Release’.

Conclusion:

A comparative study of Rabindranath Tagore’s ‘Suti’ and Lakhminath Bezbarua’s ‘Mukti’- after discussing this selected subject we have got some findings. They are as –

- Rabindranath Tagore and Lakhminath Bezbarua both contribute to enrich the Indian literature. Bezbarua is known as the father of Assamese short story and Tagore is known as the founder of Bangla short story.
- In the field of story writing both have their own concept, own perspectives. They both tried to invent and discover their own ideas in story as much as they can.
- Tagore’s ‘Suti’ and Bezbarua’s ‘Mukti’ both stories are the best creation. By comparing both we have found lots of similarities and dissimilarities.
- The theme of ‘Suti’ is resemble with ‘Mukti’. The both stories move with 13-14 years old boy where they face various problem in concrit environment away from natural phenomenon.
- From the purpose of character except the protagonist the activity of other characters are same in both stories. The character of uncle is depicted in ‘Suti’ as the character of brother in ‘Mukti’, but they are different.
- The both story ‘Suti’ and ‘Mukti’ are created depending on the psychological background of the central character Fatik and Sukumar.
- The climax of both stories are same. The consequence of the protagonist in both story remain same.
- From the constructivist perspective, theme, techniques, motif, art of elaboration of Rabindranath Tagore in ‘Suti’ is more than advanced and developed than Lakhminath Bezbarua in ‘Mukti’.

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12.

SAMPATH, THE HAPPY ALIEN: A STUDY OF HULLABALOO IN THE GUAVA ORCHARD**DR.R. CHITRA SHOBANA**

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ABSTRACT

Kiran Desai's debut novel Hullabaloo in the Guava Orchard published in the year 1998, is the story about a young man in provincial India who abandons an easy post office job and begins living in a guava tree, where he makes oracular pronouncements to locals. Unaware that he knows of their lives from having read their mail, they hail him as a prophet. Sampath Chawla is the protagonist of this novel. He happens to be very unique since his birth, the villagers proclaim him to be a god sent child at his birth since the drought they were suffering until then came to an end. Later he takes job at the local post office, but his indifferent behaviour sees him thrown out of the job. He feels alienated among the society he belongs to. So he quits his place and lives among the monkeys in trees, which pleases him. When his place among the monkeys and trees is threatened he leaves that place to live with them in their abode.

Kiran Desai's first novel, [Hullabaloo in the Guava Orchard](#), was published in 1998 and received [accolades](#) from such notable figures as [Salman Rushdie](#). This is her debut novel in which she tells a hilarious at the same time a poignant story of life, love and family relationship. She also captures the diverse culture of Indian subcontinent while narrating the novel. Desai left Columbia for several years to write *Hullabaloo in the Guava Orchard*, which is about a young man in provincial India who abandons an easy post office job and begins living in a guava tree, where he makes oracular pronouncements to locals. Unaware that he knows of their lives from having read their mail, they hail him as a prophet. *Hullabaloo in the Guava Orchard* drew wide critical praise and received a 1998 Betty Trask Prize from the British Society of Authors for the best new novels by [citizens](#) of the [Commonwealth of Nations](#) under the age of 35.

Alienation is one of the dominant themes of the play. All the main characters in the play-the protagonist Sampath Chawla, his father Mr. R. K. Chawla, his mother Kulfi, and his sister Pinky, suffer the pangs of alienation such as isolation, desolation and loneliness. All are alienated and isolated not only because of their distress in life but also of their inability to understand and respond to one another. The treatment of these characters shows Desai's increasing interest in complex, disturbed and alienated personalities. This paper deals with the alienation of Sampath the protagonist of the novel.

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The protagonist of the novel, Sampath Chawla is a self-estranged person who has little sense of a meaning or purpose in life, and therefore he feels disconnected and fragmented. Mr. Chawla- his father, a clerk in the local reserve bank, often scold him for his estranged behaviour. The story revolves round in Shankot, an average north Indian Town. During the time of the birth of the protagonist the little town was under severe drought and famine. Normal life was totally paralysed and the condition of the poor was very worse. As a part of rescue operation the private and government machineries tried to solve the acute problem. Famine relief camps were set up by the Red Cross to the west of Shahkot yet the condition remained deplorable. The ration shop was distributing rice and lentils in smaller portions all the time. There were no fruits to be found anywhere and hardly any vegetables. Prices had risen so high, nobody would buy the scraggy chickens sitting in cages outside the meat shop. In this dire famine affected year, Sampath was born to Kulfi and Mr. Chawla. An interesting parallel is drawn between the scorching weather and Kulfi's enormous pregnancy. She grew so large that it seemed as if she had claimed "all the earth's energy for herself" (3) Breathing in a famine struck small world; she dreamed and designed only of sumptuous dishes. Food had become her obsession and "fish curries" and "fish kebabs" her regular thoughts. She desires for food in abundance and in all forms. She bribed the fruit and vegetable vendors with some of her valuables such as silk with embroidery squares, earring set in gold, a silver nutcracker, a satin petticoat etc. Though Shankot was famine struck during Kulfi's pregnancy, Sampath's birth made all the lovable happenings. Abundance of famine relief things arrived at the birth of Sampath such as jars of sugar and tea of dehydration mixes, dried milk powder, raisin and digestive biscuits. There were also nuts, sweets and baby-food tins galore all side. Moreover heavy rains lashed out Shankot that the people of the village believed Sampath to be a god sent child. This incarnation of supernatural power is highly rejoiced as – "Soon the house was full of well wishers, chanting excitedly, not knowing whether to talk of the baby or the rain or the food (12).

The story leaps over a period of twenty years in the second chapter. Sampath is an aimless lazy youth. Sampath takes the job of a mail sorter in the local post office. He is a disinterested and unimpressive employee who feels irritated in human company. His only interest related to his job was to read the letters of others stealthily. Sampath feels suffocated in the environment and thus, yearns for freedom. Sampath's disassociation from his family members and society forms a state of social isolation and he feels lonely and rootless. His laziness and insincerity in work shows him a misfit to his job and he is suspended with a warning. Sampath, the misfit, the estranged, is tormented both at home and at post office.

At the marriage ceremony of his boss's daughter he is given certain works to be done which he again ruins. Sampath's madness reaches its peak when he starts removing the saris and dupattas he had draped around. To the surprise of the crowd he begins to unbutton his shirt and tosses it on like a hero. Then he lowers both his trousers and his underpants. This act creates chaos amongst the crowd. Next day he is thrown out of his job for which he is scolded fiercely by his father: "*What! You have lost your job!*" , *Hai, Hai, this boy is nothing but trouble and misfortune*" *You are completely lacking in common sense. Did you get water in your nose? What are we going to do now? You really took off your underpants.* (42) His father could not understand his true problem. He insists him to find yet another proper job . But Sampath is not ready for it. He says, *I do not want a job. I do not like to live like this* (46)



and “No I do not want an egg” I want my freedom (47). Sampath is desperate in search of open spaces that can make him feel, Silence – *the silence in his inner being: He wanted open spaces and he wanted then in longer swathes, in days that were clear stretches he could fill with as little as he wished. Here a person’s experience of silence and space squeezed and warped into underground forms that were forced to hide, found only in few places that Sampath could discover.*(44)

His feeling of alienation is getting desperate day by day and one fine morning he leaves his home and gets into a bus. He is attracted by the guava orchards passing by. He feels very attracted towards them that he leaps from the window of the bus and runs towards the guava orchard. He climbs up a guava tree, finds a branch very comfortable and makes it his bed. He eats a guava and falls into a deep slumber. Soon his relatives and friends come there in search of him. They insist him to come back to the normal day to day life. But Sampath has no idea of leaving his world which is full of peace and satisfaction. Sampath finds relief from the sense of alienation when he is in the guava orchard. Unlike the cramping atmosphere of the post office, and bitter experiences at home, the guava orchard offered him happiness and peace. He refuses to go back. Moreover he mischievously lets out the personal secrets of the people of Shahkot– the personal secrets he had collected unethically by reading others’ letters at the post office. The people crowded there are enthralled by the words of Sampath. His secret exposures are regarded as the visions of the spiritually enlightened and his refuge in the tree is interpreted as his escape from *Maya*. Soon he is labelled as *Baba, a guru and, a Sanyasi* and finally *Monkey-Baba* because monkeys have taken refuge along with Sampath on the trees. His statements were regarded as great sayings and visions. Sampath answers the questions of devotees as if he had been a great scholar with excellent reading and knowledge. Each word of his speech reflected deep meaning and was taken as a wise suggestion. His answers were interpreted symbolically concerning the secret life of devotees as if he had been their master, friend, philosopher and guide. At one occasion, a lady, worried about the bad company of her son seeks his advice. Sampath replied in an exceptionally sociable manner *Add lemons to milk and it will grow sour* (74). His mythical sentences were awe-inspiring and they drew people like a magnet. He would keep on uttering blunt sentences like *one can digest fish or moth will go to the lantern* etc. (76) and people would stress their brains to come out with the meaning. Sampath came to be regarded as extraordinary Baba of astonishing ability. The monkeys sat grouped about Sampath and people astounded *Look at that monkey. Gentle as anything! The Baba has subdued the beasts* (108), and thus the behaviour of the monkeys was just another proclamation of Sampath's authenticity. Sampath is now popular as Monkey Baba since all the monkeys have taken abode around him. Sampath’s mother alone knew the reality. *Desai’s interest in the aberrations and the eccentricities that manifest in human beings are seen in her presentation of Sampath’s mother Kulfi.....It is through Sampath that she relates to the outside world for in him she sees a reflection of herself* (Pandey 22) She could understand her son’s eccentric behaviour and so she says *It was the right place for him to be; that is where he belonged* (78). But his father Mr. Chawla turned out to be a very practical man. He exploited this situation to their economical benefits. He makes best use of Sampath’s refuge on trees’ He amasses huge wealth through the donations of pilgrims. He successfully capitalizes on the blind faith of the society in his son-established as Monkey -Baba with magical powers. Everything goes on well with the monkey Baba until the monkeys develop a taste for liquor and starts regular



consuming and hullabalooing in the Guava Orchard. This rupture in the guava orchard poses a danger to the spirituality in the surrounding. On other hand an atheist from the atheist society is sent to Shahkot to make inquiries regarding Monkey –Baba. While all the people of Shahkot believe in the spirituality of the monkey Baba, the atheist tries to prove him as a fraud. His comment reveals the deplorable condition in the Indian society.- *Even the press in this country goes along with this rubbish. In fact they ... propagate it. They take rumour and put it into official language and of course everybody who reads it promptly swallows it as full truth.* (120) He follows Sampath's mother Kulfi to the nearby forest where she picks herbs and Spices. He is sure of the idea that Kulfi mixes those herbs in Sampath's food to keep him under the sway of spirituality. In his process of spying, he is even bitten by Kulfi with a broom and later in the forest he is struck by her scythe. In his curiosity to take a close note of Monkey –Baba's activities he climbs the adjoining tree. Ridiculously, he falls from the tree right into the boiling cooking pot placed on fire by Kulfi. Before he could save his skin from heat of the fire Kulfi covers the pot with a lid. The killing of the journalist by Kulfi is symbolic. It conveys that rational thinking in the society is very soon buried and boiled in the cauldron of frenzy and fanaticism. When Sampath realises that his solitary existence is being encroached upon by a sea of humanity, he disappears. Perhaps it will suffice here to note that Sampath's fleeing from the scene is a significant step to overcome 'estrangement' and alienation in his life. His escape broke the cycle of alienation and he became capable of detachment. He found a way, perhaps, where he could give befitting defeat to alienation. Sampath is never feeling the pangs of alienation as other characters do instead he rejoices at being alienated.

Thus, Hullabaloo in the Guava Orchard reflects the problem of alienation in a unique style. Desai seems mature enough to explore her characters sense of alienation within and beyond the sordid world all around them. Everyone finds himself or herself eventually alienated and separated even barred in the hostile and confining environment.

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13.

**FEMINISTIC VISIONS IN THE NOVELS OF NAYANTARA SAHGAL :
AN APPRAISAL OF TWO NOVELS- *THIS TIME OF MORNING* AND
*STORM IN CHANDIGARH*****N. DEEPA**Asst. Professor of English
Govt. Arts College,
Ooty.**DR. R. AMUTHA,**Asst. Professor of English,
Providence College for Women,
Coonoor.**ABSTRACT:**

Nayantara Sahgal has been on the literary horizon, quite prominently as a novelist and as a political columnist for a long time. Sahgal's novels deal with the marital problems of men and women and conflicts among them. The conflicts spring mainly due to absence of communication and resultant estrangement, between individuals – husband and wife, mother and son, even the host and the guest. Her novel This Time of Morning deals with the themes of Indian freedom movement and the plight of the urban educated women such as Nita and Rashmi, who inspite of their intelligence are a prey to the tantrums of the society. In Storm in Chandigarh the novelist portrays how the regional feelings are exploited to blot the totality of progress in a democratic set up. The betrayal of relationship in the lives of Jit and Mara, Inder and Saroj and the casual betrayals are a universal feature of human relationships. This paper is a study of the helplessness and plight of women in the urban region. It deals with the sufferings, hidden feelings and portrayal of the inner life of the female characters.

Nayantara Sahgal is a novelist and political journalist who has written nine novels and eight works of non-fiction. She portrays the life of people in post- colonial India with all the depths and complexities of their life. Her novels constantly convey the predicament of people who are engaged in their struggle not only with their circumstances, with their drawbacks and failure, but also with their own self. According to Nayantara Sahgal, she views life with a keen perception, sharp sensibility, an acute sense of preservation and a fine sensitivity. She strikes a strong key-note in showing her female characters breaking away from unhappy marriages.

The novels of Sahgal take a stand against a vital relationship like marriage going sterile. Her female characters opt out of the institutions of marriage and find fulfillment in extra marital relationships. All her novels portray this theme with major political events as backdrop. Many critics have called her novels political, because of vast and recurrent references to political happenings in the country. However, what makes them stand apart is her bold



proclamation of freedom for women, especially in their personal lives. Sahgal's novels deal with the life of upper class people of power and position. The life-styles of those people and their changing traditions provide her with the material for her novels.

Themes like man-woman relationship, their marital problems, their temperamental incompatibility, problems arising out of their ego or submissiveness and finally the place of women in society are also dealt by her. Sahgal's novels concern themselves with the dialect of the high life in cosmopolitan cities. Her fictional world is occupied by political leaders, business tycoons, foreign advisors, upper class people, journalists and highly qualified persons like ambassadors, ministers, vice – chancellors and professors. According to Madhurima," Sahgal's novels inculcate the value of loving one's roots, one's identity and in taking pride in one's motherland. A clever intermingling of history and fiction can be seen in her novels"(Madhurima,300).

Feminism has been subtly handled in the massive work of English novels in India. The Indian English novelists use oriental approaches of feminism. Feminism does not particularly talk of equality and rights of women but it is more about compassion, respect and understanding from the male counterparts. The main cause for dissatisfaction of the women in today's society is the superior attitude of the men. Throughout their lives, the women have suffered in silence and feminism talks exactly about that. Indian English novelists have frankly highlighted this concept. There are several Indian novelists who produced novels that reveal the truth of Indian societies and how women are being treated here. They present the aspects of feminism with authentic and impressive language.

Nayantara Sahgal believes in the reorientation of values for survival in the face of new challenges. Sahgal's novels seem to reflect her views on womanhood, the value of freedom of individual and of nation and the futility of violence. Nayantara Sahgal is pre-occupied with the modern Indian women's search for sexual freedom and self-realization. Nita the daughter of the Narang and Rashmi the daughter of Mira and Kailas in *This Time of Morning* and Saroj in *Storm in Chandigarh* represent the embodiments of female consciousness.

The novel *This Time of Morning* is set in the early post- Independence years, when a new republic eagerly looks forward to a future full of hope. Rakesh, a Foreign Service officer who had grown up at a time when young men were ardent nationalists, returns to Delhi after a six-year absence to find many changes. He meets the new Advisor on Foreign Affairs, the controversial Kalyan Sinha and is once again drawn to the magnetic personality of the politician whose ruthless manipulations are, in a way, a precursor of the moral corruption in the years to come.

In *This Time of Morning*, Nayantara Sahgal portrays the place of women in Indian society, through the character Nita. Dr.Narang's daughter Nita is young, beautiful and educated. Dr. Narang himself follows western culture. But he wants his daughter Nita to follow the traditional values. Mrs. Narang says , "But don't keep Nita out too late. Her father hardly ever allows her to go out to these club dances. He's ever so strict"(TTM,38).

Women have been portrayed as the key figure of Indian families and at the same time as the subject of suffering domestic slavery and suppression. Nita says, "Isn't it silly not being



allowed to do anything until one is married? Suppose I don't marry till I'm forty-five?" (TTM,40). Nita says to Rakesh that her parents oppose her going to job. She says that she doesn't want to marry. She tells Rakesh to persuade her parents to allow her to go for a job. This portrays the thinking of the parents in the Indian society. They don't seem to give importance to the desires of their girl children. Nita's mother, Mrs.Narang insists her daughter to get married soon. She says, "I can't understand what you want out of life. After all you never really know a man till you marry him" (TTM,206). Nita wanted to cry as she knew that her mother had been a beauty in her younger days. But now she saw only ruin and helplessness in her mother's face.

In India most of the marriages are arranged according to the wishes and fancies of the parents. The ideas and wishes of the children are not taken into consideration. Nita too is a victim of this system. She thought that Vijay was pleasant mannered, not bad looking, rich. She had nothing against him but she did not want to marry him. But Nita is forced by her mother to agree to the marriage proposal. Nita's mother says, "Do try and make up your mind, dear. You're a very fortunate girl to have as much choice as you do" (TTM, 207). Giving dowry to the daughters of the family has also become a custom. Nita's father would give her a bank account of a lakh when she married. He would also give her stocks and shares, money and clothes. But no one cares for her desires and longings.

Nita gets into a pre-marital relationship with Kalyan Sinha, an elderly man. She does so because she was brought up in a very liberal manner, but when the time for marriage comes it is decided by her parents. Nita is not consulted. She says to Kalyan Sinha, "No. Because I wanted to and it's the only thing I've ever really wanted to do. You gave me the freedom to be myself. I had never had that before. I'd never have known it but for you" (TTM ,307).

Rashmi, the daughter of Kailas, the patriot, is not happy with her married life. She leaves her husband Dalip in U.S.A and comes back to India alone, to stay with her parents. When Rashmi tells her mother of her decision to separate from her husband, her mother is shocked. Mira thinks about the reason which led to the severing of Rashmi's marriage bond. She thinks that women stay married under every conceivable circumstance, even if they are married to brutal insensitive husbands, to lunatics and lepers. Fulfillment is laid in service and sacrifice.

Rashmi's father understands her situations and supports her. He says, "One cannot condemn another person. If it is too much for Rashmi, we cannot question her decision" (TTM,203). Rashmi falls in love with a foreigner and an architect Neil Berensen, who has come to Delhi to build the Peace Institute.

The next novel *Storm in Chandigarh* deals with complex human relationships in both private and public life in which love, friendship, honesty, freedom and equality play an important role. There are two themes in this novel. The political theme deals with the crisis in the newly divided states of Punjab and Haryana. The second theme concerns itself with the crisis in the lives of these young married couples. In this novel, Sahgal focuses on three mismatched couples-Vishal and Leela, Inder and Saroj and Jit and Mara.



Among the three couples, Saroj seems to suffer continuously. Being the wife of Inder, she doesn't seem to lead a happy life with her husband. She had an affair with a person before her marriage to Inder. After their marriage Inder often scolds and accuses Saroj of infidelity. Saroj is not very confident of herself. She says, "...I'm afraid of usual things going wrong. Like milk not being delivered and my tins and packets running short, and the iron not working and not being able to get it repaired. It's when ordinary things go off the rails that life becomes unbelievable" (*Storm in Chandigarh*,38).

Sahgal, in this novel, depicts the suffering of marital friction. There is no emotional attachment and sincerity in marital relationship. Saroj's husband Inder does not have concern for his wife's emotions or feelings. He leads a mechanical life with her as a husband and Saroj senses loneliness and insecurity in her life. Just to take a walk along with Saroj seems to be a meaningless expenditure of time, when a restlessness took hold of Inder to get back to whatever work he had to do. Saroj has two children Benny and Muff and she is pregnant for the third time. Throughout the day she is immersed in the house hold work and she can spare very little time for herself. She says, "No, let's walk a bit first, I've been in the house all day and it's such a relief to be out (SIC,75)". One day Saroj goes for a walk late in the evening and Dubey warns her not to come so late in the future as it might prove dangerous. Saroj replies. "I know one hates to admit one doesn't feel safe along one's own streets I one's own town. It's so improbable. How has it happened? (SIC,76)".

Marriage which strongly needs love and faith in both the partners, can breakdown due to the presence of suspicion and frustration. Saroj had an affair with a friend, before her marriage to Inder. Inder is not able to forget about his wife's involvement with another man. Even after many years of their marriage, whenever he thinks about this he becomes dissatisfied and angry over Saroj. Inder asks Saroj, "Well, why did you do it? That's what I keep coming back to. Why did you do it?" Saroj replies, "I was fond of him and I was curious. Is that a crime?" (SIC,116).

The writer depicts how the attitude of dictatorship destroys harmony of marital status. One day Saroj and Inder go for a picnic to Pinjore and they plan to join with Mara and Jit and Vishal Dubey. While they are going by car, there is an argument between Saroj and Inder. Inder becomes angry and makes Saroj and their children to get out of the car. He does not get down and Saroj feels embarrassed. She implores to him, "Please Inder, What will I tell them (SIC,17)". But Inder does not pay heed to her words and he drives away, while Saroj stands there in an agony of indecision. Gauri a relative of Saroj comes to see her and she feels sympathetic towards her condition. She says to Dubey, "I don't know about your unusual girl and her husband but Saroj and Inder certainly are. She has more or less petered out since she married him (SIC,144)".

Towards the end of the novel Saroj decides to leave her house along with her children and go to Delhi to stay with Gauri, as she is dissatisfied with Inder, who always probes her past. She says to Vishal, "What does it really matter how one person more or less lives, Vishal? (SIC,204)". Saroj plans to start her life afresh with Dubey as he understands her emotions and is caring and affectionate towards her. Thus she breaks the age old tradition of being subservient and submissive to her husband in spite of his physical and mental cruelty shown to her.



In both the novels, Sahgal emphasizes the value of freedom which is very essential to inner and outer development of an individual entrapped in trying situations but being honest to themselves. Nita, Rashmi and Saroj are the embodiments of the emancipated women, who harbor adequate courage to walk out of their suffocating, and oppressive circumstances.

The writer picturizes the liberated woman as virtuous, morally upright and self-respecting, though she appears to deviate from age-old traditions. She asserts her right as a human being and as an individual who can endure suffering to a certain extent. Sahgal disrupts the age-old notions of women being inferior. She believes that man-woman relationship should be based on equality, understanding and love. She considers marriage to be damaging if there is no understanding and communication. Sahgal's novels reflect her views on womanhood, the value of freedom of the individual and of the nation and the futility of violence.

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14.

TRADITIONAL ART FORMS OF LAKSHADWEEP

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ABSTRACT

At some point of the human development, humans thought that the movements of their arms and legs are charming and of some sort of aesthetic pleasure can be derived out of it. They developed it to certain mind blowing art forms and performances. Dances and songs are always valued during the course of human development. As the development of the human community, these art forms have also undergone the time bound changes. Music may have played along these performances and the development of the musical instruments always imparted a kind of sophistication to these ethnic art forms. Every civilization and every culture has developed a set of traditional art forms of their own. These traditional art forms may or may not have connections with the traditional art forms of another civilization and it may be purely out of the influence of one culture over the other. Anyway these art forms act as the indicators of that particular culture and civilization of the particular geographical area in which that ethnicity has been developed. Though Lakshadweep is a group of smaller islands and only ten of them are inhabited, they have developed their own traditional art forms and performances. Some of them are very much related to some of their rituals and customs and some are meant for purely entertainment purpose. Profuse flexibility and thorough knowledge is needed in the performances of these art forms. As the culture of Lakshadweep is closely related to the culture of Kerala, the art forms also shows a certain amount of similarities with the traditional art forms of Kerala. Some of the major art forms are kolkkali, Attam, Oppana, Kattuvili, Lava, Bhandya, Ulakkamutty, Parichakali, etc. These various art forms exhibit the vivid and flamboyant culture of Lakshadweep.

ART FORMS IN LAKSHADWEEP

Culture is the way in which a group of people are molded and the way in which they are being set up as a society. Hence one's culture is closely related to his or her identity. Culture, the central concept in anthropology, is the social behavior and norms by which a society is being structured. It encompasses certain sophisticated terms like language, rituals, art, religion, food, clothing, etc. Culture is a learned, shared, compelling and interrelated set of symbols whose meaning provide a set of orientations for members of the society. The cultural reserves of the island are quite attractive as it owes its origin to a very old time period. The

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historical records state that during the history of of the seventh century, Lakshadweep and its culture are very much in the forefront.

Language is also correlated with one's ethnicity or Language itself is the identity of one's culture. As the language of Lakshadweep is a mixture of languages, that is their language, jasri is a blend of languages like Malayalam, Arabic, Tamil, Kannada, etc., their culture is also a mixture of customs and rituals of the neighboring vicinities such as Kerala, Karnataka, Tamil Nadu, etc. Hence, Lakshadweep culture presents a flutter forum of diversified customs and rituals.

Religion is also important to culture or culture can be molded by religion. As the people of Lakshadweep are followers of Muslim religion, they celebrate many folk festivals by performing popular Sufi based art forms like Lava and Duff mutt. Also they are observing the major religious occasions such as Milady-sheriff, Id-ul-fitr, Id-ul-Azha, etc. with much spirituality and happiness. On these instances, they carry out such colourful and religious performances. People of Lakshadweep are known for their honest and jovial nature with which they make the Lakshadweep culture strong and attractive.

Let's analyze some of the foremost rituals and performances which make the Lakshadweep culture so opulent and colourful.

OPPANA

It is an art form which is performed in connection with marriage. There are similarities between the *Oppana* in Malabar and the *Oppana* in Lakshadweep. Both of them are performing during the occasion of marriage. A group of women sits around the bride and sings songs related to marriage along with rhythmic clapping. Cymbals are also sometimes used as accompaniment. Now with the influence of the Malabar *Oppana*, some changes have occurred to the traditional Lakshadweep *oppana*, as the group of girls is dancing according to the song. The songs are mainly about the Muslim saints and Legends of the island.

AATTAM



The literal meaning of *Aattam* is dance. This is performed by male troupes. It is a performance based on songs written about the social life of the local people. It is a freestyle dance performed without using any of the musical instruments. The dancers move forward and backward, to their right and left, showing symbolic gestures with their hands and legs. As the dance progresses, they speed up their movements and end in frenzy.

KOLKKALI



Kolkkali or stick dance is a major art performance in Lakshadweep. It is a group performance by men along with rhythmic music and the music created by the beating of two sticks in each of their hands. It starts with a low pace and becomes faster as the music gains momentum. Each island has its own kolkkali groups. The kolkkali of Lakshadweep is similar to that of the kolkkali in Kerala. The movements in the Lakshadweep kolkkali are slower than the Kerala kolkkali. The dancing group is repeating the song sung by singing group. The dancers usually wear colourful attire to catch the attention of the audience.

PARICHAKKALI



Parichakkali is based on the kalari of the north Kerala. The rhythmic movements and steps of this art owe to the martial art form, kalari. Paricha means shield. This is also a group performance by men. It has abiding similarity with the Parichaamuttukali in Kerala. Instead of original shields and swords, the men hold wooden replicas of swords and shields and move in circles or facing each other in two rows. The legend stories of love, adventure, or history are the major themes of the song sung from the background.

ULAKKAMUTTU

Ulakkamuttu or pole striking is a form of dance, performed by group of men with much skill and precision. Injury may cause to the dancers with a slight distraction. Constant and tough practice is required for this art form.



LAVA

Dance of Minicoy is also a group dance of males. The dancers' first line up themselves in pairs on in single with drums and start the dance to the beating to drums. Then they form themselves into a circle and the dance gains momentum. The dress of Lava dancers is unique. The trousers are stitched in a peculiar manner in red color. At the waist is a wait scarf with a colorful border. Over it, a smaller scarf with a contrasting color generally red or black is

worn. When the cap is worn, the flowers of the coconut tree are tied over the colored cloth which gives the dancers a peculiar gaiety.



BANDIYA(pot dance)

It is also a popular dance of Minicoy. A group of young women dance to the tune of a lava carrying a Bandiya, a pot, which has great relevance in the social set-up of this island. As per traditional customs, the newly wedded young women carry drinking water in these Bandiyas to the houses of their bridegrooms and their close relatives. This custom still prevails in Minicoy.





Unfortunately, all these art forms except oppana, can be seen only in youth festivals. Oppana is performed with a set of changes during the occasion of marriage. Now, no one is bothering on performing these traditional art forms rather than become passive listeners to the television. At the time of receiving special guests, one may get chance to watch some of the veteran performances of these above mentioned colourful art forms. At present, like everyone, the people are very much interested in some of the new generation art forms like cinematic dance, skit and short film making.

To preserve these art form, the government can carry out certain measurements like providing financial aids and honoring the veteran artists. This may increase the status of these artists.

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15.

SELF DISCOVERY IN ROWLING'S *HARRY POTTER AND THE PHILOSOPHER'S STONE***S. DIVYA**Asst.Prof.in English,
D.K.M College for Women, Sainathapuram,
Vellore, TamilNadu, India.**ABSTRACT**

J.K Rowling's Harry Potter and the Philosopher's Stone is a novel which analyze self discovery of each character by quest to show their individual talent in witchcraft and wizardry. An attempt has been made in the foregoing to examine how archetypes, monomyths are represented in her novel .This paper deals with the summary, genres and themes of the novel, Harry Potter and the Philosopher's stone. Though this novel primarily classified as a fantasy novel, it also has some elements of the other genres such as magical realism and contemporary fantasy. This novel has the most common themes of literature such as the conflict between good and evil, Love conquers all, self discovery and progress, friendship, betrayal, power, desire and sacrifice. The novel Harry Potter and the Philosopher's Stone has many sequels every book has been set as a separate quest for Harry and his friends. In other words this study can make an exploration of self identity.

Key Words: Self Discovery, Betrayal, Fantasy, Archetypes And Monomyth.

Harry Potter and the Philosopher's Stone is a fantasy novel. In literature fantasy is a genre of fiction in which magic and the supernatural elements plays a primary role in plot settings. Its roots are in oral traditions then it is developed as a literary genre. Many works of this genre take place in an imaginary world -the environment is usually very different from the real world. In it the mythical elements such as speaking animals and legends are very common. It has a great history as it is evolved from the folklore. The oral tales represent the magical elements. The classic mythologies and their archetypes were the basic of the fantasy fiction. Homer and Vergil's works have been the great example for this genre. Greek and Roman literature had been a great contribution to this genre includes the important elements as the hero's journey, prophecies, monsters and magical creatures, witches and wizards.

Not only the western literature has this genre, even India also has a long tradition of creating fantastical stories, dating back to Vedic mythology. *The Panchatantra Tales* which was composed around 300 BC. The Arabians also contributed this genre through their famous fables *One Thousand and One Arabian Nights*, *the Tales of Sindbad* and *Ali Baba*. Even Shakespeare's *A Midsummer Night's Dream* and *Macbeth* are influenced this genre as having

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supernatural elements. The important works of fantasy fiction are C.S. Lewis's *The Chronicles of Narnia*, J.R.R. Tolkien's *The Lord of the Rings*, Lewis Carroll's *Alice in Wonderland* and J.K. Rowling's *Harry Potter series*.

Throughout this novel Rowling uses a lot of fantastic elements such as the invisible entrance of the Kings Cross station, the owls as post persons, the presence of goblins, the sorting hat, the invisible cloak of Harry Potter, the appearance of the ghosts, the flying broom, magical wand, flying keys, magical chess board, the appearance of troll, usage of magical spells, the Mirror of Erised, the three headed dog as a guard of the treasure, the moving staircases and the moving-speaking pictures.

Contemporary fantasy or the modern fantasy is a subgenre of fantasy, in which the fantastic actions and elements are set in the author's own contemporary time period. This subgenre is differs from fantasy as the contemporary fantasy's actions takes place in our world and the magical creatures or the mythical creatures exist but are not commonly seen or understood by the human beings because of some magical rules or making an alternative world, and in fantasy the actions are takes in another world which is more different from our world. In *Harry Potter and the Philosopher's Stone*, Rowling sets the time and place of her contemporary, as the Dursley family's house and their life style and their attitude towards Harry are clearly portrayed the typical European lifestyle.

Though the existence of mythical creatures such as Goblins, ogre, the three headed dog, white unicorns, dragons and centaurs in *Harry Potter and the Philosopher's Stone*, they are hidden to the human beings, and they do not disturb the ordinary world, which confirms that this novel touches the genre of contemporary fantasy.

The term 'Magical Realism' was coined by the Germanic critic Franz Roh who used this term to analyze the painting works of specific group of painters. It is also considered as a post colonial element as the magical realism works resist or questions the European idea of reality or fact by presenting the supernatural elements in real life events. The Magical realist novels recreate the indigenous of folklores, cultural beliefs, geography and history of a particular region and some of the political thoughts. In magical realist novels the ordinary things are portrayed as extraordinary by using magical elements, and the events take place at the normal world with some of the magical elements. In *Harry Potter and the Philosopher's Stone* the students sorting into a group is a simple and ordinary event but Rowling making it extraordinary by including the sorting hat which could analyze the ability and personality of the students and sorts the students into four groups. They make this simple event as a ceremony. And all of the magical elements and the species in this novel are presented as realistic.

The school of Hogwarts and their rules are similar to that of the European typical boarding school. Buying school equipment and books are common and Rowling has been present in this novel by giving a list of books and further things which the students are supposed to buy before they went to school. Breaking the school rules are very common in our world, it is also a common thing in this novel. And there is a ministry of magic which serves the wizards and may be the rules which have been followed by the wizards like not doing the magic in front of Muggles or non-magic people, and the schools and other systems which are related to



magic and enchantment. Collecting the photographs of the famous persons is the most common habit among children. Rowling also incorporated this common theme but she portrayed this simple and ordinary habit in as extraordinary thing by including the chocolate frogs and the moving pictures in the cards.

Harry Potter and the Philosopher's Stone has many prominent literary themes. The theme of love plays a vital role in literature; many of the literary works are based on this theme. We already familiar with this theme as many of the literary works represents that love conquers the world. We also have many sayings like 'God is love'; 'Love conquers the world' which clearly state the importance of love. Many of the ancient literary pieces have this theme. We can trace out this theme throughout the novel as how Harry has been living a loveless life without having the love of parental and friend. Lilly's love is the only thing which saves Harry from Voldemort. Her love acts as a protection for Harry when Voldemort tried to kill him by the death curse and the power of her pure and selfless love almost vanished Voldemort from his human body.

The dark wizard's power could not stand against a mother's love. And another reason for Voldemort's failure is his incapable of love that is the main weakness of Voldemort. The main cause of Voldemort's downfall is his ideology about love, and he forgets that love conquers the world. The ability to love and to be loved is the key elements which differentiates the personality of Harry and Voldemort. Rowling clearly explains this in the final chapter by Dumbledore's words as,

Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn't realise that love as powerful as your mother's for you leaves its own mark. Not a scar, no visible sign... to have been loved so deeply, even though the person who loved us is gone, will give us some protection for ever. It is in your very skin. Quirrell, full of hatred, greed and ambition, sharing his soul with Voldemort, could not touch you for this reason. It was agony to touch a person marked by something so good. (HPPS, 321-322).

Another prominent theme of *Harry Potter and the Philosopher's Stone* is the important of friendship. Throughout the novel Rowling expresses the importance of friendship. Before coming to Hogwarts Harry didn't have any friends. He didn't know the real meaning of friendship and its power until he befriends with Ronald Weasley and Hermione Granger. They helped him to solve the quest. Ron and Hermione never left Harry alone, they even argued when Harry told them about his plan of going alone to save the Philosopher's stone. The three of them are stick together throughout the novel. The reason for their strong bond of friendship is because of their life before coming to Hogwarts, as Harry has been living a pitiful life in Dursley's and as for Ron he was always overshadowed by his brothers, and for Hermione she always an over active person because of her highly intelligence other's always keep distance from her, and the emptiness in their life were fulfilled after they become friends.



Hermione helps Harry and Ron in their home works and she even helps Harry to play Quidditch by referring and quoting the techniques from the book 'Quidditch through the Ages' and Ron in finding the Philosopher's stone. Like love, Voldemort didn't know the real meaning of friendship. He treated all his follower mere servants, but Harry didn't follow Voldemort's footsteps and he treats his followers as friends with love and care. Thus, Rowling differentiates the good and evil spirits through the character.

Through this novel and the characters, Rowling tells that our world has not only the good but it also has some evils. She has been presented the characters as good and evil. Rowling has presents Harry the protagonist of this novel and Albus Dumbledore are symbols of good, and the antagonist Voldemort is a symbol of evil. The Good and Evil always interconnected with one another, Rowling has presented this connection by the matching wand of Harry and Voldemort. Olivander the owner of the wand store also mentioned it as,

Yes, thirteen-and-a-half inches. Yew. Curious indeed how these things happen. The wand chooses the wizard, remember... I think we must expect great things from you, Mr. Potter... After all, He Who Must Not Be Named did great things - terrible, yes, but great. (HPPS, 92)

They are also interconnected by Harry's scar which has been given by Voldemort and the scar also gives pain to Harry whenever they get closer. Harry and Voldemort has been destined to be met, and even the sorting hat at Hogwarts also tells that he could do great things by being in Slytherin in which Voldemort once had been, which clearly shows the interconnection between them.

Voldemort is not the only evil in this novel, though he is presented as a symbol of evil there is also another characters who could have the evil attitude for example the Dursley's who always suppresses Harry's life. Dudley, Harry's cousin is the main troublemaker for Harry; he always bullies Harry and makes Harry's life miserable. The Dursleys even kept Harry's true identity as secret which is almost an evil thing. Other characters which have been portraits as evil or bad are Severus Snape, Draco Malfoy and even the whole Slytherin groups have been considered as an evil or bad by the other house students. Professor Quirrell and his two faces are the big evil which was presented in this novel. And finally Albus Dumbledore and Harry saves the stone from Voldemort which signifies that always the virtue wins over the wise in the battle between good and evil.

Thirst for self-discovery is another theme which plays an important role in *Harry Potter and the Philosopher's Stone*. As we go through the novel we could get to know that Rowling has used this theme in a great manner. We could trace out this theme as Harry come to know about his true self. As soon as he knows he is a wizard, he is anxious to know more about him, his parents and his magical world, this lead him towards the theme of self-discovery. Not only Harry, Ron Weasley also get the thirst for self-discovery, as he has been always lives under the shadow of his brothers, until he starts his life in Hogwarts he didn't have any identity except his family name 'Weasley', but after joining Harry and Hermione he also gets his own identity as he becomes a great chess player. Through these characters



Rowling points out that self-discovery or self-identity is a very important thing in every one's life.

The theme of betrayal is another prominent theme in *Harry Potter and the Philosopher's Stone*. Being disloyal to the trusted people is called as betrayal. Rowling presents this theme by creating the character professor Quirrell. At first Harry and his friends assumes that Professor Snape is a blacksheep but at the end of the novel only Harry finds out that the true betrayer is not Snape but Quirrell. Quirrell have been using Snape's attitude to save himself from questions. Only Snape who is not get into his acting as he always follows and stops him. Even Rowling used a very intelligent technique to present the true self of the betrayer by presenting Quirrell with two faces in the last chapter 'the man with two faces,' which also signifies that Quirrell has been hiding something from the world, which also signifies his dual nature. But at last he pays for his betrayal by giving his life.

Sacrifice is another prolific theme in *Harry Potter and the Philosopher's Stone*. Harry's mother Lily Potter sacrifices herself to protect her son. And Ron Weasley also sacrifices and put himself in danger while crossing one of the trails the chess trail of getting the stone. Power is another theme we could apply to this novel. The antagonist Voldemort's real intention of murdering Harry's parents is to attain power. He wanted to be a master of the entire magician by attaining high power. And he also wanted the Philosopher's Stone for his elixir of life and it will also make him more powerful. The greed for power of Voldemort is the cause of all the events which took place; it is the core element of the plot. Quirrell also clearly states Voldemort's point of view by saying, Lord Voldemort showed me how wrong I was. There is no good and evil, there is only power, and those too weak to seek it...(HPPS, 313).

Power desire is also a prolific theme in this novel. We could trace out this theme through the character of Dudley Dursley who always greed a lot. He even fights with his parents over the number of gifts which he gets for his birthday. He always wants everything which is new. And then we could trace this desire through the character of Draco Malfoy and Oliver Wood both of them always desire to win the House Cup. Rowling used the Mirror of Erised to show the destruction of desire and how it leads the man's life towards downfall. That mirror showed the highest desires of every one as it shows Harry, his most desirable thing his parents, and as for Ron it shows his popularity and his participation and receiving the House cup, and for Quirrell it shows as he is presenting the stone to his master. Rowling presents her idea of desire by Albus Dumbledore as he explains about the Mirror of Erised,

It shows us nothing more or less than the deepest, most desperate desire of our hearts. You, who have never known your family, see them standing around you. Ronald Weasley, who has always been overshadowed by his brothers, sees himself standing alone, the best of all of them. However, this mirror will give us neither knowledge nor truth. Men have wasted away before it, entranced by what they have seen, or been driven mad, not knowing if what it shows is real or even possible(HPPS, 229)



As a creative writer J.K.Rowling had been crafted this novel by using a lot of prominent themes and common mythical reference, and using her imagination she had presented a new world or environment to her readers who did not have experienced the mythical world which had been lost their popularity among the modern people, because the hectic lifestyle of the modern people did not allow them to think and transfer the ancient believes. By using simple and universal themes like love, desire and the conflict between good and evil, Rowling presented this novel, Harry Potter and the Philosopher's Stone as a very good heroic story.

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16.

THE MAHABHARATHA AND PERUMAL MURUGAN'S ONE PART WOMAN: A COMPARATIVE STUDY**S. DIVYA,**III B.A. English Literature,
Bharathiar University Arts and Science College,
Thondamuthur, Cbe.**ABSTRACT:**

This paper attempts to compare “One Part Women” by Perumal Murugan with the Mahabharatha. The researcher tries to justify the concept of “art for life sake” following the principles of Aristotle. The researchers also attempt to critically compare the two similitudes between the characters Ponna in “One Part Woman” with Kunthi in Indian epic “Mahabharata”. Perumal Murugan’s One Part Woman (2014), originally titled in Tamil as Madharubagan (2010) was translated into English by Aniruddan Vasudevan and he has recently won the Sahitya Academy Award for translation. Though the novel in Tamil was in print and circulation for about four years, it was in English translation that it gained controversy wherein certain fractions of the Indian society accused the novel of being cruel and morally offensive. The novel was set in the early 20th century. The novel’s controversy leads the author to announce his death as a writer. This was brought on by a violent backlash by the accused upper class community in Tamil Nadu. Now Perumal Murugan’s work “One Part Woman” is banned by the society, because of handling the sensitive issues in the Indian mythology.

Keywords: Superstitions, Mythology, Chastity, Restrictions.**INTRODUCTION:**

The aim of all art forms is to liberate, represent and to portray the idea of people in multiple dimensions. But in recent time people all over the globe turned their thoughts and actions in a narrow minded way. They readily criticize the work instead of enjoying the essence of the work of art. The story revolves around a lovable and childless couple named Kali and Ponna. This relationship is filled with warmth and understanding. Kali is quite to the villager’s blames about their childlessness but Ponna used her words like a sword to fend them off. In the end, compelled by her mother and mother-in-law, she participates in the village temple festival which allows a childless woman to sleep with any man, a physical representative of the temple deity who may impregnate her. The researchers attempt to critically compare the

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two similitudes between the characters Ponna in “One Part Woman” with Kunthi in Indian epic “Mahabharata”.

USAGE OF MYTHOLOGY IN MURUGAN’S WORK

Merriam Webster dictionary defines mythology as “a usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon”.

In this work he wrote about the Hindu religious beliefs, which were practiced in village of Tiruchengode. This village people celebrate the Ardhanarishwara temple’s chariot festival. This festival is held for fourteen days and “the fourth day, when the Gods come down, and the fourteenth day, when they go back up to the hill, are very important” [100]. On the fourteenth day, the childless women go and have a sexual relationship with any other men in the temple premise, after that they impregnate. The village people believed that these men are equal to the Gods.

The protagonist of the story Ponna attended that festival because of her mother and mother-in-law’s compulsion. But her husband Kali didn’t like that. Once Ponna asked permission to her husband for attending that festival, Kali replied that “will you listen to your mother and mine and go on the day when the gods retreat” [115]. Ponna unwillingly decided to go to that place; she said to her husband that “I will go if you want me to go”. That didn’t mean, “I will go”. It meant, “I will do anything for you” [256]. These words show how they are influenced by the society.

COMPARISON WITH THE MAHABHARATA:

In the Mahabharata, the author Vyasa also uses the myth. In his story the character Kunthi had a child even before marriage. A son is born for Kunthi and the sun God through the

divine mantra. But she didn’t reveal the truth to the world till the end. If she said that truth, the world would have blamed her and also the author couldn’t have expressed his valuable moral to the world through the character of Karnan if he had concentrated on the above mentioned issue. These characters are important for the epics success. These mythological events will make the epic as a holy book to the Hindu religion. In spite of such scenes, the Mahabharata is being considered as a holy book and why not Perumal Murugan’s “One Part Women” which deals with a somewhat similar situation.

Murugan wants to educate the readers on how the society will blame a childless couple and he also says how the couple overcome their problems through the historical events. The Mahabharata on the other hand deals with an unmarried lady having a child.

SUMMING UP:

While interpreting the text according to the observation of the researcher, criticizing and claiming the liberty of writers is offense in a well-defined society. According to Aristotle’s



aesthetic philosophy of “art for life sack”, all art forms not only need to provide a pleasure and delight to the readers but also provide moral and purpose to the readers. Thus the researcher tries to defend Perumal Murugan’s work by applying the concept of “Art for life’s sake”. The paper further throws light on the cultural customs in a society, how people are trapped in it and on how these unwanted traditions seize the peacefulness from a family.

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17.

**A PSYCHOLINGUISTIC APPROACH TO SATAN'S SPEECH IN
PARADISE LOST**

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ABSTRACT

In a broader perspective, psycholinguistics explores the relation between linguistic variations and perspective magnitude of the human brain to adapt itself to the context. The principles of language are embedded with productivity, receptivity and interactive skills that focus on the cognitive function of the human brain. The interdisciplinary study of Satan's persuasive speech to Eve in Milton's 'Paradise Lost', Book IX, explores the role of linguistic effects in persuading the behavioural pattern and intentions of the targeted speaker. Furthermore, this paper focus on the psychological phenomenon connected to the language of persuasion that modified the behavioural pattern of the listener. It deals with the advancement of psycholinguistics that studies the mental mechanism of the language users and the influence of linguistic factors on listeners. This paper discusses the extensive ability of language to persuade the human mind and manipulate their thoughts and beliefs.

Persuasion is an attempt to tempt a person to change his or her own attitudes, motivations, intentions and behaviours to subjective ideas interpreted by the speaker. The systematic persuasive approach use spoke or written words that appeal to the logic or emotion of a listener. In any elocution or rhetoric presentation, the speaker desires to persuade the listener with the help of linguistic excellence effectively. In persuasive context, the literary language and the figurative language not only expose the latent ideas of the speaker but also compels the listener to acknowledge and follow the intentions of the speaker. It is a psychological phenomenon that insights into the linguistic strategies of influencing a person's behaviour and attitudes.

In John Milton's 'Paradise Lost', Book IX, Satan persuades Eve in an enticing language to eat the forbidden fruit and rhetorically motivate her to fall victim to his intentions. The epic narrative of 'Paradise Lost' explains the grand story in two narratives, one exposes the characteristics of Satan and the other reveals the story of Adam and Eve. Satan who was also addressed as Lucifer is banished from Heaven and he is condemned to Hell. Satan desires to avenge God by creating a tragic downfall to his supreme creation, mankind and ploys to corrupt the innocence of Eve in the Eden Garden. Eve is the helpmate of Adam and a beautiful woman who is unwilling to be subservient, falls prey to the temptation of Satan. In

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Book IX of 'Paradise Lost', Satan who enters the Eden in the form of the serpent is at glee to find Eve in solitude. For a moment, Eve's innocent beauty captures his attention and he forgets his bad intentions of corrupting her virtues. But his destructive thoughts and vengeance propose to perform his evil purpose. The present paper illustrates serpent's admiration of Eve's beauty and the wicked masterpiece of temptation scene that examines the linguistic influence on the human mind.

The flattery and eulogy of Satan please Eve and gratify her narcissistic adoration. Satan exaggerates and enunciates,

*"A Goddess among Gods adored and served
By Angels numberless, thy daily train.
So glozed the tempter, and his poem tuned:
Into the heart of Eve, his words made way"*

(Paradise Lost, Book IX lines 547-550)

When Satan extols the 'sole daughter' of Eden (Eve) she is enthralled with the glorious commendations of her beauty and is amazed at the miraculous ability of serpent's language. She wonders and questions the serpent's power to speak the human language which is denied to mean animals, certainly. The guileful tempter narrates the story on how the savoury odour of the sweet fruit from the tree of knowledge allured him in colours and invited him to taste. Thus, came the alterations in him to the inward reasoning power to differentiate him from other beasts. He tempts the cravings of Eve for self-knowledge and persuades her to eat the fruit.

He states,

*"Thenceforth to speculations high or deep
I turned my thoughts, and with capacious mind
Considered all things visible in Heaven,
Or Earth, or Middle; all things fair and good;
But all that fair and good in thy divine
Semblance, and in thy beauty's heavenly ray,
United I beheld; no fair to thine
Equivalent or Second!"*

(Paradise Lost, Book IX lines 602-609)

Here, Satan persuades Eve to taste the forbidden fruit for his personal gain and the language comprehends the psychological alterations of the human mind. Further, Satan emphasises the grand choice of human to choose the fruits they can eat in the Eden garden. He sounds persuasive and tempts Eve so eloquently, that deflates the endowed virtues of Eve, gradually. The panegyric expression of commending Eve's beauty like, 'Empress of this fair world' (568), 'Sovran of creatures', 'Universal Dame', (653) etc., enthralled Eve and the grandiloquence of Satan achieves the desired effect of the speaker (Satan). Similar to the night traveller misguided by the 'wandering fire', Eve is beguiled by the rhetoric loquacity of Satan. The possessed serpent leads Eve into the groves where the tree of knowledge stands erect and loaded with fruits. With quick wit Eve subjects herself to reason and denies to eat the fruit, stating God's commandment to prohibit the forbidden tree. Satan's persuasion takes a magnificent stance to profane the sanctity of Eve's virtues with his irresistible speech. Satan



makes an easy entrance into Eve's heart with persuasive words impregnated with the logic that arouse her appetite to eat the forbidden fruit. He speaks with a perfect ingeniousness to win her mind and declares,

*"I of brute, human; ye, of human, Gods.
So ye shall die perhaps, by putting off
Human, to put on Gods, that man may not become"
(Paradise Lost, Book IX lines 712- 715)*

Thus, Satan prompts Eve to taste the fruit and insist on her not to deter herself from achieving the supreme knowledge of good and evil. He addresses Eve as 'Queen of Universe' and propose her to disdain her ignorance of trespass by eating the fair fruit that endows dauntless virtues. Further, he articulates that the intellectual fruit is not reserved for beasts, but for rational humans and so suspect not the reason, discernment and the inward freedom, the fruit offers. The deceitful words and the concrete eloquence of the Satan fail the discernment of Eve and she devours the fruit greedily with high expectations of attaining the superior state, but curse befell on mankind. The wicked tempter achieved his bad intentions and the persuasion accomplished its desired effects.

Psycholinguistics is the branch of linguistics that studies the psychological process of the human mind and the use of language. It takes a great deal of interest to analyse the language and its effect on the human mind in the process of filtering, enhancing and framing perception or thought. Perceptively, language does not restrain the thought process, instead, it affects the behavioural changes of the listener. As the present paper focuses on the linguistic ability of human beings to persuade the listener oratorically and produce desired effect with reference to Satan's seductive speech to Eve, it explores the rhetoric skills of Satan in persuasion. Since the dawn of contemplation of thought, it is an upholding debate whether thought influences language or language influences thought; because the language has become an indomitable part of human existence where it combines the linguistic relativity to the human behavioural pattern. To anticipate, the language process and psychological alterations overlap each other, quantitatively and qualitatively. With reference to Satan's speech, his rhetoric language invades the thought process of Eve and her discretion to correspond to the utterances of Satan that leaves her psychologically mesmerized to his mental imagery painted by his words. The miraculous power of his ornamental expressions of Eve's beauty, metaphorically makes her feel like a queen or Empress of the world but ironically degrades her position. Though her virtue questions his sincerity,

He persuades,

*"... and wherein lies
The offence, that Man should thus attain to know?
What can your knowledge hurt him, or this tree
or is it envy? and can envy dwell
in heavenly breasts? These, these, and many more
Causes import your need for this fair fruit.
Goddess humane, reach then, and freely taste!"
(Paradise Lost, Book IX lines 726-733)*



The language used by Satan and its semantic interpretation that mediates the cognition of Eve and the image apprehended by her brings a phenomenological change in her. As the meaning of lingualism stands self-explanatory that the absence of language marks the absence of thought, the generative power of Satan's eloquence stimulates Eve's behavioural pattern of denouncing virtuous law and yielding to the persuasion of Satan. Satan's words and phrases execute more than linguistic purpose and create a mental process in Eve's mind. The syntax of Eve's psychological thought process works systematically and creates a logical inference that persuades her minds to unify the thought and action. Thus the relationship between language and thought to travel in complementary waves and give birth to the desired action.

The series of rhetorical questions on threats of death and forbidden fruit like, "How should you? by the fruit?" (686), "Shall that be shut to Man, which to the Beast is open?" (691) "Why then was this forbid?" (701) leaves her baffled and the false imagery created by him mentally upon God's envy and malice against human ascendance influence her thoughts and action. The systematic persuasion of Satan changes her attitude, beliefs and behaviours.

According to the elaboration likelihood model (ELM), persuasion is a dual process theory, developed by Richard E. Petty and John Cacioppo. It explains two major routes of persuasion which are the central route and peripheral route. The central route of persuasion exposes the true merits with careful consideration and the resultant attitude is predictive and enduring; while the peripheral route of persuasion attracts with the credibility and likelihood result of the stimulating person. The latter route expresses and tempts with the expected merits of the advocated position. The peripheral route used by Satan to persuade Eve kindles her heuristics that invades her logical power of thinking. The peripheral route of persuasion satisfies the listener with general impressions like, 'this feels good, this sounds right', etc. The heuristic attitude of Eve allows the speaker to win Eve's mind predictively. All the more, Satan attempts to persuade through the central route with his logical response and elaborative information to Eve's reasoning attitude. Thus the process of both central route and peripheral route motivates Eve to do the proposed action which finally brings a boomerang effect (an opposite negative effect) on the targeted listener.



18.

LANGUAGE AND MIND

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ABSTRACT:

Linguistics is the science of human language. The human brain is not only large relative to human body size it also lateralized, that is, it has specialized functions in each of the two hemispheres. We have reviewed in some detail the various features of language that people use to produce and understand linguistic messages. Deeply analysis Broca's area, Wernicke's area, Motor cortex and Arcuate fasciculus. The study of the language and the brain is called Neurolinguistics. humans are creative, any human language is capable of expressing any thought the mind can devise. This is precisely why the difference in individual language structure is not decisive in limiting the habitual thought processes of the speakers. Language form is merely a small hurdle on the way to new thoughts--not an insurmountable prison.

KEY WORDS: Language, Speech**INTRODUCTION:**

Linguistics is the science of human language. Language is first and foremost a mental process that only secondarily involves the tongue, lips and vocal cord so called organs of speech. About 2500 years ago, such Greek philosophers as Aristotle and Plato believed their speech represented a perfect form and considered all other language to be imperfect and indicative of less developed habits of thinking. During the Middle Age, Latin and classical of communication. Beginning in the 15th Century however, European explorers began to encounter the native language spoken on other continents.

Let's look at some aspects that create linguistic diversity across the world's language.

Phonology	–	Type of sound
Morphology	–	How words are built
Syntax	–	How words combine to form sentence

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**PSYCHOLINGUISTICS:**

Psycholinguistics is the study of language and mind: the mental structures and process which are involved in the acquisition, comprehension and production of language.

THE HUMAN BRAIN:

The human brain is not only large relative to human body size it also lateralized, that is, it has specialized functions in each of the two hemispheres. Those functions that control the motor movements involved in complex vocalization (speaking) and object manipulation (making or using tools) are very closed to each other in the left hemisphere of the brain. All language, including and combining of sound or sings in specific arrangements. We seem to have develop a part of our brain that specializes in making these arrangement.

LANGUAGE AND THE BRAIN:

We have reviewed in some detail the various features of language that people use to produce and understand linguistic messages. Where is that ability to use language located?. The obvious answer is “in the brain”. However, it can’t be just anyone in the brain. For example, it can’t be where damage was done to the right hemisphere of the patient’s brain in Alice Flaherty’s description. The woman could no longer recognize her own leg, but she could still talk about it. The ability to talk was unimpaired and hence clearly located somewhere else in her brain.

NEUROLINGUISTICS:

The study of the language and the brain is called **Neurolinguistics**. Although this is a relatively recent to the nineteenth century. Establishing the location of language in the brain was an early challenge, but one event incidentally provided a clue.

LANGUAGE AREAS IN THE BRAIN:

Since that time, a number of discoveries have been mad about the specific parts in the brain that are related to language functions. We now know that the most important parts are in areas around the left car. In order to describe them in greater detail, we need to look more closely at some of the gray matter. So, take a head, remove hair, scalp, skull, then disconnects the brain slim (connecting the brain to the spinal cord) and cut the corpus callous (connecting the two hemispheres).

The shaded areas in this illustration indicate the general locations of those language functions involved in speaking and listening. We have come to know that these areas exist largely through the examination, in the brains of people who, in life, were known to have specific language disabilities.

BROCA’S AREA:

The Broca’s area is technically described as the “anterior speech cortex” or more usually, as **Broca’s area**. Paul Broca, a French surgeon, reported in the 1890s that damage to the brain



was related to extreme difficulty in producing spoken language. It was noted that damage to the corresponding area on the right hemisphere had no such effect.

WERNICKE'S AREA:

The “posterior speech cortex,” or **Wernicke's area**. Carl Wernicke was German doctor who, in the 1870, reported that damage to this part of the brain was found among patients who had speech comprehension difficulties. This finding confirmed the left hemisphere location of language ability and led to the view that Wernicke's area is part of the brain crucially involved in the understanding of speech.

MOTOR CORTEX:

The motor cortex, an area that generally controls movement of the muscles (for moving hands, feet, arms, ect..). Close to Broca's area is the part of motor cortex that controls the articulator muscles of the face, jaw, tongue and larynx. Evidence that this are is involved in the physical articulation of speech comes from work reported in the 1950s by two neurosurgeons, Penfiel and Roberts (1959).

ARCUATE FASCICULUS:

It is a bundle of nerve fibers called the **Arcuate Fasciculus**. This was also one of Wernicke's discoveries and is now known to from a crucial connection between Wernicke's and Broca's area.

WAYS LANGUAGE CHANGES:

- 1) borrowing from other languages: zebra, glasnost, 75% of Engl. words are borrowed, mostly from Norman French.
- 2) coining new terms--bubble, nerd
- 3) new combinations of old words, called collocations
 - a) spring snow, powder snow
 - b) ring around the collar, heartburn
- 4) new meaning of existing word
 - a) in Shakespeare: roses stink; *torpedo* (used to mean "mine")
 - b) Apache *pit*, *ynda*, etc.

Because humans are creative, any human language is capable of expressing any thought the mind can devise. This is precisely why the difference in individual language structure is not decisive in limiting the habitual thought processes of the speakers. Language form is merely



a small hurdle on the way to new thoughts--not an insurmountable prison. Human creativity molds language into a pliable tool for expressing new thoughts. This is why language is constantly reshaped by new experience. The form of language, in turn, has much less of an effect on thought patterns (although verbal misunderstandings are obviously capable of causing problems). Rather than stifle creativity, language is the most versatile vehicle for expressing our creativity.

Nevertheless, the form of language is of great important to linguists for several reasons.

1) First, the form of language is interesting when comparing language structures found in different languages. Languages do not differ in terms of their creative potential but rather in terms of the level upon which particular distinctions are realized in each particular language. What is expressed concisely in one language requires a phrase in another language. (Give examples of aspect and evidentiality; also words like Swahili mumagamagama "someone who habitually loses things" and Russian opoxmelitsya "to eat the hair of the dog that bit you.") Linguists study how each particular language organizes the expression of concepts. Such cross-language comparisons fall under a branch of linguistics called **language typology**.

2) Second, because languages change more slowly than the environment in which they are spoken, languages contain all sorts of indications of bygone culture. For the historian and the anthropologists, the form of language provides a special window into the past: *ursus/bear/medved. time/tide/vremya*. Study a language--any language--and you will learn much about the history of the people who speak it. You will also be taking a crucial step toward understanding the contemporary culture of the speakers. But, contrary to any strict belief in linguistic determinism, studying a language will not help you predict the future of the people who speak it. The future will unfold with little regard for present-day language structure. The language will be shaped by that future, not the other way around.

3) And finally, as you will become increasingly aware, languages are inherently interesting in their own right. We all are drawn to language from our earliest years of childhood. Learning to speak and understand language is the first and perhaps most singularly human task we ever perform. The more fortunate among us become aware of language as an object of scholarly study. And this course introduces you to every aspect of the study of language, so I invite you to stay.

STAGES OF LANGUAGE ACQUISITION

0) 0.0 – 0.3 Organic sounds, crying, cooing

1) 0.4 – 0.5 Beginning of the babbling phase

2) 0.10 – 1 The first comprehensible words. After this follow one-word, two-word and many-word sentences. The one word stage is

known as the holophrastic stage. Telegraphic speech refers to a type of speech with only nouns and verbs.

- 3) 2.6 Inflection occurs, negation, interrogative and imperative Sentence
- 4) 3.0 A vocabulary of about 1000 words has been attained
- 5) 5 / 6 The main syntactic rules have been acquired

The assumption that human language evolved from more primitive systems is developed in an interesting way by Karl Popper in his recently published Arthur Compton Lecture, “Clouds and Clocks.” He tries to show how problems of freedom of will and Cartesian dualism can be solved by the analysis of this “evolution.” I am not concerned now with the philosophical conclusions that he draws from this analysis, but with the basic assumption that there is an evolutionary development of language from simpler systems of the sort that one discovers in other organisms. Popper argues that the evolution of language passed through several stages, in particular a “lower stage” in which vocal gestures are used for expression of emotional state, for example, and a “higher stage” in which articulated sound is used for expression of thought – in Popper’s terms, for description and critical argument. His discussion of stages of evolution of language suggests a kind of continuity, but in fact he establishes no relation between the lower and higher stages and does not suggest a mechanism whereby transition can take place from one stage to the next. In short, he gives no argument to show that the stages belong to a single evolutionary process. In fact, it is difficult to see what links these stages at all (except for the metaphorical use of the term “language”). There is no reason to suppose that the “gaps” are bridgeable. There is no more of a basis for assuming an evolutionary development of “higher” from “lower” stages, in this case, than there is for assuming an evolutionary development from breathing to walking; the stages have no significant analogy, it appears, and seem to involve entirely different processes and principles.

CONCLUSION:

The existence of mind and its relation to the body which it inhabits, or with which it is in some way associated, constitute a long-standing and controversial philosophical problem. To formulate and solve the mind-body problems, the following may be mentioned here: Dualism, Materialism, Idealism and Monism. By pursuing the kinds of research that now seem feasible and by focusing attention on certain problems that are now accessible to study, we may be able to spell out in some detail the elaborate and abstract computations that determine, in part, the nature of percepts and the character of the knowledge that we can acquire the highly specific ways of interpreting phenomena that are, in large measure, beyond our consciousness and control and that may be unique to man.

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19.

**THE VOICE OF SUBALTERN: A CRITICAL STUDY OF
MAHASWETA DEVI'S *DRAUPADI*****MD.FIROJ AHMMED**Doctoral fellow
Department of English,
Aligarh Muslim University,
Uttar Pradesh.**ABSTRACT**

This paper points up the strength of women who participated unitedly in the Naxalbari rebellion. Significantly, Draupadi is one of the famous short stories by Mahasweta Devi. The title character Draupadi Mejhén or Dopdi, an active worker of the Naxalbari movement is hunted down and raped brutally to clamp down on insurgent groups. The tribal have lost their land and their identity is threatened, like the woman who is raped and demeaned. But the subaltern woman can ultimately resist and stand against the injustices which are meted out to them. At the end of the story Dopdi emerges as empowered who can challenge her assailants even when unarmed. Dopdi showcases a strange form of resistance by undermining the gaze in such a way that it is her persecutors who are made to feel shame.

Mahasweta Devi was born in 1926 in Dacca (now Dhaka) in East Bengal (presently Bangladesh). As an adolescent, along with her family she moved to West Bengal in India. Born into a literary family, Mahasweta Devi was also deeply influenced by her early association with Ganantya, a group who tried to launch social and political theatre to rural villages in Bengal in the 1930s and 1940s. Devi began working as a teacher and journalist after finishing a Master degree in English literature from University of Calcutta. Her first book, *Jhansir Rani (The Queen of Jhansi)*, was published in 1956. This work is also considered as the beginning of a prolific literary career. In the next half-century, Devi published twenty collections of short stories and close to a hundred novels, mainly in her native language of Bengali. A prolific writer, Devi left behind an impressive collection of more than 100 novels and short stories encompassing themes of dispossession, rebellion, insurgencies and student movements in Calcutta. Written mainly in Bengali, but incorporating 'tribal' dialects, these works have been translated into English, Japanese, Italian, French and several Indian languages. She was also a regular contributor to different literary magazines such as *Bortika*, a journal fully dedicated to the cause of oppressed communities in India. She retired from her job as an English lecturer at University of Calcutta in 1984 to concentrate on her writing. Devi was the recipient of several literary prizes. Mahasweta Devi was awarded the Padma Shri, not for her work as a writer but as an activist working with the tribal groups of the Purulia and Medinipur districts of West Bengal. She was



awarded the Jnanpath, India's highest literary award in 1995. In the following year, she was one of the recipients of the Magsaysay award, considered to be the Asian equivalent of the Nobel Prize.

Mahasweta Devi started writing at the age of 13, but only got recognized after her first book was published, by which time she was 30 years old. This is the milestone from where Devi began her journey as a writer and activist – not just chronicling social reality but consciously documenting exploitation.

The most significant theme in the works of Mahasweta Devi incorporates the position of tribal communities within India. She is a long-time champion for the political, social and economic advancement of these communities whom she characterizes as “suffering spectators of the India that is traveling towards the twenty first century” (*Imaginary Maps*, xi). These concerns can be observed in her works such as *Aranyer Adhikar (Rights of the Forest)* and anthologies such as her 1979 *Nairhite Megh (Clouds in the Southwestern Sky)*. *Aranyer Adhikar*, which was published in 1977, is based on the life of Birsa Munda, a tribal freedom fighter. She donated the prize money from both the Jnanpath and Magsaysay awards to tribal communities and continues to use her work to further the position of these groups. This activism is central to Devi's understanding of the role of a writer in society: “I think a creative writer should have a social conscience. I have a duty towards society. Yet I don't really know why I do these things. The sense of duty is an obsession. I must remain accountable to myself.” In response to the question, “What would you like to do for the rest of your life?” in a 1998 interview, Devi replied: “Fight for the tribals, downtrodden, underprivileged and write creatively if and when I find the time” (Guha). Devi also acted as an editorial advisor for *Budhan: The Denotified and Nomadic Tribes Rights Action Group Newsletter*. The newsletter is named after Budhan Sabar who was brutally killed in March 1998.

Mahasweta Devi is not only known for her political writing style but her immense contribution towards communities of landless labourers of eastern India where she worked for years. Her intimate connection with these communities allowed her to understand and begin documenting grassroots-level issues, thus making her a socio-political commentator of the marginalized community. This led to her editing a Bengali quarterly *Bortika* – a forum for the poor peasants, tribals, agricultural labourers, industrial labourers and even the rickshaw pullers who had no voice and no such space to represent themselves. Her work is important to know subaltern politics and their struggles to visiblize their invisiblized exploitation. She was associated with several organisations and founded several others. In fact, her writings are an anomaly to the myth that survives within the academic scholarship. This is the myth of a separation between field and text, a debate that has drawn responses from across the disciplines and continues to survive through works that advocates for one over the other and so on.

In the post-colonial period, the field of gender has been of much debate and many significant works have been based on it. Different societies have considered women as the ‘other’, ‘colonized’, ‘deprived’ and ‘the fairer sex’ has time and again suffered the politics of oppression and repression. Recently the concept of gendered subaltern has been of much consequence which insinuates that women have been doubly



subalternized first on the basis of nationality; the other, on the basis of gender. With the growing popularity of new historicism we have seen abundance in the works ascribing history from below. Many influential texts have come up stating the women point of view divorced from the male vision. But it is only recently that ‘double colonization’ or the gendered subaltern has begun to be theorized and found voice. In my paper I will go through Mahasweta Devi along with different women writers and how their work has been pivotal in bringing about awareness on the issue of subalterns.

Devi situates her story against the Naxalite movement (1967-71), the Bangladesh Liberation War (1971) of West Bengal and the ancient Hindu epic of Mahabharata, engaging with the complex politics of Bengali identity and Indian nationhood. The tribal uprising against wealthy landlords brought upon the fury of the government which led to *Operation Bakuli* that sought to kill the so-called tribal rebels.

Draupadi is mainly a story about Dopdi Mehjen, a woman who belongs to the Santhal tribe of West Bengal. She is a Robin Hood-like figure who with her husband, Dhulna, murders wealthy landlords and usurps their wells, which is the primary source of water for the village. The government attempts to subjugate these tribal rebel groups through many means: kidnapping, murder, rape. Dopdi is captured by Officer Senanayak who instructs the army officers to rape her to extract information about the rebel uprising.

Ironically, the same officers who violated her body, insist that she covers up once she is ‘done with’. Intransigently, Dopdi rips off her clothes and walks towards officer Senanayak, “...naked. Thigh and pubic hair matted with dry blood. Two breasts. Two wounds”. Senanayak is shocked by her defiance as she stands before him “with her hand on her hip” as “the object of [his] search” and exclaims, “There isn’t a man here that I should be ashamed.”

The story is stripped away from the Mahabharata’s grand narrative and royal attributes and situated in Champabhumi, a village in West Bengal. The ‘cheelharan’ of Draupadi is reconstructed in Devi’s story, subverting the narrative where Draupadi is rescued by a man, Lord Krishna. Instead, in Devi’s narrative, Dopdi is not rescued, yet she continues to exercise her agency by refusing to be a victim, leaving the armed men “terribly afraid”.

Dopdi is a woman of strong mind and will as she flouted the shame associated with rape and sexual abuse which is extremely relevant to India today. Especially in the onset of the Me Too movement where many brave women came forward with their stories.

Due to reading *Draupadi* with the knowledge that it was translated by Spivak I was constantly reminiscent of her essays: *Can the Subaltern Speak?* (1983) and *The Trajectory of Subaltern in my Work* (2003). Devi’s representation of Dopdi encapsulates what Spivak means by a gendered subaltern. Through the dislocation of the epic princess Draupadi to the tribal rebel Dopdi, Devi is able to present voices and perspectives otherwise unspoken and unheard of.

The Hindu mythology of the subaltern female body which is never questioned and only ever exploited is rejected by Devi. For example Goddess Durga in her form of Sati, ‘a good wife,’



self-immolates her body in pain over her father's abuse of her husband, Lord Shiva. Enraged, Lord Shiva dances over the universe with Sati's body on his shoulder. Lord Vishnu then dismembers her body, and her body parts are strewn over the universe. Each relic of Sati's body becomes a place for worship and pilgrimage. Also in the Mahabharata, Draupadi's marriage to all the Pandavas and her re-virginisation is another way in which the female body is exploited. In both, the case of Durga and Draupadi, what happens to their body is a result of patriarchal voices which refutes them agency.

The character of Dopdi allows us to view the subaltern's identity vis-à-vis the hegemonic structures seen through the policemen and Officer Senanayak. Thus, Dopdi's body becomes a site of both the exertion of authoritarian power and of gendered resistance. Dopdi bears the torture as she is raped by many men through the encouragement of the voice of another man Arijit which urges her to save her comrades and not herself. However, the attack on her body fades this male authority's voice as she candidly reacts to the police. Her refusal to be clothed goes against the phallogocentric power, and the exploitation of her body gives her the agency to step away from the hegemonic patriarchy of the policemen.

Devi states how any conflict or war results in the women's body being the primary targets of attack by men. In the contexts of both the Naxalite movement and the Bangladesh Liberation war, both men and women are tortured, but it is much worse for women as they additionally undergo sexual abuse. Thus with Spivak's concepts on the subaltern in mind, through Dopdi, Devi represents the gendered subaltern subject who exists at the periphery of society and dares to go against the existing patriarchal structures. Spivak has shown concern regarding the representation of the subaltern in the mainstream discourse on the basis that the subaltern cannot be represented; only re-presented. However, Devi's use of polyphony not just represents the subaltern, it also explores the politics around the category of the 'subaltern.'

Although there are many facets to the mythical Draupadi's character, Devi focuses on the infamous incident where the princess is almost disrobed and subverts it to suit Dopdi's context. Devi has always said that she is interested in the stories of ordinary people which is evident through the subversion of Draupadi's rape.

Draupadi is a narrative that is universal in its portrayal of women as the most brutal victims of conflict and war. This approval on the part of Officer Senanayak in the story for the officers to 'make her' is reminiscent of the situation of Bangladesh's Birangona and Japan's comfort women. At the end of the story as she confronts the army officers with her bare body, the body that was violated and tortured is also in reverse used as a weapon. Even though Dopdi has been physically abused, she refuses to be emotionally wounded.

In *Draupadi*, Mahasweta Devi presents a strong woman who despite being marginalised and exploited, transgresses conventional sexual and societal standards. Dopdi subverts the physicality of her body from powerlessness into powerful resistance. She does not represent the tribal woman by romanticising her depiction of Dopdi but instead realistically re-presents her through simple language and complex emotions. *Draupadi* recognises a woman's body as an asset through which they can resist the socio-political objectification of their bodies and overcome oppression.

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20.

**RELIGIOUS IDENTITY IN MICHAEL ONDAATJE'S
THE ENGLISH PATIENT****PROF. GARGI GOHEL**Shree Umiya Arts and Commerce College ,
Ahmedabad, Gujarat.**ABSTRACT**

This paper highlights the traumatic effect of war experience and the problems of identity formation in a colonial framework as embodied in Michael Ondaatje's novel The English Patient. It examines the racism that Kip suffers from as well as his constant process of redefining and rethinking his religious identity.

Key Words: Ondaatje, Identity, War, Religion, Racism, Tension, Life

Set in the final stages and the immediate aftermath of World War II, The English Patient does not tell the story of a war won. As it is, all the characters have experienced their moment of apocalypse and are presented as having lost the war in one way or another. For all but Kip, this moment lies before the beginning of the novel and is only recalled in narrated flashbacks, some of which are told in several versions. These stories cannot be fitted into a coherent linear narrative of war. Instead, different aspects of war experience emerge—left in "unresolved contradiction" (Hutcheon, "The Pastime" 286).

Aspects of the history of the Italian campaign are subtly rendered in Hana's and Kip's stories; Kip is part of the push north at the front, whereas nurses like Hana receive the casualties. She is the one, however, who criticizes the way the war has been conducted:

"Every damn general should have had my job. Every damn general. It should have been a prerequisite for any river crossing" (84).

Caravaggio, the professional thief turned government agent and spy, has experienced a different, stranger war, working without uniform behind the lines. However, the English patient's war seems to have been even more bizarre. It ended apocalyptically when he crashed into the desert in his burning plane and was severely burnt. He lost his world in more ways than one, and yet survived to tell his story, or rather stories, for he has not just lost the world, but also himself. We do not know who he really is— and he does not seem too sure, either (253). What remains of him are his stories. Caravaggio thinks the English patient is Almásy (164), but the English patient neither confirms nor denies this. Under morphine and alcohol his narration of Almásy's story even slips into the third-person, and Caravaggio wonders,

" Who is he speaking as now?" (244).



He is "amazed at the clarity of discipline in the man, who speaks sometimes in the first person, sometimes in the third person, who still does not admit that he is Almásy" (247). Perhaps also because the "Almásy" identity has been erased in the flames—or because "a man in the desert can slip into a name . . . [and] be tempted never to leave such containment" (141). The depth of his being seems unfathomable and "each swallow of morphine by the body opens a further door" (247) to the point of *mise-en-abîme* and obliteration of identity: "this is the world of nomads in any case, an apocryphal story. A mind travelling east and west in the disguise of a sandstorm" (248).

Caravaggio realizes that though he is questioning the English patient, he is in turn used by the English patient for his own ends: "This man he believes to be Almásy has used him and the morphine to return to his own world" (251). And in that world, the transition from human to mythological being is as easily made as in a dream. Faced with Katharine's glare, with her death, the narrator of this passage sees himself transformed into "the last image she sees. The jackal in the cave who will guide and protect her, who will never deceive her" (258). As that jackal, he has become timeless: while he is leading her to the afterlife, he also turns into the "early ghost [who] accompanied you, those years before we met," to the Oxford Union Library at 2 o'clock in the morning (258).

This imagined, unrecognized presence is "the spirit of the jackal,... whose name was Wepwawet or Almásy" (258), but no real person to whom a name is easily attached. Yet, there is this mysterious unnamed friend of Geoffrey Clifton at the periphery of this twice-told story: "In 1936 a young man named Geoffrey Clifton had met a friend at Oxford who had mentioned what we were doing" (142, 229). Is he the unmoved mover, the holder of strings, English? The book does not tell us—and so we may never know. . The transformations are manifold. Self-reflexive, anguished, the English patient wonders: "Am I just a book? Something to be read, some creature to be tempted out of a loch and shot full of morphine, full of corridors, lies, loose vegetation, pockets of stones" (253). Perhaps his words: "So you have run me to earth" (252) can be read as an admission, and even the narrator uses the name "Almásy" (252-61).

Furthermore, the English patient's story seems to be confirmed by Caravaggio's information. Yet, both are "citizens of morphia" (243), addicts, dependent on each other and morphine for stories, for making sense of their apocalyptic war experiences, one way or another. Both are spies, professional liars, thieves: are they really to be trusted? Is it not that they need stories to confirm the coherence and significance of their apocalyptic experiences as antidote to complete nihilism and despair? Do they not need such stories to go on after a secular apocalypse such as World War II, which has not revealed a new heaven or a new earth to them, but destroyed their worlds and identities? Are they not in need of the comforting lies of stories now (of the type Hana reads both to herself and the English patient)? Is this need to tell stories of the past ingrained in the desert research the English patient speaks of when he says:

"we were interested in how our lives could mean something to the past. We sailed into the past" (142) ? And is the researching of that past just a satisfying of curiosity, a quest for wholeness: "Why is that? Because we want to know things, how the pieces fit" (121)?



That alone explains the need to tell stories and fictions which puzzle the fragments of life, of reality into a coherent whole—and turn it into history. The desert researcher knows he is out there "to explore a halfinvented world of the desert" (150). Sailing into the past and away from a world which has become uncomfortable with the realization of the absurdity and meaninglessness of "The Great War" it has just been through. From this perspective, the reaction against nation and identification (both pressing men into taking sides and forcing them into war) makes sense: "I wanted to erase my name and the place I had come from. By the time war arrived, after ten years in the desert, it was easy for me to slip across borders, not to belong to anyone, to any nation" (139). Ironically, this man, stripped of identity and nation, is referred to as "English." He has realized that there is no escape. Any discovery of the past will only bring him back to the present. So he uses the jackal as mythological figure, for "in his jaws are pieces of the past he delivers to you, and when all of that time is fully discovered it will prove to have been already known" (259). The circle closes viciously. The generation who had fully discovered Truth in the Great War undoubtedly had no desire to rediscover further apocalyptic Truths about themselves or others; they already knew more than enough. In the world inverted by another war, thieves and professional liars are no longer prosecuted by the authorities.

As Caravaggio relates: "Here I was, an Italian and a thief. They couldn't believe their luck, they were falling over themselves to use me" (35). Thieves like him have suddenly become an important commodity, a source of unique skills which seem vital to the war-effort: Thieves like us were used a great deal during the war. We were legitimized. We stole. Then some of us began to advise. We would read through the camouflage of deceit more naturally than official intelligence. We created double bluffs. Whole campaigns were run by this mixture of crooks and intellectuals. (253) These may be strange bedfellows, though postwar experience has shown that the two go rather well together. Or are they simply hard to tell apart? Crooks and intellectuals were engaged in the production of virtual realities which were to disorient and bluff the enemy: "Working in Cairo during the early days of the war, he had been trained to invent double agents or phantoms who would take on flesh.... He had lived through a time of war when everything offered up to those around him was a lie" (117). This seems to be a habit with Caravaggio, teller of tall tales, who, when Hana asks him, "Is that a true story?," replies, "One of many!" (208) . Hana "knew enough about him to almost believe it" (209) . "Almost believe" is worse than disbelieve here: it reflects the state of fundamental uncertainty that pervades all aspects of post-apocalyptic, postwar life.

The agent, the spy, propaganda, and counter-propaganda have made sure that a quest for certainty takes one into the desert, where everything is possible. When Hana asks for confirmation about the English patient's identity, Caravaggio's reply is evasive (265), and later on the narrator also switches back to "English patient" (267), to return just once to "Almásy" (285) in the confusion at the end of the story, when Kip aims his rifle at the patient. Here Caravaggio intervenes: "He isn't an Englishman" (285). But at that point this does not matter any more

: "American, French. I don't care. When you start bombing the brown races of the world, you're an Englishman" (286).



At this terminal point of the war, "Englishman" no longer seems to refer to nationality only but to attitude; by this logic, it does indeed not matter anymore whether the English patient is English. The *mise-en-abîme* is not a mystery of private identity any more. The English patient's rallying cry "Erase the family name! Erase nations!" (139) has been heeded in the novel. In post-apocalyptic times, questions of nationality have become secondary, contaminated; another concept of nineteenth-century stability is shattered in the onslaught of twentieth-century reality. The Shape of Things

Effects of war

The traumatic effects of war are made evident in various ways in the depiction of all four of the main characters and in the villa they stay in. The so-called English patient and Caravaggio are physically maimed, and Hana and Caravaggio are most obviously psychologically scarred.

The damage to Kip is more subtle until he hears of the news of the bombing of Hiroshima and Nagasaki and at this point his anger at the Imperial powers and at the racism of the Allies comes to the fore. He has been scarred by disillusionment and unfairness, and this anger is also useful in highlighting the hypocrisy of those for whom he has risked his life. As Caravaggio points out, 'they' (meaning the Allies) would never have caused the same devastation to a white nation as they did in Japan.

Identity

Questions concerning the identity of the English patient form one of the main narrative threads and lend the novel a sense of mystery. This mystery may also be seen as elemental to the period under discussion as millions in Europe had their identities erased and others claimed incorrectly not to be guilty of war crimes.

The English identity is also cross examined and the title brings this to the forefront of the readers' mind. Through Kip, Englishness and its association with Imperialism and racism is highlighted as is the hypocrisy of those who claimed to be fighting for equality while denigrating those that were not white.

Words

The power of words, language and literature is implied through the course of the novel and is most obvious in the references to other works of fiction. *Kim* by Rudyard Kipling is referred to intermittently as the characters and topics allude to this work, and this emphasizes the aspect of the narrative that is concerned with the damage caused by English Imperialism. References to other texts and authors also give the novel an intertextual layering as when Hana is compared to Crusoe, and she regards Kip as another Creighton (of *Kip*).

The physical locus of this narrative is the Villa San Girolamo, a former nunnery set in the hills of Tuscany north of Florence. Once occupied by the Germans, the battle-ravaged villa more recently has served as an Allied field hospital. With the war in Italy near its end, the hospital has been abandoned, except for a patient—the English patient—and a Canadian nurse, Hana, who has refused to evacuate the villa with the rest of the hospital staff.



The dramatic locus of this narrative begins in the exchange of stories between these two figures. Each possesses a private history that demands slow and significant telling, and Ondaatje gives them time at the start of his novel to begin those tellings. These stories take the reader back in time and move about in space; they are effective and sometimes inaccurate histories. That, says Ondaatje, is exactly the point.

The English patient is a man without a name, without a face, without an identity, with barely a temporal existence at all: He submerges himself in a cherished anonymity. His body lies blackened and immobilized by burns received in a plane crash in the Libyan desert; that body, in fact, is the wrecked emblem of his story and is that story's starting point. Memory moves where the body cannot, and the English patient uses a voice sweetened by morphine to take Hana to the desert, to that "place of faith" and ultimate mystery. The English patient is one of a group of explorers who in the 1930's sought to map the desert of northern Africa. Most of them were upper-class Englishmen, members of the Royal Geographic Society and representatives of a specific British political consciousness. They moved in foreign cultures as aliens seeking to pierce the deep heart and history of place; their cartographies were scientific, political, and emotional.

The English patient pays a severe price for his engagement. Working backward from his plane crash and his rescue by a Bedouin tribe, he unravels slowly the intricate lines of his relationship with the wife of adventurer Geoffrey Clifton. Just as he seeks to understand the desert and the profound attraction it holds for him, so the English patient labors to comprehend his love for Katharine Clifton, mapping her body as if it were strange and powerful terrain. He finds himself eventually "disassembled" by Katharine, and after her death in the plane crash that chars the English patient's body beyond recognition, he spends his days and nights piecing together a history and a self from the fragments.

Hana listens to that narrative knowing that she, too, has been "disassembled" by events. Like the English patient, she has been marked by the war in cruel ways: She has lost her father (also badly burned) to the war, and as a nurse she has witnessed close-up the various, inventive, and tragic activities of death. She craves narrative, incomplete though it might be, for it proffers a route back from her own partial madness: narrative functioning as a psychic cartography, of sorts.

Much of Hana's history remains locked, however, until an element of that history appears—a virtual reality—in her present. David Caravaggio had been Hana's "uncle" in her childhood in Toronto, her father's best friend and a professional thief. An expatriate Italian, he had returned to his country to work for the Allies, putting his profession to political and historical use. Betrayed not by his art but by the accident of a photograph, Caravaggio is caught and dismembered by Italian fascists: his thumbs are lopped off, the thief left "disassembled" and recuperating in a field hospital. There he hears of Hana's circumstance, and he sets out to locate her in the Tuscan landscape. What he has in mind is his own rehabilitation, but what he actually recovers is more than one truth of the past.

Caravaggio's relationship with Hana drives part of the mystery of Ondaatje's narrative, for what is superficially avuncular carries with it the suggestion of sexual desire, at least on the part of Caravaggio. Hana, it seems, sparks the thief's own memory of his marriage and of his



wife, now dead. The erotic tension runs near the surface and with special strength from Caravaggio toward Hana; reciprocation is not forthcoming.

That tension is aggravated by Caravaggio's concern over the relationship between Hana and the English patient, a concern that begins in emotional doubt and evolves into political suspicion. Himself an intimate of the network of intelligence and espionage, Caravaggio comes to a nagging certainty that the English patient is in fact a known and...

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21.

THE ORDEAL AND ADVERSITY FACED BY THE AFRO-AMERICAN WOMEN IN THE SELECT POEMS OF ALICE WALKER**DR. R. GEETHA**Assistant Professor of English
PG & Research Department of English
Thiruvalluvar Government Arts College
Rasipuram – 637 401.**ABSTRACT**

Diaspora literature not only presents cultural alienation but self-alienation. African-American women have been discriminated against not only for being females, but also for their skin colour. Racism is a curse that has affected many people in general and black people in particular throughout history. Afro-American women have been discriminated against not only for being females, but also for their skin colour. Racism is a curse that has affected the lives of many people in general and the black people in particular throughout history. They have been treated as savages, as working animals, as objects whose only purpose in life was serving the white people and making them happy. This paper tries to bring out to a message to the World for a crusade for justice, equality, prosperity and peace for the cause of Black Women as a whole and for all the women of the world who have been suffering since time immemorial.

Keywords: Colonized, Diaspora, Discrimination, Racism, Slavery

Alice Malsenior Walker is an American novelist, short story writer, poet and an activist. Alice Walker was born to sharecropper parents in Eatonton, Georgia, in 1944. She is best known for her novel *The Color Purple*, her third novel which won the Pulitzer Prize for Fiction and was later adapted by Steven Spielberg for the big screen. Following this great achievement, she published a collection of essays, *In Search of Our Mothers' Gardens*, in the year 1983. In the following year 1984 Walker released a collection of poems, 'Horses Make a Landscape Look More Beautiful'. She wrote books for children and other non-fiction work too. Apart from this Walker is also known for her work as an activist.

Growing up with a tradition where the grandparents used to tell stories and their grand children would listen to them. This later made Alice Walker to write quite privately, when she was eight years old. She was accidentally wounded in the right eye by a shot from a BB gun which was accidentally fired by one of her brothers. And because of this she became permanently blind in the right eye. The scar over her wounded eye made Alice walker a self-

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conscious and a painfully shy girl. This mark on her face made people to stare at and sometimes they went to the level of even taunting her. This treatment from the people made her feel like an outcast and for solace she started to immerse herself in reading and at times to pen poems. The writers of Diaspora are branded for using many of the autobiographical elements in their works. The factors of Diaspora are shown by portraying some real life incidents through their literary texts.

As a poet, Alice Walker writes on a range of themes, starting from freedom and individual expression, suicide, spirituality, love, the power of activism, ecology, civil rights and so on. She writes through her feelings and the morals that she has grown with. Further she writes about the black woman's struggle for spiritual wholeness, sexual avenger and the political vendettas. Her central characters are almost always black women and the themes of sexism and racism are predominant in her works. Despite the time range of her writing, the themes addressed in her poetry and her poetic voice have not altered significantly since her first publishing of the book of poetry in 1968. Since Alice Walker is viewed as an icon of the African American literary World The poetic voice employed by Walker is corresponding to her themes. She uses free verse; at first her poems are very short but later get more complex; the language of the poems is simple.

Literature is not only pieces of writing having excellence of form and expression. As a matter of fact, it is one of the most important sources of knowledge humanity can count on. Literature helps us travel back and forth in time, providing us with valuable elements of our present and past history, including that of our ancestors, their ways of thinking, their lifestyles, their luck and misfortune. Thus, the new generations begin to forge their own destiny. Literature is not exclusive of any given community or culture; it actually embraces uncountable cultures with different characteristics. In our paper we are going to deal with African-American literature, especially that of black women. In order to accomplish our goal, we will focus on the work of one of those authors who has devoted a considerable part of her life to writing about her origins, beliefs and sufferings. An incredible woman who has gained world recognition due to her unique way of writing and her constant battle against black women's discrimination is none other than Alice Walker.

In her poem entitled "Before you knew you owned it" a poem comprising of three stanzas deals with the reality of life. One cannot plan everything in our lives but, rather on the other hand one should live for the moment. Moreover one should not have high expectations. If the people have high expectations they will only increase their disappointment, if something does not turn out the way they had expected it. One should not be greedy instead they should only take what they really need. Alice Walker pens:

*Expect nothing. Live frugally
On surprise.
become a stranger
To need of pity
Or, if compassion be freely
Given out*



*Taken only enough
Stop short of urge to plead
Then purge away the need.*

One should not wish for something bigger than our need. One should live bigger by living smaller, be more generous by being selfless. A selfless person is one who cares less about himself and thinks and works for the needs of the others. He is like a leading star, an embodiment and a living example for others.

Alice Walker writes in free verse by employing concrete images. Most of the readers feel that her verse hardly seem like poetry and they resemble the conversation of a highly eloquent and observant woman. Her poetry often seems like a prose and her fiction highly poetic. As we all know African-American women have been discriminated against not only for being females, but also for their skin colour. Racism is a curse that has affected many people in general and black people in particular throughout history. They have been treated as savages, as working animals, as objects whose only purpose in life was serving the white people and making them happy.

There have been plenty of ways of discrimination: hard work, segregation and even the discourse used to address black people. First, they were referred to as Negroes and afterwards coloured which had a very negative connotation. Then, after the achievements of the Civil Rights Movement, the public opinion started to call the black population People of colour. Obviously, this term far from being neutral is rather excluding because it does not include people from other nationalities or other races who evidently have a certain skin colour. This is precisely the main topic of the poem “Song” in which the author uses a sarcastic tone to address this polemic issue. The author uses this poem to express her concern, and maybe her anger concerning the terms used to denominate black people; that is the reason why she begins the poem with the next utterance that is composed of two speech acts:

*The world is full of colored people
People of color
They have black hair and black and brown eyes.
Their skins are pink and yellow and brown
Some have full lips
Some have thin
Colorful people*

This utterance is a positive valuation, and according to the illocutionary dimension, it is a categorical, physical, and ideological appraisal. We all know that people of colour and coloured people are excluding terms, only used to refer to blacks, in this poem the valuating subject uses them in an including way instead. That is to say that when she states: the world is full of coloured people and people of colour; she includes people from other races, which is something positive. In this utterance, one of the main aspects of the womanist ideology is present: antiracism.

This time, the valuating subject is sure because she could have used expressions like a lot of, plenty of, a great deal of; however, she uses the categorical adjective full to indicate that



every single person on earth has a particular skin colour. In addition, another modal attribute accompanying the appraisal inherent to the valuating subject is interest, as to the subjective position of the speaker towards what is being said in the attention perspective. What she wants to highlight is that we can find different skin colours and physical traits that belong to all races around the world. Colour is what provides the world with variety and people, far from being embarrassed, should be proud of their skin colour and should have others feel the same. That is why we consider this is a positive valuation and the appraisal is physical and ideological. Furthermore, the valuating subject is sure, categorical, expressive, sincere, and well-intended, since with the expression colourful people; she is trying to erase discourse discrimination when addressing black people.

In the poem “Torture” she talks about planting of trees and deforestation. The torture is not on a single person but the whole race and the community. The poet quips:

*When they torture your mother
plant a tree
When they torture your father
plant a tree
When they torture your brother
and your sister
plant a tree*

By the increase in the number of trees the people will come to know that the number of persons who have been humiliated and tortured has increased in great numbers. At a point when the humanity does not reciprocate or yield to their torture then:

*When they begin to torture
the trees
and cut down the forest
they have made
start another.*

Alice Walker’s first collection of poetry, “Once” communes her youthful notions of Africa and her state of mind during her early travels there and the melancholy and thoughts of death and suicide she felt on her return to United States, where racism persisted. In the poems there were scenes of injustice where small black children were run down by the vans because they were in the way. The Civil Rights workers could not be given a proper burial because their remains could not be found. The tips of the fingers of black kids were chopped off for they were waving an American flag. Most of these memories and some more uncomfortable ones are found in the black churches.

Like the other writers, Alice Walker cares for the feelings of all the women drawing on her personal experience. Instead of generalizing, Walker has based her works on her own experience of being an African American woman raised in the sharecropping family in the segregated South. In her poetry, Walker does not hesitate to talk about herself directly and use very personal voice. Nowak notes that Walker “feels that her poems are most successful when she relies on personal experience” (180). Since many of her poetic sources are her



parents, her sister Molly, love affairs, her travels to Africa and Europe, Walker applies a different attitude towards history. She does not consider history as a matter of the past but as part of herself, explaining: “I have experienced a revolution [...] in the South” (“AW: An Interview” 332). She believes in the power of change, both personal and in society, herself being part of the change in society (“AW: An Interview” 332). For instance, her transition from the labour class to the upper class is a demonstration of the possibility of one’s economic empowerment. Besides, Walker has undergone a personal, emotional change. She confesses that “it’s more fun being an optimist, I’ve discovered. I used to be extremely pessimistic. But unless we have hope, unless we can grow together and really feel that we can endure, survive, and overcome what is there? We can just sit and wait for the bombs to fall on us and crawl into little holes that won’t save us either” (“A Conversation” 322).

Moreover, Walker finds comfort and hope in the constant resurgence of nature and communicates this message through her writings. Another aspect of her belief in change can be traced in the purpose of her writing. As Walker asserts, “I think we were given art to heal ourselves, and by extension, to help other people heal themselves” (“A Conversation” 322). Walker’s surname seems to be fateful to her—she refers to her name and its meaning in her poem “Walker”:

*When I no longer have your heart
I will go away to a far country
separated from you by the sea
--on which I cannot walk -
and refrain even from sending
letters
describing my pain.*

No matter how her grieving is deep, she is able to walk away from those who hurt her and the power to keep “walking” anywhere. Reflecting her personal change, Walker’s poetry encourages others to believe in the possibility of changing their emotional, social, political conditions. However, there is one condition which we must keep while searching for change to follow humanistic principles not to forget to “water our purple petunias”.

Alice Walker exclusively stands apart from other Black women in her approach. Wherever she gets a chance she protests, whenever she gets an opportunity she quarrels but never looks for a compromise in her profession or personal life. Her poems facilitate the readers of her race to discover new ways for better survival by erasing all the complexes and eradicating all the social evils against the black people. African American woman think that they are deprived of their rights and they reflect that they are doubly colonized. Slavery and Women exploitation make them long for their identity which is concealed from their eyes for centuries. Alice Walker stands as an inimitable role replica for her comrades to follow. She like phoenix rises from the ashes to infuse the essential drive for her race.

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22.

TRANS NARRATIVE; GENDER IN TRANSITION**DR. GIRISH S. KOUSADIKAR**Department of English,
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Parbhani (MS).**ABSTRACT**

This paper is an endeavor to shed light on 'Queer theory and literature' in the Indian context. Language and literature evolve with society. Literature encompasses the seen and unseen, central and marginal issues and trends prevailing in the society. Literature provides space to accept and celebrate the differences and diversity in ideologies as well as lifestyles. Queer theory and literature paves such a way to reveal traumas of LGBTQ community in the present scenario. The extraordinary and candid journey of a transgender to become India's first third gender Principal is a moving story of Manobi Bandyopadhyay delineated through her work 'A Gift of Goddess Lakshmi'.

Keywords: Queer, Transgender, LGBTQ, Gender**Introduction**

We came across queers occasionally prominently in the form of a transgender in our daily life. A transgender or 'Hijra' in colloquial language aggrandized with heavy makeup, amative gestures and a peculiar style of clapping is always a matter of mockery and filthy feelings for so called 'normal' majority. An urge altogether to deny their existence and to avoid their company not only in travelling but also in society is very common. Our point of view is biased due to certain misconceptions and popular tales related with them. The 'other' category in gender column seems to be unnecessary and constantly ignored from heterosexual community's point of view while filling up different application forms.

Literature manifest a variety of trends, traditions, issues prevailing in the society. Literature is not necessarily to be fictitious only in nature. It reveals, questions, and ponders over burning topics of the then society. Entertainment is not the sole purpose of literature. The present century has been witnessing emergence of variety of theories, new ideologies and rethinking or reassessment of style of past literature. Queer theory is no more exception to it.

Queer theory enables deconstructive, often disruptive reading of canonical texts so far nor perceived as queer. 'Reading queerly' unravels power structures and disciplinary mechanisms which have commonsensically persisted for years. (Bakshi and Dasgupta, 2019:106)

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Queer is an all inclusive term to deal with LGBTQ community. This community comprises of Lesbian, Gay, Bisexual, Transgender and Queers. Queer is an identity which conveys a sense of community too.

LGBTQ is a community with difference or odd in nature. Here 'Q' stands for different and not necessarily to be taken as abnormal. 'Q' indicates question in general sense which questions so many issues related with this peculiar community. It poses question mark over their relation with heterosexual community in majority.

In the course of time and gradual development the terms like lesbian and gay occupied core part of hot discussions and controversies leading towards gradual social acceptance. Homosexuality is common thread for these two terms. They gained lawful freedom and rights after worldwide agitations by challenging age-old taboos of sexuality. However social acceptance and status of lesbians and gays vary as per nation and culture. The liberal attitude and considerate treatment given in the developed countries or the first world was not the case of the third world countries. Queer is still used as a slur and derogatory at semantic level. 'Gender' and tastes and distastes bound to gender claimed a new community, hetero in nature in contrast to 'heterosexual' community.

Transgender:

This term transcends the boundaries of biology, medical science, psychology, ethics and sociology. In the most simplified way, Hijra, Hizre, Chakka, Kinners and Kothi are synonyms to transgender in the Indian context.

Human Rights Campaign defines 'transgender' as follows in the list of glossary, Transgender An umbrella term for people whose gender identity and/or expression is different from cultural expectations based on the sex they were assigned at birth. Being transgender does not imply any specific sexual orientation. Therefore, transgender people may identify as straight, gay, lesbian, bisexual, etc.¹

Transgender is a person whose gender identity at birth is opposite or different to his/ her present association of gender. In other words, transgender are those who do not associate them with the sex assigned at the time of birth.

The term 'transgender' can be morphologically analyzed as trans- means change and -gender means identity. The process of transition may be physical/ biological or psychological. Some of them prefer sex change operation and medical help to change their gender. Other type of transgender simply associates them with other gender psychologically or by adopting attires of different gender. Transgender are of two types. The majority class is M2F i.e. Male to Female. The rare subtype of transgender is F2M i.e. Female to Male.

Transnarrative:

At the present juncture, literature is playing the role of a critique of unexplored discourses of cultural authenticity which supersedes undercurrent prevailing in the society. The contemporary transnarrative stepped out to opine on India's queer sexuality. These works are



great literary ventures to address such issues against the stone wall of heterosexual dominance and taboos.

Transnarrative maps out possibilities of identity, culture and sex on the backdrop of patriarchal, heterosexual normativity. The ceaseless process of sexual, social and cultural marginalization of queers was not only ignored but also suppressed for a long time. However the transgender who experienced the woes of marginalization and hostile treatment given by the society started sharing their struggle in the form of biographies in recent period. Manobi Bandyopadhyay, Laxminarayan Tripathi through their self-sagas opened up transnarrative as candid account of queers.

Manobi Bandyopadhyay through her biography 'A Gift of Goddess Lakshmi' depicted the pathos and traumas of a transgender. The literary piece appeals the readers to treat queer people with humanity.

It is the trajectory of a middle class young boy Somnath Bandyopadhyay to a transgender Principal Manobi. The journey is full of hardships, sneers verbal and physical assaults. The search of identity, fluid identity crisis, social and cultural hostility is core issues presented throughout the work. The society addresses her as a strange, detestable creature. In her author's note she recall her torturous past as a *hijra*, *brihannala*, *napungshak*, *khoja*, *lauda* and so on.

We were the 'M to F' group. We were called Kotis, a slang that is often used to denote transgendered people. There are some other slang words for such as meetha chawal (sweet rice) and mama.

(Bandyopadhyay; 2017, 15)

Manobi's search for identity begins at early age of six or seven. This feeling is the result of Gender Dysphoria which refers to an individual's discontent with the assigned gender.

.... I was developing distaste for my genitals. I just couldn't accept my balls and my penis.

(Bandyopadhyay; 2017, 8)

Manobi's first teen romance with two cousins Shyam and Shwet highlights diverse ways of social tendencies to treat this issue. 'Shyam' symbolizes wild, aggressive, darker side of social attitude to look at queers as mere sex toys. 'Shwet' though mild in approach but longs for physical intimacy. Somnath ((Manobi) gets delight in the company of male counterparts in surroundings at initial stage. His/her inner voice is appreciated for temporary erotic pleasures by opportunists around him. Actually she aspires for sth permanent, caring and truly humanistic. However her desire which is reflected in the following quote remained unfulfilled. She realized that,

I was a hijra and that such relationships are driven by the body and not by the heart. (Bandyopadhyay; 2017, 31)



Somnath's increasing distaste to his assigned gender became a cause for disrespect and shame to his family. His decision of sex change was not an individual but social and cultural. The first half of the work covers his interactions and bitter incidents with family members and classmates.

Manobi's journey to go for sex change operation and hormonal treatment and its implementation was an acid test. The difficulty level increased day by day. The only solace for her was her academic achievements during this hell like life. Manobi explored rather exposed a variety of human tendencies as she came across different persons of different 'genders'. Even the transgender Jagadish (Juhi) and herself magnifies the role education and socialization in human life.

Manobi set an example for her community to come forward and uplift their lives on the humanity ground. She pioneered India's first transgender magazine entitled 'Aomanob' to bridge a gap between the queer and the rest of society.

Manobi was selected for the post of Principal at women's college on purely merit basis. The glamour she obtained is *maya* for her as she believes in detachment. The striking or salient feature of this literary piece is author's dedication and acknowledgement to oppressors who played the role of inspirers rather than critics of opponents. The book is enriched in its visual effects by providing selective photographs to mar the metamorphosis of author's gender. The verbalized life story shows no scope for revengeful attitude in terms of expression, the title of the work is apt in case of gender i.e. female and especially '*Lakshmi*'. Her optimism is clearly reflected in the word 'gift'. She treated it positively to emerge with a new identity.

Conclusion:

In nutshell, Queer theorists claim that identities are not fixed, these are fluid. 'Sex' is not the only component or base of such identity. Therefore 'queer' is less an identity than a critique of identity.

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23.

**RITA DOVE'S "PARSLEY"
MISPRONOUNCED WORD AND PRONOUNCED JUDGEMENT****DR.P.K.GOMATHI**Assistant Professor of English
Thiruvalluvar Government Arts College
Rasipuram**ABSTRACT**

Migration from the native country imparts an indelible scar in the psyche of the migrants. They not only migrate from their place of birth but also from their language, culture, tradition, food habits and the list is endless. Immigration gives them the trauma as they would take a voyage from the world of familiar to the unfamiliar. They immigrate hoping for a better world but it becomes a mirage in the newly settled land. Gradually they lose their self identity and are alienated. This article entitled "Rita Dove's "Parsley": Mispronounced Word and Pronounced Judgement" depicts how innocent people from Haiti who came as labourers for the sugar cane field were slaughtered for the hatred of Dominican culture by orders issued by Dominican Republican dictator General Rafael Trujillo on October 2, 1937.

Key words: Immigration, Suffering of Labours

Migration from the native land imparts an indelible scar in the psyche of the migrants. Migration fails to provide the needed comfort in the minds of the migrants though their cause for migration is justifiable from their perspective. Immigrants experience inexpressible distress during their voyage from the world of familiar to the unfamiliar because they not only migrate from their place of birth but also from their language, culture, tradition, food habits and the list is endless. In addition to that the immigrants are compelled to understand and adapt the culture of the new land, their life style, food habits, climatic factors and the political milieu. They immigrate hoping for a better world but they are not treated on par with the native citizens. The new rules imposed on them curb their freedom of movement and thinking pattern. They struggle as they do not know whether to adhere to the culture and dialect of their native land or the newly settled one. The different life style, language, culture and religious practices threaten them. So their journey for a better place becomes a mirage in the newly settled land. They feel alienated because they lose their self-identity and self-confidence. Rita Dove's poem "Parsley" depicts how the innocent sugarcane labours from Haiti were brutally slaughtered for the fear of being influenced by their dialect by the Dominican Republican dictator General Rafael Trujillo on October 2, 1937.

The poem "Parsley" has two parts. The first part "The Cane Fields" is about the innocent sugarcane victims from Haiti who were murdered for mispronouncing the word parsley and



the second part “The Palace” depicts the life style and the thinking pattern of the ruler who casually decided the fate of twenty thousand labourers within a wink.

The poet laureate Rita Dove, a young and vibrant African-American has the first-hand experience of adapting to an alien culture forgetting the roots of her soil which is quite challenging for all the African-Americans. The African-Americans are tossed between their deep rooted culture and the culture of the newly settled land where they are harassed. Her education at Germany and her teaching career at Arizona State University have given her the required scope to understand the cultures of different countries and her poems deal with the exploitation of innocent people by the rulers and the upper class people. She is an envoy of the suppressed people of all races.

Rita Dove’s “Parsley” unveils the dreadful incident of brutally assassinating twenty thousand sugarcane workers which is brilliantly hidden from the eyes of the world. Her poem while explaining the darker side of Caribbean history tries to depict the cruel mind-set of the ruler and the fate of the innocent victims. It also brings to limelight how the ordinance of the rulers is implemented at once. The settlers are compelled to oblige what is dictated. Rita Dove’s “Parsley” depicts how the rulers cannot accept the influence of the settlers in their country. The poem narrates about orders of the Dominican Republican dictator General Rafael Trujillo which has led to the merciless slaughter of 20,000 innocent black sugarcane workers on October 2, 1937. The reason for the massacre is stated in Rita Dove’s poem as their incompetence to pronounce the word ‘R’ in ‘perejil’, the Spanish word for ‘Parsley’. “El General has found his word: *perejil*. / Who says it, lives”.

In the first part of the poem “The Cane Fields” the workers of the field from Haiti disclose their pathetic plight. Though they are innocent they understand the ordinance of the ruler and reveals that the persons who pronounce the word ‘perejil’ would live. The first part of the poem expresses their hopeless condition and sense of fear for life, lack of moral support from their native land, basic facilities, education, knowledge about human rights and liberty. These innocent workers are viciously slaughtered as per the order dictated. The hidden fact is that the influence of Haiti is not entertained by the ruler. The ruler has a fear that his mother tongue might be influenced by their dialect. Ana Cláudia Peters Salgado in her article “Borders and Boundaries in Rita Dove’s Poetry” states:

With this historical description the poet allows the reader to enter the world she is depicting, in a softer way though. Because even if the reader does not have any previous knowledge about the history she is telling in “Parsley”, he/she will be able to comprehend all aspects involved in it through Rita Dove’s skilful arrangement of ideas, words, and techniques. (7)

The blood stains of thousands of workers are registered in the poem of Rita Dove for the readers to read and remember the attitude of the natives towards the settlers. The reason for murder is repeatedly insisted as their inability to pronounce the word “R” but the actual fact is the fear for being influenced by the alien language and culture. The natives are of the idea that their culture and language are great and they like to preserve it forgetting the fact that the inter-mingling of two races will result in slight variation. The settlers face the problems wherever they go. They are never treated on par with the citizens however great and efficient



they may be. They are viewed either as settlers or as refugees. Their movement, liberty and wishes are rejected and ill-treated. Their autonomy and status is always in question. Their life styles are easily criticised and mocked and they are punished without a proper explanation as they are not the sons of the soil.

The general muses over how her mother died and how “her walking cane” planted in her memory blossoms “each spring stolidly forming / four-star blossoms”. The general visits the room of his mother in the palace to see the lovely drapes of the windows and the parrot in the brass ring. He feels dejected because his mother is not in the room to enjoy all the luxuries of life. He wants a relief and decides to seek revenge on someone who enjoys life. When he sees the workers singing he locates the reason to kill them as they mispronounce the world. Rita Dove beautifully captures the mentality of the general. The following lines speak how only a selected few enjoy the power and privilege in this world and the others dance to the tunes of them. “As he paces he wonders/ Who can I kill today.”

The general loves his mother even after her demise. He has been avoiding sweets after seeing his mother collapsed in the kitchen while baking candies. Rita Dove depicts that her mother baked candies in the shape of skull for the Day of the Dead which high lights the merciless temperament of the general and his race. The general loves the caged parrot from his mother’s cabin which speaks volumes his preference for obedience and submissiveness of others. He likes to be surrounded by people who repeat what he dictates like a parrot. He allows only who are under his power like the caged parrot and dislike those who bring change either consciously or unconsciously. Haitian workers slang is loathed and hence they are punished. The parrot is preferred and fed by him as it could repeat what is pronounced and it never speaks beyond what is taught. As the parrot is well-trained, he offers pastries for the bird. It also indicates his soft corner for his belongings. “He orders pastries/ brought up for the bird;”

Rita Dove compares the life style of the general with the workers. He and his citizens enjoy all the sophistication by extracting the work from the immigrants. He sees the sugarcane field lashed by heavy rain where 20,000 Negros work. He recalls his mother’s pathetic smile while listening to the song of the Haitians from the sugar cane field. They mispronounce when they sing. He ruminates how his mother could pronounce the letter “R” like a queen by rolling her tongue excellently. He thinks that even the parrot in her room learns to pronounce the word exactly. She/could roll an R like a queen. Even / a parrot can roll an R!” He remembers the death of his beloved mother and also the custom of wearing green sprigs in their caps to commemorate the birth of a son who is a symbol of success. He feels proud to be the son of his mother but his mother’s absence hurts him. The general remembers the tiny green sprigs/ men of his village wore in their capes / to honor the birth of a son.

To overcome his grief of his mother’s death, to prove his supremacy, to prevent his mother tongue by not being influenced by the dialect of Haiti, “He will/ order many, this time, to be killed/ for a single, beautiful word.” Rita Dove’s “Parsley” would be evergreen as the poem is the voice of the voiceless. The brutality of the general and the wretched state of the immigrants would ever linger in the minds of the readers. Literature socialises and shares knowledge of real and imaginary. Rita Dove knows the art of incorporating real history into literature by keeping in mind all lyrical qualities that are innate to verse.



Sudesh Mishra's *Diaspora Criticism* claims that diasporic moves are divided into two distinct movements: 'voluntary (attracted to the host land) and involuntary (expelled from the homeland) (27). The sugar cane workers belong to the first category. The poem speaks for the immigrants of past, present as well as future showing contemporaneous to readers of all time. Any great and powerful work of art transcends the time and borders and would possess contemporaneous. The history of 20,000 workers would ever be remembered and recalled in world's history whenever immigrants are denied of their basic rights. The poem registers the past by warning the immigrants of the present and future.

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24.

MUMBAI RAP-POTENTIALITIES FOR A UNIQUE BROTHERHOOD

JAYANTI DATTA

ABSTRACT

According to Y.A. Sudhakar Reddy, too many people are getting isolated from global political debates. Those who are getting affected are forming themselves into imagined communities. It is the post-modern privatisation of fears that leads one to communal shelters or 'imagined communities' (Bauman, Zygmunt). It would be interesting to explore further whether the imagined community of rappers in the slums and chawls of Mumbai, ever increasing in numbers, with their credo of solidarity, brotherhood, egalitarianism and authenticity, can retain their independence without being appropriated, and whether, with their rich malleability, they can contribute to and intervene in various struggles for identity and justice and create a political category of their own.

INTRODUCTION

Achanakbhayanakroop le kenayanaam

Karekaameksaathnaammerapehchaan.

Rap music in India is a relatively new phenomenon, beginning somewhere in the 1990s. By the late 2000s it started seeping into the club scene and street culture of big cities like Delhi and Mumbai. Gripping documentaries have been made on this emerging culture, and numerous journalistic articles have been written in magazines and newspapers. However much academic research remains to be done to analyse the cultural, social, psychological and political significance and consequence of this phenomenon. As an urban folk form, Rap music aligns itself most naturally to the theory of Constitutive Rhetoric, which accords new power and relevance to the aesthetics of everyday expressivity.

(Gencarella, 2009) Human beings construct illusions and pieties to create a veil of significance to hide the terror of the chaos beyond. Such veiling is associated with theories of Constitutive Rhetoric because power relations flow, in part, from the successful creation of myths. Constitutive Rhetoric is that principle through which rhetoric can be used aesthetically to create a new myth to give form to something that already exists within a community (in some cases it may not even pre-exist), and by giving form helps to constitute it. There are several interpretive frameworks within which pieties are constructed—philosophical, religious, ideological. There is also the possibility of a framework of “common sense” arising out of the everydayness of the people, ways of being socialized, of



apprehending norms, of the primary and basic interactions through which ways of living and behaving are formed.

(Gencarella, 2009) The urge to piety is one for the act of creating linkages. Anything that gives fundamental significance to a group of people can be regarded as a piety. The piety of a football match can be just as powerful as the piety of a religious ritual. From the folklore perspective, a rhetoric of everyday expressivity and common sense that contributes to the constitution of the present social order and becomes an articulation of power can continue to be urgently relevant in today's world. The rhetorical tool of aesthetic performance can be used to create a people, because people are the social and political myths they accept. However there is no such thing as a unified 'folk'. "Folk" consists of diverse elements, often dissenting with each other. Therefore it is possible to appropriate some elements of the "folk" and then essentialise it and use it for partisan purposes for the ideology of a particular political party, which is very different from a continuous and contingent representation of the real concerns of a people. The term "common sense" also needs to be used critically. State orders are not just armies, jails and administration. State orders are also those values, meanings, use of language that have been naturalized as "common sense" (Reddy, Sudhakar). But multiple "common senses" can exist and can confront the dominant discourse of what makes one feel worthy as a human being. Alternative discourses of identity formation, significance and radical intervention in the power structure can be created and held up for critical scrutiny. Rhetorical studies is a contested area, one that straddles the boundary between an academic subject and a "real world" (Hariman 1986). "A rhetorical perspective provides a reminder that folklore is not something that a folk does; rather it is something that in its doing constitutes a folk, as both an immediate audience and a political category" (Gencarella 2009).

Any study of Mumbai Rap will show that it shares some of the key characteristics of Afro-American Rap which makes it a stunning rhetorical performance capable of vitally influencing and forming community. Rap is rooted in the African oral tradition. At the heart of this tradition is the West African idea of Nommo, who is the first human, a creation of the supreme deity Amma, whose creative power lies in the generative property of the spoken word.

(Keyes) Performance in rap is based on speech acts and on rhetorical skills such as braggadocio, metaphor, word play, mimicking, colloquial slang. Often it narrates a story. The interaction with the audience is of primal importance. The more it participates by dancing, swaying, repeating, the longer the rapper raps, extemporizing sometimes, so that there is an emergent and contingent quality in the text execution which is dependent upon the context of performance. There is also the game of exchanging ritualised insults, which is a part of the swagger and attitude of reckless defiance, a high voltage energy, which is used not only for insulting a perceived enemy, but for the performance as a whole.

In the small research that I conducted on Mumbai Rap, the methods that I used were inductive and qualitative, combining a series of in-depth interviews with the practitioners of rap in Mumbai with several theoretical positions which melded well with the finding of my investigations. I had a prepared set of questions for each interviewee or group of



interviewees, but took the liberty to digress, or to add as per the demands of the conversations.

The key questions that I asked are as follows:

Q. Why did you choose Rap instead of other forms of music?

Q. Which Rap singers were you most influenced by and why?

Q. What are the subjects you sing on?

Q. What is the difference between “fake” and “real” that you talk about in your music?

Q. Where do you and other groups meet regularly? Are these meetings important for you?

Do the rappers help each other?

Q. What is your opinion of the After School of Hip-Hop started by the Dharavi Project in 2014?

Q. Can you take up Rap as a profession or do you need to have an alternative occupation?

Q. Do you want to be taken up and promoted by a big record label?

Q. Did you face any resistance from your families when you decided to take up Rap?

Q. Have you seen “Gully Boy”? Does it tell your story fully? Is it a realistic representation?

Q. What role does religion play in your life? Does that have any impact on your music?

Q. Do caste issues bother you in any way?

Q. Do you face any difficulties as or from migrants from other states?

Q. Have you heard of the Dharavi Redevelopment Project? Are you for or against it?

Q. Have you composed any music for election 2019? For which Party?

Q. Do you want to bring about any change through your music? What kind of change?

The names of all my respondents are given in the Reference section. They have not requested privacy. I visited Dharavi twice, once to the After School of Hip Hop while a class was being conducted by MC Heam. I spoke to both the tutor as well as the six young boys who were learning Rap. The second time I sat with a number of rappers at the Matunga Labour Camp



gathering place under a tree, with graffiti emblazoned walls surrounding me. I spoke to members of the 7 Bantaiz, a popular group as well as to their manager. I spoke to MC Altaf, a member of the Dharavi group Enemiez, and to Devara Yogesh, a member of a new group, M Town Breakers. I conducted hour long interviews with those groups. Apart from Dharavi, I also met members of the Slumgang, a new and upcoming crew from the slums of Khar. I conducted separate interviews with the Beast Mode Crew of B boy dancers; with Encore; with Trap Poju; with A-list and Diane Sequiera. Altogether, I interacted with about 25 practitioners giving me a polyphonic experience.

VOICES FROM THE SLUMS AND THE CHAWLS

A new song released by the M Town Breakers is titled – “Mere hood jaisakuchnahi”. Devara Yogesh, a young 17 year old member of the band from Andhra Pradesh says: “I want to stay here, I like the culture here. Even at 12’O clock at night, there is a crowd, a feeling of oneness.”

M C Altaf, age 19, from Maharashtra: “When I do namaaz I feel peace. I try to maintain the Ramzaan austerities...but cannot avoid my rap performances. I don’t tell my family I am going for shows during Ramzaan....in the initial days my family did not support my fascination for Rap, though they understand more now. People told my father that I saw your son dancing in a Ganapati Mandal....”

Aditya a.k.a Crackpot (7 Bantaiz), age 19, from Maharashtra: “Everyone belongs to the middle class here. There’s nobody beneath the poverty line. Yes, life is tough, but we all work hard, we have our own house.”

Nishant Mohite a.k.a. N Square (7 Bantaiz), age 18, from Maharashtra: “I was drawn to this music by the rap of the hood, by Dopeadelicz, by our seniors; I also particularly like Tupac, Fifty cent, Notorious B.I.G. They are fighting for their people, the black people, and the cops were calling them gangsters.”

Abhishek Kurme a.k.a. Astan (7 Bantaiz), age 22, from Telengana: “We are rapping to teach people the state of politics in this country, we are rapping to teach the young boys of our hood. Many wanted to leave Dharavi and go because people called us Kachda. Still there are boys who indulge in the thug life, in *humpateli*, the unnecessary brag. My friend got implicated in a false murder charge by the cops during a Ganapati Visarjanmelee. But things are gradually changing now, young boys and girls are revealing their true identity, they are proud of themselves, proud because they belong to Dharavi. I believe we did this, all of us rappers, we created it. We are creating itihaas.” He laughs and all others agree with him vociferously.

Anand Raj, age 18, from Uttar Pradesh (student, School of Hip-Hop): “I was influenced by ‘Bombay Lokal’, I saw their revolutionary video. I want to reach our voice to the Government through our music.”



“My State of origin is Uttar Pradesh. Yahan sab mil julkarrehtehain. These questions you are asking about migrants, about religion. It does not apply here, these divisions are not there among the young people here”.

Many agree with him, including Lavesh Laxman from Karnataka and Amogh Bainsi, 19, from Andhra Pradesh. However, Abhishek Kurme(7 Bantaiz) who is also a member of Chennai based ‘Casteless Collective’ feels that while there is no “bawaal” on the surface, the older generation believes in caste and this question inevitably crops up during major social events, such as marriage.

Rahul Verghese Antony a.k.a. MC Vergis, age 24(Slum Gang, from Khar): “I’m fifth failed. I left school. Bahutmastikartatha. I started to listen to rap. Tupac Shakur gangster bhitha, rapper bhitha. That drew me. My whole life will be for music now. That’s my passion. I want to reach a message to the person in front of me. Jo public samajh sake.”

“Religion? I go to the masjid and do namaaz. I go to the church. I go to the temple and pray. Woh sab manta nahinhood.”

Vivek Mohan Pawar a.k.a. MC Insane, age 22, from Maharashtra (Slum Gang): “Politics? We’ll see as we go along. At the moment we want to motivate everybody to work in the slum. No pateli. Some people even from the slums don’t write true. Gaaligalaajwaala, to enjoy themselves.”

“I’m a Buddhist because it teaches Insaaniyat.”

“We meet every day. The crew, in the BandraKurla Complex City Park.”

EMERGENT IDENTITY

As I talked to these boys, some of whom were studying in college, and some of whom were school drop-outs, certain patterns began to emerge. The theoretical point that folklore is not something a folk does, rather it is something, that in its doing, constitutes a folk, took on a concrete form.

Identity and questions of Identity constitution have in a way substituted traditional thinking about the cultivation of the spiritual. In urban folk, such as Rap, the creation of identity through art is now a continuous process of interpretation, something that is constantly being ratified by everyday experience, not ossified or prescribed by normative texts. According to UlrikVolgsten (2014), as local traditions lose grip on the individual under the impact of globalisation, the possibility of creating an identity becomes flexible and malleable. It is partly something that we can choose. Rap can and has become a self-reflexive medium through which a group or community of people is perceiving itself, has become self-aware. In many cases music has given rise to a group identity, may be even a sub-culture that didn’t exist before the music.

From the voices of Dharavi emerges a picture where the practitioners of Rap, the students at the After School of Hip Hop, the large audience within the community itself, are all



becoming more intensely aware of the feeling of brotherhood that binds them all together in the slum, more aware of the sense of pride that they take in their own labour, in their own lack of dependence, and the dignity it accords them. There is, for instance, a consensus of opinion as to whether “Gully Boy” (the film responsible for drawing all the extra attention and hype to Mumbai Rap) actually represents their story. Their main objections to it are striking – the film ends with the hero Ranveer Singh, reaching the pinnacle of success by signing on a big record label – his real journey will begin once he leaves behind the gloom of Dharavi (though he may be true to his roots, or will try to be). The 7 Bantaiz are firm in their conviction that they do not want to leave Dharavi – its bustling energy, the relative lack of social and religious divisions, the sense of solidarity is something, they feel, they will find nowhere else. (Whether or not they will or can maintain this stance in the future is a point of keen interest). “Gully Boy” is the quintessential rags to riches story which somehow leaves the Crew and the Hood behind. They are critical about the footage given in the film to the hard life of poverty, car stealing and hustling. They feel that the ‘masti’ and joyousness of their lives, and the hard labour that the people of Dharavi put into the myriad businesses and enterprises (leather, pottery, plastic recycling etcetera) flourishing in the area, have not been sufficiently highlighted. According to Akhilesh Mishra or A-list, Mumbai “Gully rap” is specially fresh and original and very different from the violent ferocity of the streets of Bronx.

And it is the mission of the rappers here to keep their young boys and girls proud of their slums or their chawl, so much so that the ethos of the place becomes a part of their identity, you only have to take a transcript of the comments section to any of the songs that have emerged from the slums. I am giving below a selection of the comments on a new song ‘Asliyat’ released by Slumgang (2019):

- Kadakbhai full hard
Kadak brother slum 55 se
Bhotpyaar Full power raaavas
Khaternak
Kadak public
Killer bhai
Ek number Omi
Keep it up bhai log Awesome
ShabdonkahatiharbohotacchaIstemaalkrreho
Jakasnabhai.

I am a rapper from Santacruz

& my crew name is Slum 55 andBhai log full fired, Mumbai 55 full rawas

There is an unmistakable expression of a shared identity.

CONCLUSION

According to Y.A. Sudhakar Reddy, too many people are getting isolated from global political debates. Those who are getting affected are forming themselves into imagined



communities. It is the post-modern privatisation of fears that leads one to communal shelters or 'imagined communities' (Bauman, Zygmunt).

It would be interesting to explore further whether the imagined community of rappers in the slums and chawls of Mumbai, ever increasing in numbers, with their credo of solidarity, brotherhood, egalitarianism and authenticity, can retain their independence without being appropriated, and whether, with their rich malleability, they can contribute to and intervene in various struggles for identity and justice and create a political category of their own.

ENGLISH TRANSLATION OF A SONG BY THE SEVENBANTAIZ, ACHANAK, BHAYANAK.

*Sudden and colossal we've entered the fray
We work, we're together, listen, we're here to stay.*

.....
*If I fall I'll rise
Won't cheat any fella
One purpose in my mind
Never think ever smaller
(I ain't 21 still am a savage
You a shit time to flush
Check yourself you so difficult to manage
This shit's too hard got ma boyz with some tight bars
You like stupid dogz so don't bark betta
Shut your mouth and keep calm){originally in English}
.....we've come up from behind
It's known to you all
Who's there you ask, it's the SaatBantaiz!
From where? We're from there
Where there's danger, we're from there
From the guts of Mumbai
From its 17th part, from its 17th heart
We're from there, we're from there
Fuck people who see only love and affection
If the enemy's in sight we'll go for intimidation
Cause we'll never give up
We don't know defeat
Never bow low keep walking the street
The time has come to open our account
To be happy to feel good.
This boy can be a liar, but this promise is true
Your brain is over wrought, touch your dream desires too
Call them your own, they are very close to you.*

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25.

THE IMAGE OF FATHER IN MAMTA KALIA'S "TRIBUTE TO PAPP" AND SYLVIA PLATH'S "DADDY"

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ABSTRACT

Comparative Literature is the study of Literature beyond the confines of one particular country and the study of the relationships between Literature on one hand and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, Architecture, music), philosophy, history, the socialsciences, (e.g. politics, economics, sociology), the sciences, religion, on the other(HenryRemak). In brief it is the comparison of one Literature with another or others, and the comparison of Literature with other spheres of human expression. Mamta kalia question's her fathers' concern about uprightness and integrity. In her efforts to pour scorn on her father's emphasis on these qualities, ends in describing her erratic behavior. The poetry of Mamta Kalia amalgamates the themes of love, marriage, family life and society. Her sharp intellectual quality and autobiographical flavor helped her to pour out her poetic lines. The poem 'Tribute Papa' and Other Poems' brings forth the contrast between her father's idealism which could not endow prosperity on him and her fascination for modern life which is without idealism and values. There is no much seriousness in Mamta's Tribute to Papa but there is high seriousness is there in Sylvia Plath's 'Daddy'.

Comparative Literature is the study of Literature beyond the confines of one particular country and the study of the relationships between Literature on one hand and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, Architecture, music), philosophy, history, the socialsciences, (e.g. politics, economics, sociology), the sciences, religion, on the other(HenryRemak). In brief it is the comparison of one Literature with another or others, and the comparison of Literature with other spheres of human expression.

Mamtha Kalia writes in Hindi and English. She has published collection of short stories 'Chhutkara' and one novel 'Beghar' and a colletion of poems. 'Tribute to Pappa' and other poems. She is the director of the Bhartiya Bhasha Parishad. She won the 'Sahitya Bhushan Samman' in 2004, Mahadevi varma memorial award in 1998 and Yashashpal Samman award in 1985.



Sylvia Plath is an American poetess, who introduced the poem for the B.B.C radio reading shortly before her suicide. Speaker of the poem is Sylvia Plath who has lost her father at the age ten. The conflict of her relationship with her father continued with her husband. The strained relationship in her painful married life made her life very short.

The titles of these poems show the similarity of the subject matter. Both of them come from two different countries as well as culture. Both poetesses, express their inner thoughts and conflicts with their own fathers. There are some similarities and dissimilarities in their expressions about their Father Daughter relationship.

'Tribute to Papa' and 'Daddy' deal with same theme by pouring their personal emotions. Both poems have autobiographical elements. There are no rhyme scheme in both poems. It shows their emotional inner conflict. The terms 'Papa and Daddy' repetition shows the child like character of the poets. Both poetesses lost their father in their young age. Their feelings for their fathers and their longing are shown in their poetic lines.

Their comparison and description are different in their attitudes towards their fathers. In 'Tribute to Papa' Mamta compares her father with ideal man even when he is a smuggler. Indirectly Mamta praises her father as business man, "My father's in import-export Business,". In Sylvia Plath's Daddy she compares her father with 'Nazi, a Devil and Vampire' to give expression to her anger against the domination of the man. Mamta Kalia called her father Mr. Kapur. But Sylvia called her father Hitler and herself a Jew. Mamta tells about Rani Lakshmi Bai who was not benefited and lost her family and finally died in failure. She says, "I give two donkey-claps for your greatness. And three for Rani Lakshmi Bai". "Her father wanted her to become very great. Her father who is an innocent man had only limited dreams and spent most of the time praying at the temple. Sylvia's comparison is different by calling her father Hitler for the reason that many Jews died by his commands. She too suffered the death of Jew in the authoritative domestic atmosphere. Mamta praises her father's character who has limited dreams and who is an unsuccessful man. Sylvia's father's character is compared with blood sucking Zombie. The cruel and the tyranny of the patriarch in her father are expressed in animal imagery. The patriarch- as far as Indian family system is concerned a male is considered as the only source of his family and leader the family by dominating and suppressing women. There is significance about her father, spending his time in praying and being very sincere and dedicated worker. Mamta Kalia's father is symbol of Indian fatherhood. As a quality of Indian father, he suspected his daughter but felt shy to clarify his doubt. She knew her father and her father's sentiment. Her father once attempted to commit suicide in order to warn his daughter to keep her away from unwanted things.

*"And I refused to have it cured?
But I'll be careful, Papa,
Or I know you'll at once think of suicide".*

Sylvia's father is a dominating character. When she lost her father at the age of 10, she felt for her father's death but later she realized his domination over her. Her comparison makes reader feel pity for her.

And her life is like “Foot in shoe”. There is warmth in the black shoe and the black refers to death. It shows her harsh life. Sylvia was dominated by not only by her father and also by her husband. Both men led her to death. The result of marriage is similar to that of Vampire drinking the blood of its victims. At the end of the poem, her power of womanhood is expressed.

“Daddy, daddy, you bastard

I’ m through”

There is no sentiment in Sylvia Plath’s like Mamta’s Indian father.

Sylvia’s ‘Daddy’ can be considered as a dark poem with negative thoughts. In both poems there no rhyme in order but there are splits to show their emotion into terms.

There is no vivid image in Mamta’s ‘Tribute to Papa’. But Sylvia’s ‘Daddy’ has image and metaphor. It shows her emotion as well as conflict as an American woman. Basically Americans love their individualities. The longing for individuality created stress for her. She was suffering and longing for love. Her mental conflict is pictured in this poem. This poem was written shortly before her death. According to Chinua Achebe, he explains the individuality of western and their phenomenon success in his work ‘Nature of the individual and his fulfilment’. At the end he concludes the individuality of the people make them depressed. Finally they lost their identity. His views are exactly applicable for Sylvia Plath’s life as American woman.

Electra complex- points out the intimate relationship with father and daughter. Some critics define Sylvia ‘a with electra complex’ in that way, Daddy deals with a girl’s deep attachment with the memory of her father and the unhappiness it caused in her life. It can also be seen as an outlet for Plath to deal with her father’s death or her husband’s betrayal. She does this through reinventing the relationship as one between a Nazi and a Jew, creating an “Oppressor-oppressed” dynamic. Both the poetesses are in the same relationship. Their longing for their father’s love when their options make them feel love for the fathers. In their father’s presence, there may be fear for their father but after losing fathers they begin to long for them. In the same time they want to be free from their father’s dominance and suppressions.

After father’s death, they realize, their father’s actual character, how he dominated her and how he suppressed her. Sylvia’s daddy is divided into three parts in five line stanza.

*“You do not do, you do not do
Any more, Black shoe
In which I have lived like a foot
For thirty years, poor and white
Barely daring to breath or Achoo”.*

The rhyming of the ‘Oo’ sound is evident throughout the poem. However there is no regular pattern in which lines rhyme. These irregularities reinforce the life that Plath lived without



her father, one that could speak at happiness and then plung into sadness in a short period of time.

Tribute to Papa is not in stanza form.

“Who cares for you Papa?

Who cares for your clear thoughts, clean words, clean teeth?”.

Mamta Kalia question's her fathers' concern about uprightness and integrity. In her efforts to pour scorn on her father's emphasis on these qualities, ends in describing her erratic behavior. The poetry of Mamta Kalia amalgamates the themes of love, marriage, family life and society. Her sharp intellectual quality and autobiographical flavor helped her to pour out her poetic lines. The poem 'Tribute Papa' and Other Poems' brings forth the contrast between her father's idealism which could not endow prosperity on him and her fascination for modern life which is without idealism and values. There is no much seriousness in Mamta's Tribute to Papa but there is high seriousness is there in Sylvia Plath's 'Daddy'.

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26.

NIKKI GIOVANNI'S POETRY: VOICE OF THE VANQUISHED

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ABSTRACT:

African-American literature generally focuses on the role of African Americans within the larger American society and what it means to be an American. African American women have explored a variety of themes and expressed their genius in different forms. The ethnic voices of the female writers not only express criticism of discrimination and injustice but also express a culture to celebrate. It is a culture richly soaked in tradition, maybe not expressed boldly before but now revived with an awareness of its intrinsic qualities, for instance, the notion that Black is beautiful and unique. Yolande Cornelia "Nikki" Giovanni, an American poet, writer, commentator, activist, and educator is one of the world's most well-known African-American poets. Her works includes poetry anthologies, poetry recordings, and nonfiction essays. The article entitled "Nikki Giovanni's Poetry: Voice of the Vanquished" voices out the anxiety of the African Americans to retain their culture for the future generation while demanding passively to unlock the closed gates of liberty.

Human ethics promote man to the next level but always man is the victim of societal pressure and hence he is addicted to the habit of subduing a sector by showing his dominance. The inferiority complex in him triggers him to be dominant and the net result is the sufferings of millions. At present immigration has become a passion. Some people immigrate for the purpose of prosperity and riches for fulfilling their passion. But the hunger is yet to get satiated as they segregate themselves from their cultural roots. On the other side African Americans were forcefully abducted and sold as slaves in America and they are not treated on par with the natives till date. They have been viewed as settlers and mocked at as uncivilized. The natives fail to recognize the culture of the settlers and in turn their practices and tradition have been mocket at. They are left with the dilemma whether to follow their culture or to adapt the new culture. They were made impassive. They were not allowed to satisfy their self and enjoy their basic rights. Their wishes have been disregarded for ages. Their conflicts are articulated by Nikki Giovanni, the African American in her poems. The article entitled "Nikki Giovanni's Poetry: Voice of The Vanquished" speaks about the anxiety of the African Americans to retain their culture for the future generation while demanding passively to unlock the closed gates of liberty.

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Yolande Cornelia Nikki Giovanni is hailed as a multi-faceted genius. She is the most celebrated American poet, writer, commentator, activist, educator and list goes on. Her works represent the dilemma of her people in an unrecognized society along with the racial problem faced by the African American children. The awards conferred on her speak about her dexterity and sharpness. As one of the foremost authors of the Black Arts Movement in the early 1960s she understands the mind set of her people. She expresses their longing for liberation in her poem “Dreams”. Her pen pins down how she was ill treated for being born in a black family. She felt dejected as her dreams were curbed even before they bloomed. She recalls “... i learned/ black people aren't/ suppose to dream.”

The poet comprehends her place in the race laden society where people disregard the passions of others. The society finely fine-tunes her to be a master in the art of hiding her emotions along with her tears. As she grew her view about this world changes and her thinking pattern has given her the expected recognition. She is prepared to take her people forward with the mission of reserving a place for them in the society. Though the task is not simple she has determined to lead them through her poems which have conferred her needed strength. She transforms herself as a sweet inspiration for them. She is of the idea

and decided i would

settle down

and just become

a sweet inspiration

Nikki Giovanni’s poem “Always There Are The Children” articulates about the significance of children who are the real representatives of the Almighty. She firmly believes that the future of the nation lies on the young shoulders of children. She explains the need to inculcate the moral values to the children of African American. She considers that the children of her race are the redeemers to regain the lost glory of her race. “we feed the children with our culture/ that they might understand our travail.”

The poet thinks that rather than changing the previous generation the youth will understand the problems effectively and they are the ambassadors who can carry their rich tradition the next generation. According to her what is needed is a revival and the recovery from this scrap is the need of the hour for the African American. During migration people adapt to the new culture and children readily assimilate the alien culture thinking that the new culture is modern, and dynamic. But they need to be informed about the glory of their race and its richness before their thinking pattern changes. If the realization is made in the right time the rest will be taken care of them.

The poet is of the idea that well groomed children would take their race on track and would not let it down. She firmly believes that the children should not be dictated and they are independent. They are the real representatives of future whereas the generation of the poet belongs to the past. She hopes that the children will optimistically greet the future not with the traces of the past. They will ignore colonial impact which is the sign of the past. They



know their problems in the society and they know how to create history which is in their dreams. According to the poet “history is lived not dictated.” She compels all to feed them with healthy food and determined ideas which in turn would promote “self-actualization.”

Nikki Giovanni’s poem “Nikki Rosa” reminisces her agonizing past which is compared by her to “living in Woodlawn with no inside toilet.” On the other side if they struggle to become popular by establishing their identity and enjoy life in Chicago barbeque they do remember the pathetic plight. Popularity and earning fail to give them the comfort and solace. Always their psyche is agitated and disturbed and it will take ample time for them to set everything right. But they cannot assume the time to be consumed for this process. Till then, the people of her race whether popular or unpopular, rich or poor have to accept what is destined on them. Their wait seems endless but a ray of hope is seen through her poems. She states that biographies may be written for the popular black personalities but the biographers can have no capacity to understand the pain underwent for generations. The poet expresses that none from white race has the ability to understand “Black love is Black wealth”. They may discuss about the hardships faced by the poet during her childhood days. Though the poet was not treated by the society properly she had happy childhood days.

The poem “Life Cycles” expresses the poet’s realization that she was not one of the life’s winners. Though she is not sure she states “life to her was some dark// dirty secret that// like some unwanted child”. Her vision of optimism is enchanting and enthralling. She does not want to be a victimized one or someone neglected by others. She finds out the cause for the birth of an unwanted child may be it was “too late for an abortion”. But the poem reveals how after its birth the child has made the opportunity favourable for her and successfully survives in the society which was least bothered about her arrival. It states that she had many private habits which she would not masturbate it. Distress makes her to sit in silence because “sadness is not an unusual state for the black woman or writer”. As a sort of giving relief to her suppressed emotion she starts taking sneaking drinks. But it was all in vain as it could not evade her from her worries. Failing to find a solution she concludes “Yet eventually sleep// would wrestle her in triumph// onto the bed.” Thus the poem speaks about how she reacts to the change which has more of a negative effect rather than a positive one.

The earth is meant for all creatures. Out of fear Man tries to control plants and animals. After that a set of people like to dominate the other in the name of colour, caste and so on. The aim is to dominate and make the other sector a passive one. Man fears to be submissive. So when a chance is given one tries to dictate the other. The white people take the stick and use it against the black without knowing the pain that it causes. Thus Nikki Giovanni through her poems brings to limelight the endurance of her race and the long-lasting violence committed. The domination of white over the black leaves a scar in the minds of the subjugated which is sincerely registered by Nikki Giovanni.

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27.

**SURVIVAL OF THE FITTEST IN YANN MARTEL’S NOVEL
*LIFE OF PI*****T. KAMALA PRIYA,**

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ABSTRACT

Yann Martel’s Life of Pi is the great example of survival. The novel portrays the academic studies of Pi Patel after he survived from the Pacific Ocean. Pi got student award from the Department of Zoology while he was studying in school. Pi Patel’s father ran a hotel in Madras and opened a zoo in Pondicherry. Mr Patel planned to move his zoo from India to Canada in the mid-1970s during political turmoil in India. While departing from India, protagonist being a young boy of sixteen years had a proper understanding of the reality of life. The novel Life of Pi shows how the protagonist struggles in every situation that he undergoes physically and mentally. Pi is amazingly fit enough to survive. Accepting his surroundings and retaliating to them is his idea of survival. Pi is a person who can well acclimate himself and establish a place of existence for his own. He shows an ability to accurately assess situations. He has the ability to struggle and attain his right to existence. There is no word like ‘give up’ in some people’s life who are strong-minded, though they are weak in certain situations they are trying hard to overcome their struggles. They are capable of changing everything according to the situation. Only they are fittest to survive in this universe

Yann Martel’s *Life of Pi* is the great example of survival. The novel portrays the academic studies of Pi Patel after he survived from the Pacific Ocean. Pi got student award from the Department of Zoology while he was studying in school. Pi Patel’s father ran a hotel in Madras and opened a zoo in Pondicherry. Mr Patel planned to move his zoo from India to Canada in the mid-1970s during political turmoil in India. While departing from India, protagonist being a young boy of sixteen years had a proper understanding of the reality of life.

Things fall apart in Pi’s life when the ship sinks in the middle of the Pacific Ocean. It was a dramatic turn in the life of the young protagonist when he became an orphan. From the time when Pi lost his family, he was alone and filled with emptiness, pain and fear. Sixteen year old Pi escaped with a zebra, a broken leg hyena, an orang-utan and a 450 pound Royal Bengal tiger called Richard Parker. When the animal killed other animal in order to survive, Pi understood that animals do not have the sense of emotion. Pi is fighting with fear, isolation, pain, emotions, anger and chaos. Fear slinks into his mind and then into his body.

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Fear is the ultimate enemy of survival that Pi himself asserts once “I was weak in body and soul” (128). Here it shows how Pi is struggling for his existence.

When a person is in solitude for long days, there must be outcomes of strangeness such as illusion, mental delusion, boredom, madness, fear, imagination and separation. Pi’s reaction to the situation portrays the survival instinct that is present in every individual. When it comes to survival, Pi recovers from his shock and works towards saving himself. This goes on to show that emotional shock and trauma are luxuries that can be afforded only when their existence.

Challenge of surviving operates on several levels. First, there is the necessity of physical survival where one has to keep his body alive, food and water as well as protection from dangerous element. When Pi’s life is left alone with the giant beast, he comes to know that his life is in misery. Ocean storms, huge waves, sharks, sunstroke, dehydration and drowning pose a risk to his life. Even though he has undergone terrible situations and has become exhausted at times, he accepts them with the intention of surviving. Secondly, mental stability is must for survival. Pi has to be a strong minded person but at times loneliness disturbs his mental stability.

In the following lines, one can understand that Pi was able to change himself as a result of his struggle to live, “You might think I lost all hope at the point. I did. As a result I perked up and felt much better” (134). His heart melted down when he killed the flying fish. Being a pious boy, it was the first time that he took the life of another being. It is simple and brutal that a person can get used to anything, even killing in order to subsist. After the flying fish, he kills a Dorado. One has to encounter variable circumstances in order to survive. Pi Patel is a pure vegetarian by birth but he changes himself towards a brutal killer when he kills the fish. In order to survive in the lifeboat, Pi Patel adjusts to the environment.

Sea waves threaten Pi Patel and Richard Parker. He came to know that death is upon him. Death offers him two choices: death by water or death by animal. The sun and moon turns out to be an antagonist because both gives their own way of torture to him. Pi Patel also understands Richard Parker’s emotional condition by his body language. An outcome of terror in boredom brings out true emotions of the survivor. Sometimes one might be break down into tears, filled with dread, screaming and even hurt oneself deliberately. He feels guilty towards Richard Parker for not saving its life. So finally Pi Patel prays to God to go to heaven after death, where he can meet his father, mother and brother. Richard Parker left Pi Patel after arriving in the seashore of Mexico. Pi Patel wept like a child not because he overcomes his survival ordeal rather farewell between him and his sole companion went callously. He sees somewhere two eyes were approaching him. That moment, Pi Patel gets redemption from the worst pain in his life. Without Richard Parker, he may not survive from the Pacific Ocean.

The novel *Life of Pi* shows how the protagonist struggles in every situation that he undergoes physically and mentally. Pi is amazingly fit enough to survive. Accepting his surroundings and retaliating to them is his idea of survival. Pi is a person who can well acclimate himself and establish a place of existence for his own. He shows an ability to accurately assess situations. He has the ability to struggle and attain his right to existence. There is no word



like 'give up' in some people's life who are strong-minded, though they are weak in certain situations they are trying hard to overcome their struggles. They are capable of changing everything according to the situation. Only they are fittest to survive in this universe.

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28.

**THE PATHATICAL SITUATION OF WOMEN IN R.K.NARAYAN'S
THE DARK ROOM AND THE PAINTER OF SIGNS****K.KAVITHA**Assistant Professor,
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This paper discusses the detailed analyses of the suffering and pathetic situation in the patriarchal Indian society through different aspects in the R.K.Narayan's works The Dark Room and The Painter of Signs. R.K.Narayan is one of the most influential figures of Indian writing in English. The artistic and the visionary in Narayan obviously have a complex and non-simplistic perception of reality. Narayan's world is woven round the immemorial Hindu values of patience, faith and acceptance of the morality of the individual as well as the endeavor on the part of the individual. Narayan's fiction mostly expressed as two set of women hood and also describe vertical world of men and women. And the women, Narayan has portrayed as modern and traditional concept of feministic world. In his works women has crossed as many controversy and at same time women characters have suffered coquettish and seductive. To discuss women's role in literature, for centuries she has been observed and studied in various ways woman has been worshipped as a goddess and at the same time, she has been condemned as a witch and as seductress. Thus, she has been rarely pictured as a human being who has her own likes and dislikes.

Keywords: Religious, Culture, Modern And Traditional World.**Introduction:**

R.K.Narayan signifies his theme of the status of women in the patriarchal Indian society through different point of views and various narrative strategies. Women are playing different roles as mother, daughter and wife. In ancient time, they were treated with great reverence by the society. They had been never treated as morally or intellectually inferior to men. It was believed that women were worshipped in the name of Goddesses. Even their marriage system Suyambara has been noted as one of the examples of how women were respected in the society. But in the later days the condition had been men changed.

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Women had lost their freedom. They had to depend on men in all aspects, brother or husband. Education among women had not caught up in any significant way because of male dominance. Narayan excels in his treatment of the themes of marriage, religious faith and Hinduism, and the conflict between traditional and modernity. He reveals his versatility as a writer in his skillful investigation of traditional and modern concepts of marriage, marital relationships, infidelity and extra-marital relationships.

One of the major themes the Indian authors have focused upon the predicament of women in the society. In Indian, particularly in Hindu Culture, the status of women is to depend on men for their survival. Men in society were the dominant characters and women were brutally tortured and oppressed by the male dominated society. It evidents that for his subject matter, Narayan used rich Indian heritage to his advantages, and his experience of South Indian life.

The Indianness in his novels has enabled his local readers to empathise with his Malgudi characters, and it has given the character images of exotic Indian life. Narayan has succeeded in exploring diverse themes, which is often contentious and challenging, arresting the reader's attention, and at the same time enabling him to recognise the universality of these themes. This thesis is an attempt to evaluate the theme and character in Narayan's two novels, *The Dark Room* and *The Painter of Signs* and this focuses on Traditional and Modernity. In a Patriarch society, it is considered that the male owns the high status while the female is always subjected inferior to male.

The tenets of patriarchal standards, supports masculine authority in all areas of life and permits the female none. In the novel, *The Dark Room*, Savitri's husband questions about every house chores and never given freedom for her individuality. At first Savitri's innocent nature accepts all the abuse but Ramani's impurity leads her to go away from her family. Here the study analyzes the relationships of family and traces the various reasons for disintegration in marital relationship and possibilities of realignment.

Savitri goes in search of her individuality and never succeeds. She returns to her home to accept life as it comes her way. Moreover, this proves that women are vital regardless of restrictions like it sub-ordination it subject women to by a upholding the values of patriarchy. The novels reveal an intense awareness of relation between bonding and bondage. Savitri's attachments to her family and at the same time, her slaveriness in the hand of her husband Ramani. Ramani is the representation of the vicious coterie of husbands who look down upon their wives as toys. His extra-marital relationship with Shanta Bai leads Savitri to a very depressed condition.

Extra-marital love relationship is not seen in a dignified manner in Indian traditional and orthodox society. Savitri's outburst reveals her individuality. The study of this novel discussed restricted expression of the individual freedom through imposition of code of conduct and ethics. Narayan's novel *The Painter of Signs* centers on the contemporary social problem, in this case, namely to keep the exponential population growth under control. The brave woman Daisy to be free from all the chains of marriage and social system.

Daisy was a very young and ultramodern woman who had left her parents' house from her young age. Since she did not want to get marry and live the life of a traditional married



Indian woman, she leaves her house and joins a Missionary where she completes her education and then she joins the profession of family planning control. Raman, a young painter of the signboards, with modern ideas was attracted towards her and wanted to marry her. However, Daisy did not encourage his emotions, but they become good friends.

The story line centers around Raman-Daisy relationship, promising a romantic tales has only a limited importance. It seems to be all-important mainly because the episodes are focalizing through Raman's perspective. She prioritises her career above familial relationship. Every detail in the novel provides the tension, social and personal, fertility, necessities, and sterility. A brief note on terminology followed, and this was succeeding by and examination of the feminism in traditional and modern concept of discussion in the various descriptions.

A centrifugal pattern of themes were identified, and the study traced the progression of themes from those, which are family- centered in the early novels, to those, which are community-centered, reflecting social concerns in their novels. The reader has provided with a kaleidoscope view of Indian marriages, ranging from the traditional union of Savitri and Ramani in *The Dark Room* to the Gandharva marriage of Raman and Daisy in *The Painter of Signs*.

In *The Dark Room*, Narayan's accomplishment lies in depicting the emotional lifestyle of a typical Hindu housewife who is married to a tyrannical husband, Narayan's portrayal of Savitri in the *Pativratha* concept. Although this novel, has certain tragic under stones, Narayan realistic reflection of this aspect of Hindu marriages find favour with housewives who empathise with Savitri. Narayan displays a well-balanced attitude towards marriage of tradition and modern. His artistry in portraiture is evident when he captures the sensitivity of an English teacher who sees the images. Narayan captures their wedded bliss graphically, and upholds the power of true love and the sanctity of Hindu marriages by uniting them, although metaphysically, even in death.

He explores the theme of love and romantic marriage most successfully in Daisy and Shanta Bai, elevating it to the ranks of what must surely be one of the finest exposes of marriage in modern Indian English literature. Narayan's balanced perception of marriage is evident when he brings *Gandharva* marriages under the spotlight in *The Painter of Signs*. In Raman and Daisy's relationship, he investigates modern attitudes of living together, outside wedlock. In a detached manner, he also portrays the dilemma of a modern working woman who needs to combine a successful career with marriage.

Narayan displays a keen understanding of male-female relationships and the extent to which culture and tradition influence in any union. This thesis has indicated that in Narayan's Indian world view, besides depending on harmonious marital, family and social relationships, Malgudians rely on the power of Hinduism to remove obstacles from their path make them happy and contented individuals. Savitri's worship and Raman's aunt scene in these two were classic examples of the inhabitants' supreme faith in ritual, such as the propitiation of the gods for personal prosperity.

Narayan's artisanship also enables him to interweave religious faith successfully with existential issues, such as man's search for self-identity within society and the cosmos. *The*



Painter of Signs has noted that Daisy's quest for a proper self-identity leads her through many illusory paths as independent life. Narayan's superb portal of Daisy's transformation and her ultimate self-realization and his treatment of the theme of religion are skillful. Savitri's calmness and duty of Daisy incorporates, the teachings of Bhagavad-Gita. This is evident in his novel *The Dark Room* that displays a calm acceptance of life the way it is.

The view that emerges clearly is a positive one, Narayan's novels being an affirmation of life and living. Thus, even though Savitri's problems have not been resolved, she returns to an imperfect marriage and an errant husband. The novels forward to resuming their printing activities, even though their lives have disrupted by adversity. The action of these characters of reflects the cyclic nature of life, which nature appears to explain must be accepted with grace.

Narayan's faithful commitment to feministic realism is evident in his authentic and pragmatic endings in his novels. The pattern that emerges from the structure of the plots is the anti-climactic endings, which are a pointer to Narayan's realistic style. In his appraisal of the conflict between traditional and modernity, Narayan reveals the same discernment with which he appraises the themes of marriage and religious faith. In keeping with his realistically standpoint of evident in such clashes, and focuses on the two main sources of tension.

Malgudians were faced by modernity in the form of westernization and technologies and scientific advances: the inability of most Malgudians to reach desirable level of acculturation, and to attain that perfect balance between conservative and modern lifestyles. Narayan reflects a certain degree of disappointment and pessimism about life when he has confronted with the harsher realities of life. This is evident in his novels *The Dark Room* and *The Painter of Signs* which displays a calm acceptance of life way it is. This view emerges clearly the positive one, Narayan's novels being an assertion of life and living.

An analysis of the novels show that the novelists are feminine in their view and feminists in their ideology. The novelists investigate the actual social and emotional bonds that chain of women. They stress the need to believe in the moral superiority of women in upholding the sacredness of the family. These writers portray the attitude and position of the women in the society. The problems faced by the women in both her family and the society are portrayed through the novels by them. Feminism denotes feminist tensions, even a man would feel the same tension living together in marriage.

Marriage is an impossible situation institutionally for two people to live together. The study illustrates this feature. It has traced the various barriers and obstacles the characters faced until they detached themselves from all ties. Daisy Characters have not stepped out of family to ensure their independence. She understood her individuality. True liberation can be achieved by enabling women to become self-sufficient and self-reliant. The novelists understudy by depicting the transformation of the protagonists from a dependent to an independent individual have illustrated the possibility of retaining individualism without breaking the family bonds.

The term 'New Woman' has come to signify the awakening of woman into a new realization



of her place and position in family and society, conscious of her individuality. The study proves that the writers under study do not attack family except as defined and restricted under patriarchy. They do not belittle the role of daughter, wife and mother but try to remove the pressures from, making it truly voluntary. For a woman to assert herself, it is not imperative to break away from the established code of a society.

The West has irrationally influenced the women of today to break away from tradition to emerge as a successful woman. This notion is widely prevalent in urban India today. Severing all ties with the existent patriarchal set up and leading a secluded life is not an achievement of feminism. Rather feminism is emerging as an individual amidst the conservative ties of patriarchy. In a country like India, where tradition binds the lives of individuals, it is imperative for a woman to assert herself without disrupting the tradition and moral values cherished in society. A very significant feature in the novels under study is that the novelists do not stop by allowing the protagonists their desired freedom. Savitri walks out but where to? Feminism is not mere 'walking out' of anything undesirable but rather it is rising to the occasion and storming the walls of conservative patriarchy. The novelists under study have not just allowed them to walk out on their marriage and family but have followed them after that and have portrayed them as fully transformed individuals. They have portrayed women as not totally cut off from familial and social ties but women who remain within those paths and protests against injustice and humiliation.

Conclusion:

As we see, R. K. Narayan tries to promote the status of women very consciously. His 'Women's Lib' movement, which actually begins in *The Dark Room*, comes to an apparent fulfillment in *The Painter of Signs*, encompassing a long journey from Savitri, Daisy and Shanta Bai. The novelist laments the pitiable condition of women and this has perhaps led him to formulate the 'Women's Lib' movement. Narayan does not advocate the westernized life style of women and he cannot accept the atrocities done on women in the declining Malgudi patriarchal society. Thus, Narayan favours freedom for his new women and wants to see them educated, active and independent. There is no ground to deny R.K. Narayan the status of a feminist writer.

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29.

POLITICS, SOCIETY AND LITERATURE IN THE CONTEMPORARY MIDDLE-EAST: A THEORETICAL ANALYSIS OF AZAR NAFISI'S 'READING LOLITA IN TEHRAN'

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ABSTRACT

The Middle East is arguably the vortex of world crisis, chronically war-prone and the site of world's most protracted conflicts. It's a region where anarchy and insecurity is at its high and the society at large is prompted to massive exodus, creating migration issues to most countries of the world. At this juncture of history, ethnic Arab writings, their translations, and Arab Anglophone literature seek recognition. Arab literature has attained much significance in the recent literary scenario of the world today. The readers seek to understand the Arab mind in the wake of unrest in the Arab countries, 09/11 event of the U.S, the 'Arab Spring'. Arab literature has had a distinct literary revival. Political events in the recent decades and the resultant migration have had its toll on the social and cultural life of Arabs to a great extent. Migration and human rights violations in the area have made the ethnic Arab writers as well as the writers in Diaspora to delve deep into the psyche of the average Arab and represent it in literature. Power struggles and the failing economy of the region have led to the fall of regimes. Arab literature tells the stories of political upheavals, economic instability and gender discrimination. The subjugation of women in Muslim societies especially in Iran and other Arab nations is today very much in public eye. Accounts of lashings and honour killings are regularly in the news and searing memories recorded by women writers like Azar Nafisi, have actually shocked the world. Like freedom fighters these female writers arise in Islamic nations and voice their protest. Arab literary Renaissance is transcending new horizons as the Arab women writers in English, especially in Fiction, create a world of enlightenment through tales of resistance and revolts. Significant Literature produced by the women writers come to the spotlight because of the narrative techniques employed by them. Their works can be evaluated on the basis of the post colonial theories of resistance and trauma which is an integral part of post-colonial fiction. Azar Nafisi the renowned Iranian writer, criticises the social, political, and spiritual bonds of female characters in her memoir 'Reading Lolita in Tehran'. She illustrates the pain and sufferings of Arab women and their attempts to overcome trauma through knowledge and self confidence.



Key words: Trauma, Resistance, Memories, Self Realisation, Enlightenment.

POST COLONIAL SETBACKS AND ISLAMIC FUNDAMENTALISM

Imperialism's fragmentation of the Middle East into a multitude of weak states dependent on core states for security against each other and its division of the unified regional market into small economies exporting primary products to the Western states and dependent on imports from it has led to a state of constrained consensus politically. When there is a hegemonic power (UK, USA) that lays down the laws on behalf of the world capitalist system, ensuring the capitalist access to cheap energy, it becomes easier for external powers to exploit the local rivalries to sustain their penetration to this region. However, favourable conditions for regional autonomy have been largely reversed since the end of the oil boom. The West has restored its eligibility to intervene militarily and impose economic sanctions and loan conditionality enforcing the age of imperialism at the expense of regional autonomy. No analysis of the international politics of this region can be convincing that does not take into account the profound impact of the ongoing struggle for regional autonomy from external control. According to Barry Buzan (1991), the Islamic Middle East is the only classical civilization that has not managed to re-establish itself as a significant world actor since the formal retreat of Western empires. After the collapse of the Ottoman Empire the fore fathers have struggled to shape their future. With world powers trying to carve up their spheres of influence, the Arab countries took sides and fell for the bi-polarity of cold war. The conflict and rivalry among Arab states lead to violence and death, warfare affecting civilians leading to massive exodus. Today's headlines speak of internal strife, proxy wars, mass migration and international interests colliding in the region. This region is especially turbulent with waves rocking several countries, so big that their efforts are being felt worldwide, including the West. Islamic terrorism, extremism, age-old sectarian tensions and the faltering oil prices contribute drastically to the disintegration of the Middle Eastern nations.

The foreign policies of the western countries towards the Middle East is inflaming the Arab nationalism and resultant Muslim terrorism and civil wars cause misery to the life of the civilians. In Iran, the extremist ISIS group envisages Caliphate governance under Sharia Law, with strong 'anti-west' perceptions. The western interferences add fuel to fire, thereby making the lives of ordinary people turbulent. In most of the Arab countries, where the revolutionary 'Arab Spring' has sown seeds the civilians want to put an end to the autocratic corrupt rule and political system, and thereby establish democracy protecting human rights. Uprisings in Egypt, and Libya had made the public hopeful about an alternative democratic government. However, the political situation is sensitized furthermore, and the recent developments in the political affairs of the Arab world point out that there is not much to hope for, other than wars and unrest.

ISIS is leashing out a terror regime in their power zones, where women and girl child is put to extreme edge, when they are found not practicing the customs of the religion. They are enslaved and tortured triggering mass migration. Though the U.S is attempting to clear Iran by taking extreme steps, Iran still remains a battlefield.

Iran, after the Islamic Revolution of 1979, had so-called stable governance under the overarching leader Ayatollah Khomeini and his successors Ali Khamenei, Akbar Hashemi



Rafsanjani, Mahmoud Ahmedinejad and Hassan Rouhani .Iran’s nuclear progress was always a headache to the western world. With U.N insisting on nuclear disarmament and with major sanctions on economy, Iran was not to subside. Anti westernism, especially Anti Americanism is their war cry. Though American forces claim control over Iranian Islamic extremism it remains a point of contention. ISIS, AQAP, and the U.S. peace forces have equally created much ambush, death, destruction and international debate over Iran, Iraq, Syria Israel and Palestine.

The political turmoil in Iran has drastically affected the civilian life, and society as a whole is traumatized by war and human rights violations. Common man is forced to flee his nation and seek asylum at foreign land as refugee. The issue of desperation, displacement and unemployment of youth prompt them to join terrorist groups at a very young age. Even small boys aged 7 are recruited into militant agencies and are trained to become merciless, who can do any amount of cruelty; from splitting throat to beheading captives. Revolutionary groups want to establish Caliphate as opposed to democracy.

ARAB SPRING AND THE ROLE OF DIASPORA WRITERS

The Arab Spring, as termed by the West, include a series of demonstrations, protests and civil wars against authoritarian regimes that started in Tunisia and spread to much of Arab world. Though the autocratic leaders of Tunisia, Egypt, Libya and Yemen were overthrown by the outcry for democracy, Libya devolved into lawlessness, Egypt reverted into military dictatorship, and the uprising in Syria turned into a sectarian Civil war, with Western manipulations. The Arab Spring has turned into a Jihadi Spring. Earlier Women’s political participation in the demonstrations of Arab spring was high. Cyber activism also paved path for the spread of revolution. But its impact has not matched expectations. Women face discrimination in the Arab world and since expanding their roles and participation was not a priority for the revolutionary forces, they ended up sacrificing a lot with no gain in the end.60% of the population of the Arab world is under the age of 30 and over half are female. The Arab countries though they have poor record on most gender issues, they have successfully reduced gender gaps in areas like education and healthcare. Women of all encompassing countries have taken the path to challenge the transgressions of their countries, especially women activists and writers. Women in Saudi Arabia are not allowed to travel, work, study abroad, and marry, to get divorced or gain admittance to a public hospital without permission from a male guardian. Women are demanded to be committed to Islamic Sharia disciplines without any violations and are restrained by the religious veil. However with much U.N interventions women in Saudi Arabia are allowed to vote since 2015 and have got the right to drive vehicles from 2018.

Arab women writers try to truthfully portray their traumatic experience giving testimony before the readers of the globe. A tendency to reconnect with the past can be traced in most of the works. Arab Anglophone writings explore the Arab world and hold a mirror before everyone, the trauma they are being subjected to. They often offer glimpses of life in the East and West and the various ways in which women constantly struggle to realize their ambitions to fit into both worlds and the resultant desperateness. These works present before us the modern Middle East woman who shuns the imperialist and patriarchal society and holds up her human rights. Even in non-fiction writings we can see the reflections of an outsider’s



dilemma; as in Edward Said's controversial memoir, 'Out of Place'. Said discusses the ever-present consciousness of being in exile, complicated by the controversy of identifying oneself. Born away from the homeland, Anglo-Arab literature is haunted by the same hybrid, exilic and Diaspora questions that have always followed other post colonialists; with their question of belonging unanswered.. Trauma of war, emotional deprivations, and transnational identity are expressed through their writings. Arabic Literature received wide acclaim in world literature when Naguib Mahfouz of Egypt won the Nobel Prize for Literature in 1988, for depicting life in Cairo, in his Cairo trilogy. The Man Booker Prize of 2018 is bagged by the Omani writer Jokha Alharthi for her fiction *Celestial bodies*, which builds around the pressures on three generations of an Omani family as a result of social change. Majority of Arab Anglophone writers are women and they have turned their writings to "Committed Literature, "quite committed to making a change in society and the government in their homeland. Many books expose the brutality and torture meted out to civilians by the militant groups and the resisting governments. Their writings instilled vigour and courage to the common people to resist their fear and organize them for the revolution 'Arab spring'. Though Arab spring was not a successful saga in many Middle-East nations, Literature after it is however marked by trauma and violence. They become the historical depictions for posterity, picturing the desperation and dejection of the common people during the political turmoil. Critics like Hamid Dabashi also make caustic criticism on Diaspora writers but on the whole, Arab Literary World is the magnum opus to study Arab political history of the century. These writers are so committed to their works and they represent the surge of nationalism for creating a better Arab world tomorrow.

Trauma in Azar Nafisi's 'Reading Lolita in Tehran'

Literature reflects the social aspirations and preconceptions of a community in the most intense form. It is inextricably linked to the cultural ambience of the society, mirroring the clash of ideas and thoughts, generating novel means of locating social perceptions. The subjugation of women in Arab nations has found a tremendous space in literature luring intellectual attention. A serious deliberation on the literature of Iran would surface the urge of the Arab women to be more liberated in such a way that she can also be a part of global mainstream.

For Iranian women, their rights and legal status have changed since the early twentieth century. The legal rights of women have gone through many fluctuations during the past three political regimes in Iran. Though the women had more freedom during the Pahlavi regime (1925-1979)it soon retracted after the Iranian revolution in1979.Women rights in Iran are very much limited when compared to other nations. The World Economic Forum's2017 Global Gender Gap Report ranked Iran140 out of144 countries for gender parity.

Azar Nafisi, the Iranian writer is best known for her novel 'Reading Lolita in Tehran: A Memoir in Books.' In this work she delineates her experience of living in Tehran [Iran] during the Islamic Revolution of 1979.Atrocities against women and children became too gross after the revolution and when Ayathulla Khomeini assumed office, he turned youth into figments of his imagination..



Azar Nafisi deals with the themes of oppression and trauma faced by women in the Islamic nation of Iran. Psychoanalysis and literature make an intimate connection in her work. Trauma is a significant theme in Azar Nafisi's novel. The meaning of the term Trauma has been taken from "stress or blow that may produce disordered feelings or behaviour" to a "state or condition produced by such a stress or blow"(Erikson,1995,184).In other words trauma refers to the state of mind which results from an injury. It is a fantasy which can be read as an articulation of trauma which is a devastating and damaging experience lived belatedly at the level of its unspeakable truth which is revealed in psychoanalytic theory.Nafisi picturises women as eager to express their painful and personal experiences, who are on a constant search for sources of enlightenment, so as to attain self knowledge and self understanding.Nafisi contends the monstrous society and its norms in all its sincerity.

There is a direct link between the literary contexts and the psychological trauma of Arab women. Post modern writers like Azar Nafisi break the margins and borders in literature. In 'Reading Lolita in Tehran'Nafisi expresses her tale by placing the women characters in the centre of the novel who hitherto have been pushed beyond the edges of life. Thus she unfolds the life of Arab women in Tehran by the traumatized narrations of women who are members of a book club, who often sit together in a group (at Nafisi,s house) and discuss their issues along with their zest for literature.

Trauma has an inherently ethical, social, political and historical dimension. It becomes a cause for social change, for gaining a new, fresh knowledge of the self. Trauma cannot be compartmentalized into specific zones of study as its roots are deep stretching.

Azar Nafisi portrays trauma in the life of Iranian women especially during the period of Revolution. The traumatized female psyche is portrayed through various women in the novel. The traumatized past of childhood and adult hood is beautifully pictured by her. She advocates that psychoanalysis and trauma are interrelated. Experience of trauma can toughen them as iron through furnace. Cathy Caruth and Shoshanna Felman are the two prominent members of the Department of Comparative Literature at Emory. Both of them have been working on the intersection of trauma, literature and psycho analysis. In 1995, Cathy Caruth wrote a critical introduction to a collection of essays entitled Trauma: Explorations in Memory and in 1996 she published Unclaimed Experience: Trauma, Narrative and History. Consequently Cathy Caruth has been recognized the pioneer of trauma theory. Shoshanna Felman's engagement with trauma began with her important 1992 book (written in collaboration with Psycho analyst Dori Lamb) Testimony: Crisis of witnessing in literature, psycho analysis and History.In the 2002 book, The Juridical Unconscious.: Trials and Traumas in the twentieth century, Felman explores the relationship between literature & psycho analysis to trauma and testimony. Caruth and Felman, both insist on the 'belatedly understanding of the events' and vehemently listening to the indirect expressive experiences.

Azar Nafisi's novel focuses on women and their inner selves. She concentrates on how women are oppressed in the society as well as their anxieties and trauma. Nafisi shows the images of women who are keen on self fulfillment and self expression. However they are not rebellious towards the existing autonomous patriarchal society or ardent devotees of revolution in Iran. Traumatic experiences are expressed by the author in order to place women at the centre of the novel and to show the society which traumatizes her. Nafisi



evokes the past and retraces the women's lives and pacify them by the thorough reading of classics of literature, thereby effecting catharsis in their psyche.

Trauma and Literature

Trauma though disastrous is not always negative. Azar Nafisi contends that changes begin with trauma, suffering and pain and eventually lead to knowledge and understanding. Ellisa Marder is her essay "Trauma and literary studies. "Some Enabling Questions" states "the importance of finding new ways to acknowledge the impact of events that can only be known belatedly and of listening to the power of experiences that can only be expressed indirectly". (Marder, 2006,2).

Traumatized experiences in the female society bring suffering and pain in order to give the new insight. Marder gives more explanation. : Literature is one of the ways we tell one another about aspects of human experience that cannot be contained by ordinary modes of expression and that may even exceed human understanding .(Murder, 2006,3)

In *Unclaimed Experience: Trauma, Narrative and History*, Cathy Caruth refers to literature and literary forms of interpretation to emphasize the structure of traumatic events and belated experience. She emphasizes the significant role of literature which enables us to bear witness to events that cannot be completely known and opens our ears to experiences that might have otherwise remained unspoken and unheard. Caruth points out that because the events in the fiction were not assimilated as it occurred in reality; it comes into being "belatedly". She writes, "The impact of the traumatic event lies precisely in its belatedness, in its refusal to the simply located, in its insistent appearance outside the boundaries of any single place or time." The belated event is a trauma which is "absence" or "missed encounter" (Caruth 1996, 9). In "Reading Lolita in Tehran" Azar Nafisi brings insight about trauma, so that it opens the new doors to the possibilities for experience and new modes of understanding. She experiments with trauma, into the conception of knowledge, to get the epiphany after the suffering thereby healing the wounds inflicted from their individual traumatic experiences. Talking about past trauma bring about greater clarity and insight and lead to self realization and knowledge. Freud as a psychologist highlight these terms " the talking cure , "Cleansing the soul" and being healed (Freud, 1382, 10,17) Azar Nafisi through " Reading Lolita in Tehran" expresses the urge to go beyond the entanglements of past trauma, however profound and obsessive it had been . Remembering the past trauma and also recounting the immediate traumatic experiences to friends enable them to look up to wider horizons and keep the spirits of soul enlightened.

When her students unite in the closed confines of her house, each of them have their own share of despair and trauma. Living in an Islamic nation, under the dictatorial regime of Ayatollah Khomeini, even basic human rights were denied to most of them. The girls nullify their desperateness by reading European literature and dreams of changes in their lives. Nafisi's account of the lives of girls who were her book club members give us a picture about the revolution of Iran, Iran- Iraqi war and the life of Iranian people in general . The issue of the headscarf or the veil is a running theme in the book. Ayatollah Khomeini had decreed that the Iranian women must follow the Islamic dress code, on March 7, 1979. In Nafisi's view, the headscarf had become the icon of oppression in the aftermath of revolution.



Women were constantly booked and flogged when the authority found out that they did not wear the 'hijab' in a proper way. The regime's hatred for the western culture manifested in the harassment of women in the name of dress code, they had unknowingly violated. The Islamic regime had taken over the freedom of Iranian women and made their life consistently brutal. After the revolution, the marriageable age of women were lowered to 9 years of age. Brutal stoning was the punishment for adultery and prostitution. Women were not allowed to walk along the streets unless accompanied by her father or brother. Flogging was quite common even for a minute mistake. The women throughout the country experienced violence and trauma. One of Nafisi's seven students of the book club, Nassrin was raped by her own uncle, at the age of 11. Domestic violence from the opposite gender became quite common. Mahsid, another book club member was jailed for years for shouting slogans at the Government during students' protests. Many students were executed for no reason. Women were not allowed to eat even food of their choice. Teenagers were booked for eating ice cream in the open or for eating apple, accusing them for biting apple seductively. Domestic trauma was coupled with the hardships of war. Bombing, loss of life and property had its own toll. Television, social media, radio were banned in the country. Book shops were shut down. Western books were totally banned irrespective of their content. When life became traumatic in every sense, the average woman rose in defense against them and many of the students found refuge in western literature irrespective of the decadent culture it was accused of. Azar Nafisi and a pack of her students attempt to read western literature in their privacy. They attempt to find a link between the open spaces in novels and the closed spaces they were confined to, in real lives. In-between reading literary texts, they tell their own stories, poking fun at their own misery. It was as if the sheer act of recounting these stories gave them some control over them. The deprecating tone they used, their gestures, even their hysterical laughter seemed to reduce the hold of the regime on their lives. They sought asylum elsewhere, in the shadow of another world, one that was only attainable through fiction. It was that world that prevented the heroes and heroines from utter despair. Literature becomes a refuge in a life that is constantly brutal. They read together Vladimir Nabokov's *Lolita*, which depicts the story of middle-aged perverse man named Humbert and his incestuous relationship with a 12-year old helpless girl named "Lolita". As they read though, they equate "Iran to "Lolita" who is solipsized by the Islamic repressive regime of Ayatollah Khomeini. "Lolita" was a classic that went against the grain of all totalitarian perspectives. Nafisi equates "Lolita" and "Iran" to a butterfly fly fixed on a wall half alive with its innocent past taken away from it. Azar Nafisi pictures the traumatic state of women of Iran, through her fiction, as fiction gives her the freedom that reality denies. Like Humbert, who turned *Lolita* into a helpless tool for his incest Ayatollah Khomeini turned youth of Iran into figments of his imagination. Azar Nafisi also probes the psychological state of young women and children, which the advocates of the regime constantly pricked, by checking if they have overgrown their nails or have applied mascara to eye lashes. It is also horrifying to note that the regime promoted genitally mutilating females to curb their sexual appetites. Thus to escape from the harsh realities of trauma caused by society, domestic violence and war, students turned to western literature and channelized their traumatic experiences to self-realization through enlightenment gained through books. They all had a prospect to dream for, to escape into a world which gave them freedom, leaving aside all the hardships of life.



Thus we can see a close relationship between memory and trauma. The female characters starts a journey after suffering and pain, she begins her quest with one aim. Her aim is self-knowledge. She needs to articulate the traumatized experiences that she has in her unconscious mind. These are saved unconsciously, however they have a significant power in the female life. Her aim is to reshape her life extradating trauma, and create a complete sense of herself through art, dream and memory.

Conclusion

In conclusion, the victim is no longer willing to be hunted and she makes a decision to get rid of anything that bars her way. She refuses to be controlled by others. She breaks rules. Her traumatic experiences help her to distance herself from the vulgar society and her aim is to escape its boundaries. Nafisi passes on this insight to her female characters as well as her readers that self-realization leads to self-knowledge. Nafisi uses classics like *The Great Gatsby*, *Lolita* etc to drive home the notion of free will, independent thinking and selfhood. Thus the traumatized women gain self-knowledge and self-confidence to improve their life. More specifically she creates a new archetypal character herself who is the winner and survivor of all maladies of the world. She is hopeful of a utopia and shuns her disastrous past.

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**STEPHANIE LYNN'S POETRY: AN APPEAL YET TO BE
CONFERRED****DR.S.K.KAVITHA,**Assistant Professor in English,
Thiruvalluvar Govt Arts College,
Rasipuram.**ABSTRACT**

The problem of immigration leaves an indelible scar in the minds of the immigrants even for those who readily migrate for wealth and better standards of life. But Africans are forcefully abducted, trampled and sold which in turn make them to lose their equilibrium and stability. They fail to adapt to not only the new culture of Americans but also their attitude of viewing and segregating them as black community. They are left without proper roots but placed in a dilemma whether to retain their deep rooted culture or stick on to the new culture and religion. They long for a place where they too would be treated on par with the citizens of America. When they understand that their aspiration is a mirage and not within their limits, the African Americans register their pangs in literature which is integrated in diasporic literature. Stephanie Lynn's poem "African American Black" speaks the craving of an African American for an identity in America where he lives. The Article entitled "Stephanie Lynn's Poetry: An Appeal Yet to be Conferred" articulates how an entire generation of African American's waiting with an anticipation for a better recognition as an individual with an identity.

The problem of immigration leaves an indelible scar in the minds of the immigrants even for those who readily migrate for wealth and better standards of life. But Africans are forcefully abducted, trampled and sold which in turn make them to lose their equilibrium and stability. They fail to adapt to not only the new culture of Americans but also their attitude of viewing and segregating them as black community. They are left without proper roots but placed in a dilemma whether to retain their deep rooted culture or stick on to the new culture and religion. They long for a place where they too would be treated on par with the citizens of America. When they understand that their aspiration is a mirage and not within their limits, the African Americans register their pangs in literature which is integrated in diasporic literature. Stephanie Lynn's poem "African American Black" speaks the craving of an African American for an identity in America where he lives. The Article entitled "Stephanie Lynn's Poetry: An Appeal Yet to be Conferred" articulates how an entire generation of



African American's waiting with an anticipation for a better recognition as an individual with an identity.

Stephanie Lynn is an African American poet, singer and actress who as a real ambassador of her comrades, registers their pangs and sufferings of those who were forcefully abducted from their homeland without their concurrence. Humanity and values to respect the fellow human beings are the forgotten facts on which a graveyard for the entire native African was dug without their consent or knowledge. Their body power dragged the attention of the foreigners which has made them to forget the fact that they too are human beings with a heart to feel, emotions to express and a mind to think and survive. The ignorance of Africans and the lack of growth in their country have motivated the foreign powers to treat them badly and encouraged them to turn all the Africans as slaves. The westerners are confident that they are superior to the other races and their skin colour imparts them the needed strength to imagine that they are the blessed race in the world. The dark colored Africans are being ill-treated and mocked at consistently.

The problem of migration leaves an ineradicable scar in the minds of the settlers even for those who willingly migrate for prosperity and better standards of life. But Africans are compellingly abducted, trampled and sold which in turn make them to lose their equilibrium, balance and stability. They are unsuccessful in adapting to the new culture of Americans and in their outlook of viewing and segregating themselves as black community. They are left without appropriate roots but placed in a dilemma whether to hold on to their deep rooted culture or attach on to the new culture and religion. They yearn for a place where they too would be treated on par with the citizens of America. When they realize that their objective is an illusion and not within their limits, the African Americans record their longing in literature which is incorporated in diasporic literature. Stephanie Lynn's poems speak the longing of an African American for an identity in America where she lives. The Article entitled "Stephanie Lynn's Poetry: An Appeal Yet to be Conferred" articulates how an entire generation of African Americans wait with an anticipation for a better recognition as an individual with an identity.

Stephanie Lynn's Poetry "African-American-Black" pathetically voices out the pain of being kidnapped without being noticed by neither their family members nor their men and women of their place. When they were sold as slaves for a cheaper rate they were forcefully taken without a respect but their collar necks were held tight and they were dragged brutally. They feel dejected whenever they think about their life style destined on them. They feel dejected because they consider the food offered to them as unholy. They bear the beating on their backs without raising their voice until their skin begin to boil. The brutality without an empathy or sympathy for the fellow human beings is to be noted. White people think that they are superior and readily dominate the black.

*we were brought here on a boat
taken from our land against our will
...forced to take beatings on our backs
until our skin began to boil*



They are dejected as they are fed as per the wish of their masters and are compelled to obey the commands but at times they say, “Go back home/ Go back to Africa”. They lack even the courage to convey the fact that they were not migrated but abducted. They try hard to find their roots. They neither belong to America nor Africa. Whenever their master is discontented they are asked to go back to Africa which hurt them doubly. They fear of the fact that even in Africa they would not be called as natives but as “Obrani”. They do not even know who actually they are. "we aren't welcome, *obrani* they say/ from our chest falls a shattered heart ."

Stephanie Lynn describes how she longs along with her people to be accepted as a human being as they lack proper identity. They are neither accepted as Africans nor Americans. “we just want to be accepted as human.” She requests all her readers whether they can visualize their vision. “Do you finally see the vision?” Stephanie Lynn’s grandmother expresses her wish to be a born free women which is narrated in the poem entitled “Freedom”.

*how thankful am i
how blessed am i
to be black
and
be free*

Stephanie Lynn struggles because she lacks proper identity. Though her mother owns blue eyes and blonde hair she is viewed only as a nigger because her father "is black as night." She calls herself as "a cracker". she narrates even the suffering of the biracial people.

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31.

**GENDER ROLES AND FEMINISTIC ANALYSIS OF THE
POEM “HUNGER” BY JAYANTA MAHAPATRA****MS. V.KOUSALYA**

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ABSTRACT:

“Gender Studies” is an area of study which includes feminism, lesbian, gay, bisexual, transgender and intersex. The concept of gender is culturally and socially constructed idea. It is used to label individual in society. The concept of gender never remains stable; it varies from time to time. Generally gender distinguishes the organisms on the basis of their sex and in addition it attributes certain typical characteristics features to every individual. These characteristics are purely based on culture and societal values and tradition. Gender oriented ideas oppressed more women in society rather than men. Gender studies clearly show how women are oppressed physically, sexually and mentally by the patriarchal society. This gender oriented distinctions gives a different scope for the better understanding of female related sufferings under male chauvinism. Gender studies helped women to express their identity and voice out their sufferings. Generally women were regarded as “Voice of the voiceless” (I ‘Voice of the Voiceless’ Wilcox wheeler Ella) but gender studies explicitly show how they have been made voice of the voiceless by society, culture and Patriarchy. This paper highlights how women are devoid of identity through male chauvinism. It also shows how woman are forever doomed to pathetic life by society and patriarchy. The poem “Hunger” by Jayantra Mahapatra shows the pathetic condition of a young girl who has been made to adopt drastic profession like prostitution because of her own father and society shows how male determines the life of a women. It also highlights the stereotypical gender roles of individuals in society. In addition it also shows how society conspires against women. The society never gave a helping hand to this suffering girl but rather considered her to be personification of evil because of her complete disregard of social conventions.

Key words: *Stereotypical gender roles, societal conventions, Male chauvinism, Sufferings of*

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women, Loss of identity and Prostitution.

“Gender Studies” emerged in the year late 1960s and its root can be traced in Second wave feminism. The concept of gender studies is an interdisciplinary studies which includes feminism, lesbian, gay, transgender, bisexual, intersex etc. Gender is basically a societal and culture formed concept. It never remains static and varies from time to time based on custom, tradition, state, culture etc. Gender studies mainly highlights gender inequalities faced by women in both society and familial relationships. During 1960s the need of financial support and protection made them submissive in personal relationships. The identity, experiences, feelings and emotions of women were trampled by male chauvinism. The Patriarchy distorted the real identity possessed by women and rather portrayed them in a more stereotypical role that is as wife and mother.

Generally gender distinguishes individual on the basis of their biological sex. Based on this distinction the characteristics of masculine and feminine have been constructed. These concepts formulated patriarchal society and made women to believe that they fit for nothing other than domestic chores, nurturing children and gratification of sexual pleasures. Slowly the concept of Gendered made its way through the society. It shows the different traits attributed to male and female on the basis of their gender. Gendering will be done on the basis of sex, custom, social class, race, religion etc.

For example1: In a society men are considered to be strong and women as fragile. Even Prince Hamlet states “Frailty thy name is woman” (Act1, scene2‘Hamlet’, Shakespeare William)

Example2: Men are allowed to voice out their opinions in society and also has the power to make decision in family where as women are not even allowed to look directly into the eyes of male.

Gender studies made visible gender discrimination which made women to lose their identity and individuality. It created more troubles to female rather than male. Today honor killing is prevailing everywhere in our society. If a woman loves a person (who belongs to low community) and marries him she has been murdered by her own parents in order to safeguard their dignity and wealthy status in society. No one in this world possesses any right to take the life of an individual other than God. Honor killing explicitly show how woman doesn't possess right to choose her life partner. Through honor killing dignity will not be restored rather it will be further degraded. The animal nature of man came to forefront in honor killing. The woman has been pathetically killed by her own father and relations just because she married a person whom she loves. Women are not free to live their life peacefully in this world. When a girl child is born she will be under the control of her father; after marriage under husband and during her old age under son so throughout her life a woman will never for herself. There are also many other causes of honor killing like refusing to accept the way of life formulated by society, refusal of arranged marriage, lesbian and gay relationships, voicing out for freedom etc.

Among many areas of studies gender studies mainly focus on Feminism. It intended to foreground the misrepresented roles of women in culturally constructed society. The



concept of ‘Feminism’ in gender studies voiced out the problems faced by women under patriarchy. It dealt with many issues like stereotypical role of woman, sexual harassment, domestic violence, dowry issues, abortion, child marriage, and enslavement by male members in personal life, rape, unfair treatment in personal life and society etc. It also critically analyzes traditional roles and duties assigned to women by patriarchy. Feminism on the other hand tried to raise the dignity of women in society by exhibiting the unique characteristics of women. It boldly question male why women are repressed in society on the basis of sex? Feminism also tried to bring forth the potentials of women which were demolished by patriarchy. It struggled to make women understand that they are on par with men.

God who created both male and female doesn't make any segregation; it is again the patriarchy that formulated the conventional rules in society and trapped women under their male chauvinism. In one way women were also responsible for the growth of patriarchy. Generally woman suffers from problems like menstrual cycle, pregnancy and lactation. On seeing woman dependence on man during those time patriarchy determined woman as weaker sex in comparison with man. Women should have initially voiced out their thoughts and opinions rather by become submissive to male.

Men exerted their power on women especially through their physical strength. Typically in Indian context male members will be very dominant in family and they play the role of decision makers. If woman tries to express her opinion, emotions and feeling then she will be both sexually and physically assaulted. Women are not supposed to indulge in state affairs. They should behave like a doll in the hands of men. Woman are not supposed to eat their food before serving their husband; male can after extra marital relationships the society will never questions them but if a woman commits adultery she will be completely ostracized. A woman who disregards all social and cultural conventions will be looked like a personification of evil in community. Women are not allowed to pursue to own area of interest. For instance if a Brahmin woman likes dance and singing she is not allowed to attain talent in that field because dance and singing are supposed to befit a low class woman in society. Woman should gratify man on sexual pleasures whenever he desires even if she is not also physically well. Men will never nurture their own child but the decision regarding the marriage of the child will be made by them. Male abuses a woman if she gives birth to girl rather than boy. Boy child is highly cherished by both society and patriarchy. Because it was felt by patriarchy that boy will continue their tradition and customs of family and a girl will be married to another family. And another important reason is that boys are the one who will be doing the last death rituals for his father and mother. Even the decision of aborting child will be taken by men.

Patriarchy hates girl child being born in a family because they consider them to be a burden. They have to save money to marry the girl to another wealthy family. Dowry is the main problem faced by the family of girl child. Based on the societal status of the groom the bride family should offer sovereigns and cash. This is also one of the reasons for the cause of feticide.

The poem “Hunger” is taken from a collection of poetry titled “A Rain of Rites’. The poem “Hunger” by Jayanta Mahapatra shows the pathetic condition of the young girl who is forced



to adopt drastic profession like prostitution. Patriarchy and society are solely responsible for making this young girl as a prostitute. There are only three characters in the poem namely the fisherman (father of young girl); the man and a 15 year old young girl. The poem is a conversation between a fisherman and man. The fact is that fisherman is procuring for his own daughter to get rid of poverty and hunger in their life. The young girl never speaks in the poem but the reader can clearly understand her voice of the voiceless cry, agony, physical pain and suffering.

Poverty reigned in the family of the fisherman to meet out their hunger he made his own daughter to adopt the job of sex worker. The fisherman could have struggled hard to mete out their poverty in some other ways rather by destroying the life of an innocent girl. The girl has an individual identity and personal interest but it was completely ruined by her own father. This highlights how the life of woman is directed by male members in the family. By turning her daughter into a sex worker the fisherman failed to do his duty as father in safeguarding his own daughter. Like men women are also human beings with all sorts of emotions and feeling. But the male considered women are good for nothing other than doing domestic chores, nurturing children and gratification of sexual pleasures. The fisherman even by selling his fishing nets could have saved his daughter by preventing her to adopt prostitution but he didn't. We cannot put the blame on the young girl that she herself has desired to adopt prostitution because she is only fifteen years an innocent girl who has just reached adolescence. The act did by the fisherman also depicts the lack of father-daughter affection. No father at any cost will do this sort of injustice to his daughter. As a male he has the capacity to seek some other way to get rid of their hunger rather than making his daughter as a prey to this drastic profession.

The fisherman failed to do his duties as a father. The first thing that every father gives to his daughter is protection from evils outside in the society. A daughter firmly believes that no harm will be incurred to her when she is in her father's guard. But here we can see how the young girl has been victimized in society by her own father for his own benefit.

Especially for a girl child her dad is her super hero. Even for a man his daughter is of first importance because the child resembles him and it is the product of the love shared between himself and his wife. Michael Austin (Fatherhood – Philosophy for Everyone: The Dao of Daddy) remarked:

“How dad approaches life will serve as an example for his daughter to build off of in her own life, even if she chooses a different view of world. Father is the person who influence his daughter; builds her self-esteem, self-image, confidence and opinions of men”

The above mentioned line explicitly shows the prominent role played by father in the life of a daughter. The fisherman not only ruined the life of his own daughter but also his own. Because of his deed his dignity has been brought to a low esteem. The conscience of the fisherman will continuously prick him till the end of his life on earth.

Every father used to consider his child as a blessing from God. But this fisherman was an exception he thought of his daughter as a burden. In the poem the fisherman states: “The



flesh was heavy on my back” (Hunger) the young girl seems to be a burden. He cannot get married to her to another man because of his lack of social status and dowry issues. A man will not marry a woman unless proper dowry based on his status is showered on him. Getting dowry implies their wealthy status in society. Dowry has been considered as male pride in society.

In the poem the fisherman without any prick of conscience procures for his daughter. He thinks this job as a holy service but literally she should have felt shameful for his own deeds. He grins at the man and ask:

“Will you have her, carelessly” (Hunger)

The fisherman without any hesitation procures customers because he is not going to suffer the physical pain and mental trauma during sexual gratification. His daughter is also not a woman she is very tender and malnourished. Because of poverty her physical health is ruined whereas because of her continuous indulgence in sex her mental state also becomes stale. Men usually seek prostitutes especially when are they are not satisfied with their married life and also to satisfy their uncontrollable desire for sex. Even if a married man has an affair with another woman the society will blame only his wife and the woman with whom he has an affair. The society enhances patriarchy by supporting the faults done by man. The society will never condemn the man who has affair but rather blames his wife for not looking after him well and gratifying his sexual desires. This highlights how women are treated like animals in patriarchal society.

The man in the poem reflects the hunger of flesh whereas the young girl reflects the hunger of food. The young girl adopted prostitution to sustain her life on earth. But man to mete out his sexual hunger unjustly ruins the life of an innocent girl. Hunger of food cannot be tolerated but hunger of fleshed can be controlled. In society rich people spend money lavishly for their sexual desires whereas on the other hand woman does most pathetic job like sex worker to lead their life. Woman who indulges in prostitution will be ostracized both by her own family members and society. She will not be allowed to participate in religious ceremony, family functions etc. Everyone will abuse and degrade prostitutes. She gives pleasure to many men but no man comes forward to marry her. Society sees prostitutes as personification of evil but in reality they also possess all sorts of feelings, pain, emotions, and affections like that of every woman in society.

The description of young girl in the poem exhibits pathetic condition in which she is caught in. Lack of sex knowledge and illiteracy are also other causes which made her to adopt prostitution. Because when her father bring partner for sexual intercourse she innocently opens her legs wide without any emotion and feelings.

“Long and lean, her years were cold as rubber

She opened her wormy legs wide.” (Hunger)

Conclusion:



Though patriarchy has subdued; it is not completely eradicated. Still it is reigning in society not explicitly but in a more subtle way. Women are not asking men to treat them like a Goddess rather they are asking for the same dignity which society offers men. In current scenario females are lesser in number than male because of rape issues. Men are exerting power on women through rape. For the progress of society both male and female are needed; so society should reform the male oriented conventions and make it neutral. Woman occupies a significant place in society and man's life. So if culture and society change their conventions on gender stereotypical roles then ultimately women sufferings and oppressions will come to an end. All organisms are equal on this earth; each has right to lead their own life. God made all the life on earth to depend on one another not to exert domination but to bloom love and affection.

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32.

A STUDY OF RABINDRANATH TAGORES' GITAJALI: A HUMANISTIC PERSPECTIVE**DR. KSHIRSAGAR LAXMAN ARUN**

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ABSTRACT:

Tagore's has a comprehensive view of life and his poetic inspiration draws its sustenance from the love of humanity which is not opposed to the love of God. It has been mentioned that the two fundamental characteristic of Rabindranath's poetry are spiritual realism and international humanism. He knows that none can achieve the spiritual without the temporal. Man's knowledge does not end with biological necessities of life but it also concerns itself with love, emotions and passions is necessary for the survival of humanity, Tagore rejected the puritanical attitude of life and ridiculed those who see moksha, liberation of the soul by the subjugation of their desires. Tagore suggests that salvation lies not in the renunciation of the world but in love and survival of humanity. Thus Tagore's humanism is based upon a deep devotion to human interests irrespective of caste or creed and covers every aspect of human life. In the pre-Gitanjali period it is primarily concerned with Indian life but in the post -Gitanjali period it covers the entire humankind. This Research paper aims to explore the theme of humanity in Rabindranath Tagores' Gitanjali

Meaning and Definition:

The theme of humanity comprises all characteristic of humankind, human nature, and psychological characteristic which all normal human have in common such as compassion, empathy, love, aggression, a fear, tolerance, Kindness, great tenderness of heart and altruism.

Definitions:

1] The Oxford dictionary defines:

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“ human: “(adjective) of relating human kind, showing the better qualities of humankind such as sensitivity, compassionate, humankind , considerate, understanding, sympathetic, tolerant, approachable , accessible. “Humanity (noun) a) humankind b) condition of being human c) compassion or benevolence d) humanities learning or literature concerned with human culture”.

2] The New Encyclopedia Britannica defines:

“Humanities is one of the broadest administrative divisions, which, together with the social and natural sciences, comprise the college and graduate schools of arts and sciences in a large modern American Universities. The humanities division is devoted to subject that stress human values and express the spirit of man.

In a less definite sense the word also refers to a branch of knowledge the aggregate of a such disciplines and subject matter in their own right. The humanities can be identified only provisionally with specific subject matters because so called humanistic studies, such as literature , can be studio scientifically and vice versa. Hence several general theories of humanities have been proposed in the effort to identify the family resemblances involved. The text article covers the identity and scope of the humanities as an educational program; 1911 and 20th century theories of humanities and problems concerning the role and function of the humanities in education and the conflict of cultural ideas.

As we have seen, all religions have taught us love. Let us love in the name of humanity. Let there be healing and forgiveness (Kofi Annan), Let us, the people of India, take the lead role and demonstrate to the world our solidarity to sow the seed of love and peace. Let not the forces of divisiveness and negation divide us. Instead of entering in to an acrimonious debate as to whose religion is superior, let us be the superwomen and men of enlightenment that each of our religion teach. It is time to understand that the religion belongs to realm of ethics.

The theme of humanity in Tagore’s Gitanjali:

In the west has for a long time been based upon the assumption that, Gitanjali is the crowning achievement of his life. Gitanjali begins with the statement “Tho hast made me endless, such is thy pleasure.” It ends with the jivas voyage to its eternal home. The wheel is come full circle Tagore is indebted is the most human God and quite obviously the Gitanjali is permeated with humanize. The prayer for freedom and the prayer to surrender that freedom are two interesting and unique poems in the Gitanjali collection. Tagore’s has a comprehensive view of life and his poetic inspiration draws its sustenance from the love of humanity which is not opposed to the love of God.

“In the pre-Gitanjali period, he studies man in relation to nature. In the Gitanjali – period, he studies man in relation to God. In the post – Gitanjali period, he studies man in relation to God. In the post – Gitanjali period, he studies man in relation to man.” Tagore thus moved



from the love of nature and of God to ‘spiritual realism and international humanism’. In a later chapter again, Dr. Chakravorty writes: “Tagore’s realism is free from crude materialism, his mysticism is free from the false spirituality of escapism and his humanism is free from the narrow bounds of nationalism”.

Tagore’s insurgent humanism asserts itself against all religious orthodoxy in Abhanga,

*“Leave this chanting and singing and telling of beads,
He is there where the tiller is tilling the hard ground”.*

The prayer is by every man who craves for total freedom from all kinds of bondage material and intellectual found in Abhanga,

“Where the mind is without fear and the head is held high”

Lastly, According to Rabindranath Tagore life as a battle, a journey and a search and as a progressive sacrifice, such is the dynamic of spiritual struggle and realization. There is the sudden invasion of darkness and man must needs cry: Light, oh, where is the light? He sees truth in nature, everything in nature is truth for him. He rejects the view that man can get salvation by renouncing this world. An intense love of the earth and of human joys and sorrows are the most silent features of his writings. The spirit of man resides in the physical organism which is the part of the nature. Tagore thinks that the fulfillment of these earthy pleasure is also necessary. Man can find paradise here on earth. There is no need to renounce the world but to see paradise by bringing oneness with nature and with God. Tagore says, I believe that the vision of paradise is to be seen sunlight and the green of the earth in the beauty of the human face and wealth of human life.

He knows that none can achieve the spiritual without the temporal. Man’s knowledge does not end with biological necessities of life but it also concerns itself with love, emotions and passions is necessary for the survival of humanity, Tagore rejected the puritanical attitude of life and ridiculed those who see moksha, liberation of the soul by the subjugation of their desires. Tagore suggests that salvation lies not in the renunciation of the world but in love and survival of humanity.

Thus Tagore’s humanism is based upon a deep devotion to human interests irrespective of caste or creed and covers every aspect of human life. In the pre-Gitanjali period it is primarily concerned with Indian life but in the post-Gitanjali period it covers the entire humankind.

MESSAGE:

Lastly, the message of Rabindranath Tagore to entire human being is in the following words.

*We are the birds of same nest.
We may wear different skins.
We may speak different tongues.
We may believe in different religions.
We may belong to different cultures.*



*Yet, we share the same home, Earth.
Born on the same planet.
Covered by the same skies.
Gazing at the same stars.
Breathing the same air.
Therefore, we must learn to progress together.
Or, miserably perish together.
For a person can live individually
But, Can only survive collectively.*

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33.

LEARNING LANGUAGE THROUGH LITERATURE**DR. K. C. LALITHAMBIKA**Associate Professor & Head,
Dept. of English,
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Selavayal , Chennai- 51.**ABSTRACT**

The perception that literary texts are not suitable to teaching language to develop communicative and pragmatic competencies has become outdated. It is strongly felt that the language teachers have to recognize the potentialities of the literary texts within a language pedagogy framework. Learners can find in literary texts motivation and an ideal ground for creative activities at any level of competence. Having selected the appropriate texts for the set goals, teachers can exploit the literary texts and its language to guide learners to build their competencies. This paper explores the possibilities of integrating literature in English Language teaching especially to the second language learners. Focusing merely on linguistic elements would not enable a language learner to master a language or develop fluency. Literary texts provide an authentic model for the learner to enrich his language. Unlike other materials of study, literature stimulates the language learning process subconsciously. Moreover the language acquisition process becomes multi- dimensional because it advances the learners competence in all language skills.

Keywords: Literature, Language Learning, Linguistic Elements And Language Acquisition.

The main requisite for learning a language through literature requires an integrated approach to master the language skills. Reading real books creates a deeper understanding and generates interest in grammar, writing mechanics, vocabulary, spelling, and other language skills. Eventually students will be able to equip themselves with a life time communication. In the current scenario there is a shift from traditional oral-structural approach to a communicative one. Here, literature is used as a pedagogic tool to provide more study materials than real life situations in teaching English language. Literature gives students an impetus to explore the various components of the language like vocabulary, spelling, pronunciation, stress, intonation and grammar. It aids them immensely to practice language skills. Barring these, it enriches student's stock of ideas and concepts. The role of literature

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in ELT classrooms has been reassessed by experts and now many researchers have proved that a rich linguistic input is offered by literary texts, in addition to effective stimuli for students to learn the target language. It can help students to learn the language skills in addition to learning grammatical structures and new vocabulary. Literature nourishes the readers' creative process by stirring and stretching imagination and providing new perspectives so that reader can elaborate on original ideas.

STRATEGIES USED TO LEARN LANGUAGE THROUGH LITERATURE

Literature can help learners develop their knowledge of language skills and see how words and structures function in sentences. Thus they will be exposed to the nuances of a language unaware. Thus their linguistic knowledge will progress. Many strategies and techniques have to be used to teach English through literature. Different models and methods can be used namely the cultural model, the language model and personal growth model. The cultural model is a traditional approach to teaching literature where a teacher investigates and construes the social, political, literary and historical context of a literary text and transmits knowledge to the students. This approach views literature as a cultural tool or a source of facts and information where students not only learn a variety of words and expressions but also the ideology and culture of the target language.(Bottino, 2000 :212) The Language model is the most common approach to using literature in EFL Classroom.(Carter and Long 1991:2-4). As per this model language is a literary medium and uses literary text as a focus to introduce grammatical and structural analysis. It stimulates the students to perceive the literary text in an organized way to demonstrate linguistic feature such as figurative language. This model includes some strategies like prediction exercises, creative writing, summary writing, role play and so on.(Carter and McRae 1996:12) The benefits of this model are “ the expansion of vocabulary; increased reading fluency ; enhanced interpretive and inferential skills and exposure to a great variety of language.(Bibby and McIlory,2013:19) The personal growth model is a student – centered approach to literature that utilizes the literary text as a stimulus for personal growth activities (Bibby & McIlory, 2013: 19). It bonds the shortcomings of both the cultural model and the language model It centers on the use of language together with the cultural context and stresses on the interaction of the reader with the text .The personal model capitalizes on the learners' real life experience to engage students in literary works. The literary works are to be selected according to the needs, level and age of the learner, then literature will be effective for teaching and learning the target language.

McKay (1982) supports the use of literature in the EFL classrooms. He opines that literature offers several benefits to ESL learners. It will help them to develop linguistic knowledge on a usage level. If the learners enjoy reading literature, it would ultimately increase their reading proficiency. It may also enhance the learners' understanding of a foreign culture and in the process it may spur their own creation of imaginative works. Most of the language learners love reading poetry, novels, short stories and other forms of literature in their native languages. The love for his native language can be transferred to the second language and even more to the third language and so on. Reading a whole novel in a second language can be incredibly intimidating and overwhelming. Nevertheless the use of literature can be incorporated in the classroom for students who have passion towards learning languages.



DIFFERENT GENRES USED TO LEARN LANGUAGE

Teaching prose means teaching the skill of comprehension. Here, the learners are taught the skill of reading. Reading with comprehension helps the learners to acquire new vocabulary and content words. A prose lesson is not for memorization of questions and answers but for learning a language. The prose lesson contains structure, vocabulary, grammar and views for comprehension. The main aim of teaching prose is to develop the language ability of the learners mainly to acquire an integrated skill of basic skills of learning language namely listening, speaking, reading and writing. It is the best means to teach vocabulary, grammar, comprehension and composition. It introduces the learners to an intensive study of a language. The learners learn to read with correct pronunciation, stress, intonation, pause and articulation of voice. Introduction of prose in a language class will enable students to learn comprehension of the passage by silent reading, besides enriching their passive and active vocabulary. In addition to developing their imagination they will also learn to express their ideas orally and in writing. When the students are introduced to a short story or an essay, apart from learning to arrange ideas in an organized manner, they gain an exposure to the style of story writing and essay writing. Introducing plays in a language learners' syllabus will enable them to develop a conversational style in their language and thus provide them opportunities for self-expression. Poetry as an art breaks across grammar and syntax to create something new and imaginative for learners. Experts in literacy and child development have discovered that if children knew eight nursery rhymes by rote when they are four years old, they are usually among the best readers by the time they are eight. Learners reciting rhythmic poetry learn and understand pitch, voice, inflexion and volume. Reciting poetry helps place emphasis on the sound and the rhythm of language, thus building learners' phonemic awareness and help to create a solid foundation for reading abilities. They also pick up patterns and sequences from poetry recitations which in due course will help them gain public speaking skills.

Many language learners sit up to read a full length novel at a stretch looking up to a dictionary for the meaning of difficult words. But this technique would not bring good results because the learners would never reach at the overall meaning of the novel altogether. There are numerous tools to adopt in this context that will provide you maximum results in minimum time and effort. Literature can be used effectively as a media of teaching and learning authentic language since the inclusion of literary texts may foster the development of listening, reading, speaking, writing and critical thinking skills. It is said that literature has important linguistic input for students to imbibe especially the second language learners. Likewise Literature serves as "valuable materials to enhance students' learning process and to support their mastery of language and culture" (Much & Retnandiyah, 2011:6).

CHALLENGING ISSUES IN LANGUAGE LEARNING THROUGH LITERATURE

The passionate learners can choose a topic or a theme which is short and less complex. Learners should be able to comprehend easily without depending much on outside sources. If the topic or the author is not appealing much to the fascination of the learner, then the whole activity becomes frustrating and strenuous. Another option is that he can choose a short story



which he has already read in his native language. This will pose no problem to him and it will be a smooth ride through the story. This option is easily accessible because most of the works of English literature are translated into other languages. If this option is not available then the learner can choose something he is passionate about or enjoys reading. Most of the learners feel they are supposed to read something, written specifically for their age group. One great way to get started is to begin reading something written for a younger group. Nevertheless it must interest them all the same. For instance, some simple short stories or poetry which exposes the learners to phrasal verbs, idioms, metaphors and other aspects of a second language and that will not be mentally exhausting but interesting and challenging. Besides, their brevity is an added advantage and hence tolerable. It is important for the learner to know the style of the authors before choosing one.

Most Russian writers write lengthy complex sentences with advanced vocabulary which might pose difficulties for the beginners. Writers like Earnest Hemmingway use short simple style which will be easy for the second language learners. Difficult language and grammar might discourage learners from the very habit of reading. In addition to the short stories, poetry and novels there are other forms and genres of literature. If the learners are more inclined to something philosophical and theme -oriented matter, the essays will be the best genre to choose from. The essays typically stick to the topic and are not lengthy in form. For instance, Francis Bacon's essays are known for its brevity and wit. If one is passionate about theatre and arts then plays could be a great choice since these would be divided into acts and not as lengthy as novels. The playwrights like Tennessee Williams and Arthur Williams could be chosen for reading. Some of them are adapted as films which could be watched for better comprehension. The genre of novel provides an excellent platform for a wealth of pedagogic activities. It engages students "intellectually, emotionally and linguistically and it is the basis for a variety of classroom activities ranging from extensive reading tasks to close textual analysis"(Tsai, 2012:104). Because reading novels bring joy and satisfaction for readers, novels stimulate students to read further and to be less anxious about the language (ibid). Novel too enables learners to make prediction, draw conclusions and decipher the implied meaning lying behind the literal meaning of the words. It offers a glance at the target language culture and helps them to understand and appreciate it. (Lazar, 1990:04-06)

CONCLUSION

Focusing on small details can distort the big picture and slow down one's progress. Hence spending time on individual vocabulary words that are unknown to the learner would de motivate them to an extent. So the meanings of the words can be guessed from the context. It would be better if the learner looks up for words which really hinders the understanding of the main ideas. In Cook's words " (...) despite changes of approach, misgivings about pedagogic validity and even doubts about its distinct existence as a discourse type , literature continues to be popular with students and an unrivalled resource for the language teacher ". (Cook 2006

[1998]: 205). Despite having other tools in abundance, in this world of social media Literature should never be forgotten as a great tool for learning or teaching English language as it demonstrates a wide range of language use in authentic contexts. It has been found that



literature is a perfect medium for learners to imbibe the target language since it offers ample opportunities beyond imagination.

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34.

IS SOCIAL ABERRATION – A TREND OR A NEED?**DR.LANKE.SUBHA**Lecturer, Dept of English
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Vijaywada-520001**ABSTRACT**

*Human on his existences, happens to build a frame of traditions and customs for the growth and wellbeing of his people. The gradual transformation of the societal rules had reached throughout the globe making our country unique. India is known for its tradition, culture and unity. We, as Indians bind ourselves together with the laid principles of our ancestors. We feel happy and proud to see our belief being transformed to the next generation. More or less we try to propagate the same in the name of custom, tradition, religion, caste and so on. Where ever we go or we send our children we see that they do not get deviated from the ancestral roots. Are we happy in transcending the cultural belief of our forefathers? Are children leading a happy life with the enthralled culture? As a grandmother or grandfather, mother or father we tell the stories to our kids. Is it raising the standards or ruining the standards of the life of our kids? To get the answers to these questions an attempt is made to analyse the novel *The Thousand Faces of Night* and to find out whether the cultural deviation is a blessing or a curse.*

Key words: Culture, Representation, Suppression, Identity and so on.

Culture means to cultivate a particular standard of living of the community belonging to his or her place of living. It is not a natural thing- but a produced one. It is a belief, value and practice that are widely shared and accepted by the people. The growth of the culture is linked to the rise in the interest of the popular culture (widely accepted culture) in western societies since 1960. With the development in technology, the wide range of acceptance of other cultural behaviors had also become the concept for brief study for the anthropologists, sociologists and historians. The main core was laid on interest of the subordinated groups especially women who had been clustered with the strings in the early 19th century and the later 20th century.

Popular culture studies (within cultural studies) rely on such a notion of language and discourse. For cultural studies everything in society is language. Objects and events are also signs within a language system that can be interpreted by people who share a set of cultural

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codes. Objects that are meant to play for a girl is different from that of a boy. From the young age onwards we mould the girl child with the objects that are harmless and tender; we make her feel the same of being soft, gentle and humble. Whereas we give rough objects to boys and make him tough to handle the situations. So the concept of feminine qualities is inculcated in girls where as a masculinity in boys. These discourses are patriarchal and treat women as weaker, gentler and requiring protection and to be given only particular tasks. We make the weaker section more dependent on the masculine gender.

The texts and representation also influence the behavioral attitude of a girl and a boy. Girls are seen growing by watching their mother, listening to the stories from their grandmothers. When they grow up they try to subscribe the same value (mostly) in their everyday life, ways of thinking and social relations and in turn produce similar texts. As the girls and boys grow up within this system of representation where their qualities and duties are already available, they acquire an identity.

Culture studies are basically an exploration of specific contexts (culture, community, nation, caste, class, gender, race sexuality) where representations produce and reinforce identities through particular modes. The identity of a person is, for cultural studies, dependent upon the roles played by that person, the signs that designate that person. Identity is constituted through experience, and representation is a significant part of experience. Cultural studies believe that experience also masks the connections between different structures in society. We do not always understand that we are not in control of our lives, and that we are subject to ideological control.

Experience often makes us believe that we are free agents, when we are in reality victims of discursive and ideological regimes that treat us as consumers alone. We do not always have the power of choice- that is in itself an illusion generated through representation. These signs are part of a discourse. Therefore, it follows that girls assimilate qualities of the 'feminine' because they are brought up within the discourse of femininity. The culture's values inculcate notions of 'femininity' and 'masculinity' in the children, where the roles they will play are clearly demarcated from childhood (care, nurture, home for girls). As adults the relation between the genders is therefore already set: women will be in charge of the home. The discourse of femininity therefore determines the power and spatial relations between genders.

Githa Hariharan's debut novel *The Thousand Faces of Night* (1992) shows how Indian women are entangled within the four walls of the house in the name of culture and tradition suppressing their identity. It is a narrative story of three generation women, their commitments, dedication in fulfilling the desires of the men and their families, leaving behind their desires. The pathetic condition of a suppressed woman is brought out well by the writer through the characters of Devi, Sita, Mayamma.

Sita belongs to a Brahmin community, was married at the age of twenty to Mahadevan. Before her marriage she spent her time in practicing Veena, an object that tends to make the girl more soft, tender and delicate. Sita's guiding mottoes as a young bride were good housekeeping, good taste and hard work. She became more dedicated to her house hold chores. She became a woman who did not complain, a woman who knew how to make sacrifices without fanfare. "A few months after they were married, he found Sita in the



kitchen at midnights, ravenously eating the chapattis left over from dinner. He realized with shock that she missed rice: all her life, she had eaten three square meals of rice.” (103) Marriage had made her to eat the stale chapattis. It had made her to give up her love. She dreamt of becoming a genius, and gain fame but marriage had put an end to it. When Sita was playing her veena without completing her household works, the complaining voice of her elders made her to forgo her love for veena. “She tore the strings off the wooden base, and let the blood dry on her fingers, to remind herself of her chose path on the first difficult days of abstinence.” (103) It is the cut of the past, her mother, father, the gurus and her childhood.

Devi is a gentle, charming and a determined person. She enjoyed her childhood days listening to the mythological stories from her grandmother who lives in a village. Her grandmother narrated the stories of Amba, Gandhari, Damayanti and so on, quoting how the women became so dedicated to the masculine gender in uplifting them and at the same time becoming a forceful avengers against the sin. These stories engulfed Devi’s thoughts a lot. “I day dreamed more and more about female avengers.” (40) “I lived a secret life of my own: I became a woman warrior, a heroine. I was Devi. I rode a tiger, and cut off evil, magical demons’ heads.” (41) As a child, Devi’s mind was filled with the thoughts of taking revenge against the people who dominated or suppressed her. Her grandmother had represented only the female characters in her stories who were either powerful or revengeful in their attitude. This representation of the life had an adverse effect on her life. Devi after the death of her father, moved to America for her two year graduation program. There she happens to visualize a different culture, where people enter in relations, take up their own decisions in life.

Devi wants to be like an American, shed off her inhibitions, her burden of Indianess, merges with other oases of color and spontaneity and wants to relieve from the monotony of particular life style. But her inner self couldn’t accept it. She befriends Don, who wishes to enter into a relationship with her, but she refuse to accept his proposal, as she was well aware that the distance between them would never be bridged. In America the children had easy relationships with their mothers, chatting about boyfriends, quarreled, they kissed. Whereas Indians maintain secrets of their own and speak adult to adult. “But in America you could brazenly plead your rights as an individual.”(6) “She had not smoked anything stronger than nicotine before but this was something to complete her American experience.” (8) Devi couldn’t leave back her culture or accept the American culture to the fullest. Her consciousness always alerts her about the myth laden world from where she hails.

On returning from America, Devi felt happy to see her mother, but at the same time had a nameless dread, a dread of familiar love in her. Tribulation of her mother forced her to forgo modern dress, as she felt that wearing jeans causes the people to think that there is something wrong with her. Her mother also wanted her to be sociable to others, to show others that there is nothing to hide. Sita a strong, self-willed woman, an anchor-rock, never went wrong, never questioned is a self-evident fact of her existence before and after her husband’s death. Sita arranged marriage of Devi with Mahesh. Mahesh a serious, sensible and a tempered person is fond of leading a life of his own especially in travelling, and with friends. Devi’s life revolved around Baba, her father-in-law who shared some stories of woman who lead life to the fullest in serving her husband’s family and Mayamma, the maid servant, who shared her life experiences.



Mayamma, as a wife, daughter-in-law, and mother was deprived in the patriarchal society. As a girl married at a very young age, she suffered from the inhuman behavior of her husband and her mother-in-law. Though she was a humble, faithful, obedient wife, she was not well treated by her family members. As being bound by traditions and culture, she accepted the trauma and sacrificed her life. She accepted the punishment offered by her mother-in-law as it was considered from aegis that a woman is born and married only to continue the lineage of her husband's family. So, she decided to torment herself in the name of religious sacrifices to get the blessings of God. For her, being the mother of a son is her sole identity, she felt that the woman's life is blessed only when she becomes a mother. After the death of her son "She wept for her youth, her husband, the culmination of life's handiwork, now all these had been snatched from her." (82) She became a refugee sheltering in Parvatiamma's house.

Indian woman are fond of following their cultures and traditions. All the three characters exhibit a true love of culture and bind to follow the traditions. Sita, forgoes her dream and decides to transform into a true typical Indian wife, daughter-in-law and a mother. She sticks to the customary beliefs of her religion and never went beyond it. Devi, though educated in America couldn't accept the culture to the fullest possibly as her Indianness in her made her to forgo the proposal made by Don. She returned to India as a daughter to her mother and accepted the marriage proposal got by her mother. She was much influenced by the words of her grandmother, and her mother in the early stages of her life. After marriage the stories of Baba and Mayamma forced her to realize her existence of life in the house. Her husband Mahesh never bothered to support her and cared for her happiness. He treated her like a second sex and as a machine to borne his baby. Devi moves away from her husband and decides to lead a life that gives her happiness. We can find that there is an implication of stories of the fantasy world, life style of Americans made her to step out of the house in search of real happiness which her heart desires to. But later she realized that it was a mirage which she was chasing for and returned to her home - a home of care and love. The three women walked a tightrope and struggled for some balance, for some means of survival they could fashions for themselves. Devi is not like Sita, and Sita is not like Mayamma, each one is sifted with time, place, education, and environment. But we as an Indian bound with culture that forces us to accept it.

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35.

**CULTURE AND ETHNICITY IN PAULE MARSHALL'S
*BROWN GIRL, BROWN STONES*****DR.S.MAHALAKSHMI**Assistant Professor of English,
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Palani- 624601.**ABSTRACT**

*Paule Marshall is one of the major and most influential African American writers. In *Brown Girl, Brownstones* she captures and preserves the richness of the West Indian culture and fuses it with the Black American experience, weaving a moving account of a West Indian family struggle for survival in a new cultural environment. Selina Boyce, the Barbadian- American protagonist, is a child maturing with the culture of their family origin and that of their new and 'native' US urban environment, New York City. She represents the synthesis that occurs as a result of two ways of life meeting and merging to create something distinctly new. Instead of a turn away from ethnicity, Marshall's novels retracing the Caribbean roots and routes in a continuing search for more inclusive and expansive forms of cultural identification. Selina finally decides to go back to Barbados, the centre of her life. It is no escape, but rather a conscious choice to restore the self and the community, a spiritual return to history in-order to have a sense of total experience.*

Paule Marshall is one of the major and most influential African American writers. With a career that spans almost half a century, she continues to garner both critical raves as well as literary success. In 1992 she was awarded the prestigious Mac Arthur prize Fellowship for lifetime achievement. Paule Marshall deals with several major themes that carry through most of her works and reflect her own issues and obstacles in life. Marshall's representation of the Barbadian immigrant community in her novels reflects the central role that women played in the production of Caribbean identity in the United States. The idea present in Marshall's works *Brown Girl, Brownstones*; is that the actions of protagonist Selina Boyce can be understood from a global rather than a national context.

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Paule Marshall grew up in a bicultural environment rich with the language and folklore of Barbados. Her visits to Barbados as a child and her later assignments with *Our World* magazine allowed Paule Marshall to spend considerable time in the West Indies where she became closely acquainted with the dialects, customs and folkways of her ancestors. The island culture was made real to her by the lively conversation of her mother's friends around the kitchen table. Their metaphoric, often ironic language inspired her own attempts to find a narrative voice and to seek a literary career.

In *Brown Girl, Brownstones* she captures and preserves the richness of the West Indian culture and fuses it with the Black American experience, weaving a moving account of a West Indian family struggle for survival in a new cultural environment. Barbara Christian observed that her novels "Present black woman's search for personhood within the context of a specific black community rather than in reaction to a hostile white society. As such, they acknowledge

the existence of a rich black culture" (105). Caribbean Migration had a significant impact on the formation of modern Black identities, particularly transnational and diasporic forms of Black identity.

Her protagonists are the personification of a new hybrid community which is neither of the nation of origin nor the host country. Selina Boyce, the Barbadian- American protagonist of *Brown Girl Brown Stones* is a child maturing with the culture of their family origin and that of their new and 'native' US urban environment, New York City. Selina's parents were part of a wave of Caribbean immigrants who came to the United States. Silla, Selina's mother enters legally, Deighton, Selina's father, on the other hand enter illegally.

Selina is caught up in the conflict between her father's desire to return to Barbados and build a house on a plot of land he inherited from a sister, and her mother's determination to sell the land to make a down payment on the brownstone house they are living in and leasing. Silla sees nothing worth returning to Barbados for and is obsessed with achieving a life of respectability in the United States. When Silla turns Deighton over to the authorities to be deported for entering the country illegally, Deighton either jumps or falls from the ship when it is in sight of his homeland, and drowns. Blaming Silla for the death of her father, Selina becomes more estranged from her mother. In her anger Selina rejects all that her mother stands for, while searching for the meaning of her own existence.

Selina finds that her safe world is shattered when the mother of a white friend commends Selina on developing her race's "natural talent for singing and dancing," and then urges her to say something "in that delightful West Indian accent." (288-289) Seeing clearly for the first time the image which whites saw when they looked at her, Selina finally realizes that "like the

night, she was to be feared, spurned, purified - and always reminded of her darkness." (291) Selina's encounter with racism opens her eyes to the suffering borne by her mother, the other West Indians and all Blacks in America. For Selina this confrontation brought an understanding of herself and what her mother represented. Silla believes that despite discrimination, blacks can make headway in America. She understands the power and race



struggle among whites and other ethnic groups in America and verbalizes this to the other Bajan women with whom she associates;

... It's true the roomers is our own color. But if they was white or yellow and cun do better we'd still be overcharging them....Power is a thing that don really have nothing to do with color...Take this world. It wun always be white...It gon be somebody else turn soon - maybe even people looking near like us. But plenty gon have to suffer to bring it about. And when they get up top they might not be so nice either, •cause power is a thing that don make you nice. (11)

Silla worked in the war plants, made and sold Barbadian delicacies, and did day's work, hoarding every possible penny to help secure the family's entrance into prestigious Crown Heights. Silla and the other Bajan women realize the limitations that being black in America have put on their aspirations to be a part of middle-class America. Because blacks are relegated to lower paying jobs, Silla and the other women must do day's work to supplement the incomes of their husbands. As servants in the homes of whites, Silla and the others are subjected to all kinds of racial abuse.

In this novel, Marshall emphasizes the essential role that “talk” played in the gatherings of immigrant women. The talk of the Bajan women serves as one of the concrete social practices. The sense of “Bajanness” can still be maintained within the large city like New York. Within the shared space of the kitchen, the Barbadian women are free to express their sounds and accents. Silla Boyce's kitchen becomes the central meeting place and privileged domain for the women in the Barbadian immigrant community. This female centred domain not only helps Marshall to develop her narrative art but also as an important place for the production of Caribbean diasporic identities. Additionally, her use of languages reflects her West Indian culture and her treatment of women as oral translators of that culture;

Her central point, however, concerns the sense of alienation and displacement which minority people experience. She suggests the need for reconciling cultural conflict through self – empowerment, which becomes possible with responsible involvement with others (Martin 32.4).

Paule Marshall uses words to weave a net around her own experiences in life and those of her ancestors who came before her, to catch and examine the big issues in life within the context of her own Caribbean – American heritage. Florrie, Silla's friend, in her conversation with other friends said solemnly“Talkyuh talk, Silla! Be – Jeese, in this white- man world you got to take yuh mouth and make a gun” (Brown, 56). Their cultural practices linger in the minds of all the characters in the novel. Marshall describes this with Selina's appearance:

Slowly she raised her arm thin and dark in the sun- haze, circled by two heavy silver bangles which had come from“home “and which every Barbadian-American girl wore from birth. Glaring down, she



shook her fist, and the bangles sounded her defiance with a thin clangor. (3)

Like this they have many cultural practices within the immigrant community. For example, culinary practices represent another site wherein Bajan identity is reproduced, Silla prepares various Barbadian delicacies “black pudding”, “Souise”, “Coconut or sweetbread” which she sells to the Caribbean community and earn her income. In fact, it is through such practices that a Caribbean identity and the cultural heritage pass on to a second, third, and beyond US-born generation.

The Caribbean identity that is produced through the cultural practices followed within the female centered space of Silla’s kitchen is not a static, a historical identity. This Caribbean diasporic identity is also characterized by a profound ambivalence toward the Caribbean itself. Barbados is simultaneously the object of the immigrant’s nostalgic longing, a locus for memory and reminiscences of “home” Barbados is recalled as a place “Poor- Poor but sweet enough” (Brown, 8).

The ethnic identity and racial identity were not static, Pre- given, like all identities, were fluid, in Process. One of the debate within the Barbadian association revolves around the question of whether or not to change the name of the organization from “Barbadian” to “Negro” This debate is sparked in the novel by a controversial speech that Claremont Sealy makes during an association meeting:

You need to strike out that word Barbadian and put Negro. That’s my proposal. We got to stop thinking about just Bajan. We ain’t home no more. It don matter if we don know a person mother or his mother mother. Our doors got to be open to every colored person that qualify.” He paused and shook his head tiredly. “I know it gon take time. Wanna gon have to ruminate long, but I ain got return till I see that word Barbadian strike out and Negro put in its place. I thank you! (222).

Furthermore, these early Caribbean migrants played an active part in contesting and remaking the boundaries of various ethnic and racial identities and in creating the social and cultural conditions from which other configurations of identity could emerge. Selina confronts her peers with a negative view of their organization, which debates the inclusion of all people of color. She condemns them because of her belief that their organization promotes rather than resists any form of colonialist attitudes; she asserts, “It’s the result of living by the most shameful codes possible—dog eat dog, exploitation, the strong over the weak, the end justifies the means—the whole kit and caboodle” (56). Her decisions in refusing to accept the Barbadian Association’s scholarship money and deciding to chart her own path towards Barbados instead of following the career plans that her mother wants for her in America suggest that with integrity one can become a revolutionary in her or his own right and for the right reasons. Selina’s actions in openly telling her mother what she believes, highlights the fact that one must always consider resisting or challenging people they may be closest to.

In *Brown girl, Brownstones*, Marshall’s aim of ethnic harmony and reconciliation generate through certain characters. Miss Thompson, the older African American woman who serves



as a surrogate mother to Selina as well as the cultural symbol. She is a hardworking immigrant from the south who owns the beauty shop in Fulton Street. Her conciliatory role is revealed in her exchanges with Selina, while Selina criticizes her mother and the Barbadian Community's "dog eat dog" "Philosophy, Miss. Thompson, who knows what it is like to be black and immigrant in white America, tries to justify the Barbadians behavior " Honey, I know west Indian peoples are sure peculiar, but you got to hand it to them, they knows how to get ahead [. . .], may be some day you'll understand your moma and then you'll see why does some of these things " (215) here we get the intimations of Marshall's rejection of tribal solidarity for the good of the overall black community. Thus Marshall's first novel *Brown Girl, Brownstones* prepares the ground for transnational Black identity and explains black experiences across ethnic lines and geographical borders.

The vision of community that Selina experiences, in her encounter with Mrs. Benton marks an important step in a journey that continues beyond the end of the novel. Instead of a turn away from ethnicity, Marshall's novels retracing the Caribbean roots and routes in a continuing search for more Inclusive and expansive forms of cultural identification. Moreover she realizes that they cannot change the present without a search for roots. Selina finally decides to go back to Barbados, the centre of her life. It is no escape, but rather a conscious choice to restore the self and the community, a spiritual return to history in-order to have a sense of total experience.

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36.

‘MAKING PEACE WITH DEATH’ IN JOHN GREEN’S *THE FAULT IN OUR STARS*

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ABSTRACT

*This paper deals with the concept of coming in terms with the anticipated death of a loved one in comparison with John Green’s *The Fault in our Stars*. Hazel Grace and Augustus Waters are two star-crossed lovers, suffering from cancer. Death is inevitable to everyone but when the teenagers at a very young age are made to face near death they undergo a roller coaster of emotions. The different stages of grief and how it affects the person is discussed. And the process of coping up with grief varies from person to person depending on their ability to deal with things. Both are on the threshold of death and Green shows that even in this time a person can realise the meaning of life and overcome the fear of death.*

Keywords: Death, Grief, Teenage, Coping Up,

Young Adult Literature is a new category which mainly focuses on adolescents, their life style and teen concerns. It is subjected for readers of twelve to twenty years of age. Though there were books in literature focusing on teenage people, the current publishing industry has labelled this new category upon realising the readers’ new interest in this category. In the contemporary period writers like Cassandra Clare, J.K. Rowling, John Green and Suzanne Collins are taking up this genre to great heights.

With the increasing popularity of the Young Adult Literature, one author has come to take the forefront, which is John Green. His novels deeply address the concepts of friendship, love, mortality, and the meaning of teenage life. John Green, born in Indianan, U.S., is an American author, editor, actor and vlogger. He won the 2006 Printz Award for his debut novel, *Looking for Alaska* and Children’s Choice Book Award for his best-selling book, *The Fault in Our Stars* and the Edgar Award. He is also known for his YouTube ventures. In 2007 along with his brother he launched the Vlog Brothers channel.

This paper deals with John Green’s *The Fault in Our Stars*. The title is borrowed from Cassius words in Shakespeare’s *Julius Caesar*. It is a tragic love story about life, love and death. The story line precisely revolves around the suffering and death of cancer patients. Fate plays a cruel role and robs the teenagers of their dreams and ambitions. Hazel and

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Augustus are cancer victims, who are on the threshold of death. This leads to the important discussion on the theme of death in this novel.

Death always affects a person in an unpredictable way and it is an undeniable factor of human life. Death of a loved one like family, friend, sibling or relative causes an emotional turmoil in a person's life. But coping up with it is the questioning factor. However, for adults with age and experience in life they learn to cope up with the loss of a person and move on in their life. But this is not so in the case of teenagers. When someone dies unexpectedly, it affects them in extreme ways.

Being a teenager is about the struggle between dependence and independence. It's about the desire to abandon childhood patterns while feeling frightened by the consequences of adult behaviors. It's about sorting out a tangle of physical, emotional, moral and social changes. It's about deciding, "What do I want for my life?" But life for the teen-in-grief is even more complex. The emotional turmoil of grieving can be unnerving for even the most secure teen. Intense and frightening mood swings make some question their sanity. (qtd. in Perschy 3)

While sudden deaths are a shocking factor, expected or anticipated deaths are more painful and heart wrenching. These are most likely caused by medical conditions or illness like tumour and cancer etcetera. Though it is anticipated, it has also got the chance to take them by surprise. Whatever may be the cause of death, the loss of a person will always lead to grief. The grieving level also varies from teen to adults. Grieving and mourning vary from one another. "Grieving refers to the internal experience of the teen, whereas mourning is the public expression of the internal grief" (Schuurman 1). The main concept of this paper is in knowing how the characters come in terms with anticipated deaths of themselves and their loved ones due to cancer.

Prolonged illness of a loved one and their death causes grief to take unexpected forms. It is different because the loss is anticipated rather than happening suddenly. Here everyone, including the dying person start to grieve for the upcoming death. It is normal anticipatory grief. Though it gives people a glimpse of the upcoming loss it does not lessen the actual pain of losing a person. Some may think they are prepared for the loss but when the person dies it still raises deep feelings within.

Cancer plays a vital role in the novel *The Fault in our Stars*, it shows the grieving and coping up phases of two cancer victims Hazel Grace and Augustus Waters, and their pain of watching the others suffer and die. These teenage people know that they are facing death in near future and it is inevitable. Different sorts of emotions can rise by hearing about the impending death of a loved one. Every emotion rising cannot be fitted together or make sense but it triggers the deepness of the sorrow. In cases like these involving teenagers, the grieving process starts in the minds of people early than intended. Many researchers bring out different stages of grief, but it varies from person to person. Elizabeth Kubler-Ross in her book *On Death and Dying* comes up with five stages of grieving process. These stages are for people who are ill as well as for those who are grieving about their loved ones death.



The first stage is Denial; it includes fear, shock or numbness. It causes distress and the bereaved or diseased person may feel emotionally closed off from others and may distance themselves from others. The second stage is Anger; here the person struggles with frustration and anxiety on feeling helpless about the loss of a loved one. Third stage is Bargaining, here they reach out to others help in finding the meaning for the loss of another person. The fourth stage is Depression, where complete helplessness takes over a person. The grief hits a person in waves of distress. The final stage is of Acceptance, they try to come in terms with the loss gradually. It also includes accepting the daily routine of life without their loved one.

The characters in the novel confront death in daily basis because the protagonists are affected by cancer. They face the above said stages of grieving for themselves and for their close ones. Struggling against all and coming to the final stage of acceptance does not mean that they are okay with the loss. They have to work through the pain and find peace in the loss and adjust without the presence of their loved one.

The coping up process is different for every person. There is no said way to grief likewise there is no correct way to cope up with it. It varies from person to person because depending on their nature of the prior attachment to the deceased person, the mode of death, the coping strategies that an adolescent has learned, the developmental situation of a particular adolescent and the availability and nature of support on which the adolescent can rely.

Many activities are performed that will help to overcome the loss of a person. Such activities are called as the grief work. One such activity is the support groups, where a group of people gather to discuss a common problem and share their experience and encourage each other. It is run by elders or facilitators who cope with healthy grieving. In the novel the teenagers are sent to a support group where similar cancer patients gather together.

Another form of grief work is leaning into the pain. Some always avoid talking about their grief which may lead to growth of their pain. But it is believed that when one confronts their loss, it may help them in overcoming the grief gradually. The protagonists bond with each other through their discussion on death and oblivion in the support group. Through this they start to see a new perceptiveness about death. Both know they would die one day, whereas Augustus is always scared of oblivion after his death, since he thinks nobody will remember him if he dies. But Hazel counters it saying that impermanence is inevitable. Though she counteracts, she feels concerned that her death will terribly affect the people surrounding her. One way or the other they are scared of death.

Getting professional help like counselling is a form of overcoming grief. This process helps to reduce the level of distress that the affected go through after the loss. It also benefits them through the phase of grief. Bereavement counselling can also help them adjust to their new lives without the company of the deceased person.

Hazel and Augustus with the growth of their relationship they come to terms with their impermanence of life and learn new perception of life. She also learns new views on life and tries to come out of her fear and loneliness with Augustus' help. When he dies Hazel is able to feel what it is to experience the death of one's loved one. This allows her to realise that her family will be able to make it through her death.



Author David K. Switzer in his book *Dynamics of Grief: Its Source, Pain, and Healing* says about the importance of rediscovering one's own life. He says while the pain is real it can be felt in depth and it will also be followed by time when one must start their own life without the deceased person. By understanding this one has to overcome the grief and accept the reality of life.

To conclude, in the end the protagonists fear are overpowered and they find answers to their quest. Augustus' fear of oblivion is changed as he understands the emotion of being loved and remembered by his loved ones. Likewise Hazel's fear of leaving her family alone is answered when Augustus dies. She is transformed into a stronger person and learns that the memories of the person should be cherished and life has to go on. It all lies in the understanding and strong will of a person.

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37.

IMPORTANCE OF SCREENPLAY AND VISUALIZATION**C. R. MARCELIN VASANTHA,**Research Scholar, Science & Humanities,
Bharath Institute of Higher education and Research,
Selaiyur, Chennai – 600 073**DR.V.MANIMOZHI****ABSTRACT:**

The screenplay is very important for the success of your movie. As a director, you can express all your talents through your screenplay. The essence, the flow and the beauty of a film are decided by the screenplay. The screenplay expresses the look, feel and the impact of a film. So, the film industry gives a prominent place for the screenplay. In this article we will look at the significance of the screenplay.

INTRODUCTION:

Before you start writing a screenplay, you should decide what type of a film is it, whether it is a tragedy, comedy, romantic, adventure, sci-fi, horror, historical or a melodrama.

The Content of a screenplay:

Screenplay is the visualisation of the entire film in words, including the dialogues, actions, camera movements, entry, exit of the characters, editing techniques and transitions.

To write a screenplay you have to know the places of incidents yourself or you should have experienced it first hand, to give it a realistic effect. For example, if your story takes place in New York, you should know the location in and out, to describe it perfectly and give a real experience for the viewer.

You should also know the psychological and emotional makeup of the characters, their behaviour, their relationship with other characters, the way they would deliver the dialogues, their facial and body expressions.

You should think the screenplay in terms of scenes and a scene in terms of shots, how each shot is constructed, where the camera is placed top/low/ground level, whether the camera moves on a trolley/crane or stays on a stand to pan/zoom and whether the scene has an entry/exit of characters or half-opening where the characters are already in action.

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You should also consider expressing the emotions through symbolic shots and music. You can use a flower, tree, mountain or animals to express the emotions of the characters non-verbally.

A single violin or a group of violins, a single vocal or a chorus of a group of singers or an orchestra can express the emotional content of a scene.

You should decide whether it is interior or exterior, day or night, morning or evening, the location, home, apartment, forest, factory or a shopping complex.

You can plan the exit to be left to right if the entry is right to left and the exit to be right to left if the entry is left to right.

If the protagonist is traveling in a car moving from left to right, the antagonist, when not chasing, can travel from right to left to create anxiety and excitement.

When a character is introduced in the script for the first time, you can describe it in terms of his/her age, height, weight, character, behaviour and appearance.

You can also plan each shot is joined with the next shot, by deciding, whether it is cut to cut, fade-in, fade-out or dissolve.

You can also add a transition from a scene to scene, connecting an element like a light, eye or an oval shape of one scene to the next scene, to create an effect of flowing from one scene to another.

If it is an Indian film, you can add four or five song sequence to the screenplay, with a montage of shots, traveling of the hero or heroine, dance sequence or dream sequence.

FINDINGS

The screenplay is like the plan of a building. Each and every brick of a building is laid into its place according to the details of the plan. So, the success or failure of a film depends on its screenplay.

CONCLUSION:

If the screenplay is perfect, the movie will also be perfect. The movie will be as detailed as its screenplay. The impact of a film will be decided by the impact of the screenplay. So, we can conclude that the success or failure of a film will be decided by its screenplay.

**DEVELOPING COMMUNICATION SKILL THROUGH LITERATURE****D. MIRACLINE SUSANNA**Assistant Professor in English
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Vellore, Tamil Nadu, India.**ABSTRACT**

Literature is the media of teaching and learning authentic language. The language of literature is well-organized with the wonderful choice of diction, where teaching language through literature is a highly effective way of knowing, learning and mastering any language. Instead of focusing on each language skill separately, it would be better to provide a literary content which would convey the usage of various language skills. The use of literature in English language teaching, and the inclusion of literary texts may foster the development of reading, writing, speaking, listening, and critical thinking skills. Where the literature will gain the interest of the learners in language learning and they will gain the language input without much effort. This research paper deals with the use of literature in language learning purpose.

Introduction

Language is an art which can only be learnt through practice. The reason for learning a language varies from person to person. A person may learn a language for existence in a new place, for studies, business and so on, where the non-native English learners learn English has a set of rules and the teaching are found mostly descriptive rather than prescriptive and also the importance given to conversational English is negligent as more prominence is given to writing than speaking. But in everyday life, regardless of whatever profession a person pursue, speaking is unavoidable and has to be effective and impressive. In such case, it becomes a mandatory one that a person has to make face to face conversation, telephonic conversation, speak in meetings, give presentations, discuss his reports and proposals, solve problems and make decisions in group discussion. But mostly when a non-native English speaker speaks in English, his language is rigid without the flow of expression and he is unable to convey what he exactly wants to. In this case the non-native English learners can stick on to reading and appreciating the literature where he could find ample of vocabularies and conversations across the text. Hence the sort of conversations, vocabulary, grammar and the sense that a reader come across a literary text is basically known to him and actually practiced by him, and this practice would help him to converse and communicate in real time situations with flow, good vocabulary, proper grammatical structures and expressions which are effective, stylish and in a standard way. So when a reader reads a novel or story, he could



imagine the way characters talk by the narration of the author about the characters and situation. This continuous reading of literary texts would help him to speak in a much promising way.

Teaching Language through Literature

Literature is the main vehicle for teaching and learning language. There are several definitions of Literature from different points of view. The most general definition can be seen in H.L.B. Moody's approach. According to Moody, literature is a kind of an umbrella term giving information on every business (Moody, 1971:1, cited in Turker 1991: p.299). Therefore literature, having interested in every kinds of written and spoken business, can be the best media of expressing a specific subject e.g. literature for language learning, literature for child raising, literature for communication, literature for construction, literature for medicine, literature for business, and literature for the author's style. According to Alexander Baird, "Literature is the use of language effectively in suitable conditions" (Arthur Baird 1968:203, cited in Turker 199:p-300). To him literary texts can be used in language teaching, because the language used in literary text is suitable for the contexts of the events. Among the functions of literature, as seen in the definitions above, the most important one is the use of language.

A close look at literature and language shows that the two are closely related. This close relationship is obvious because from all indications, literature presupposes language. It is inconceivable to discuss literature without reference to language. Literature and language are not only intertwined but also inter-related. Literature pre-supposes language because it is with the instrument of language that Literature is concretized. Therefore, it sounds absurd to study Literature without language at the centre stage or to study language without Literature playing a prominent role. It is based on this view that the relationship between Literature and language is best described as symbiotic. The symbiotic relationship between Literature and language is summed up in the words of Willmott (1979, p. 57)

Criteria for Using Literature

There are three main criteria that justify the use of literature as a second language teaching tool. Firstly, the linguistic criterion defends that literature should be used in language teaching, because it provides the learner with genuine, authentic samples of language, and also with real samples of a wide range of styles, text types and registers. It is extremely important for foreign language learners to be trained in a variety of registers, styles and genres and to be able to differentiate the purpose of each of them. These different manifestations of language are not only distinctive linguistically, but also socially, they all have a social communicative function. This has to do with the notion of adequacy. It refers to the fact that a message needs to be linguistically correct and situationally appropriate, as regards not only its content, but also its form for a more detailed account on the notion of adequacy and its relationship to communicative competence.

The second criterion is methodological and refers to the fact that a literary text has multiple interpretations, these generate different opinions among the learners and this leads to real, motivated interaction with the text, with the fellow students and with the teacher. Interaction



is one of the bases of the communicative approach which defends that it is by interacting, by communicating, that the language is learned. From the methodological point of view, further aspects that favor the use of literature in the language classroom are the active role of the learner and the literary text as the central focus of attention. Learners become active, autonomous, and central to the learning process. One aspect of special importance within the communicative approach is the idea of literature supplying the learner with cultural information about the country whose language they are learning. Our response to the cultural aspect as reflected in literature should be critical.

Lastly, the motivational criterion is of great relevance because the literary text shows the real feelings of the writer and this generates a powerful motivation in the learner. With the literary text the student accesses this personal experience, if she is touched by the theme and provoked, she will be able to relate what she is reading to her world, to what she knows and feels. Designing stimulating activities that motivate the learners is the greatest challenge for language teachers, and literature has a strong motivating power due to its calling on to personal experience.

The Potential Value of Using Literary Texts in Language Teaching

Literature is the proper place where language gets the superb position. Literary works provided additional material of grammar practice, vocabulary learning, and translation. A work of literature for all reading ages is an organisation of language to which linguistic awareness must be applied if it is understood and appreciated. In the process the pupil learns much of practical value both about language and in the use of language. In his literary studies he meets language in its most varied and powerful forms, and learns to examine the writer's use of it in the context of all the linguistic resources available to him. Thus, literature demonstrates language at work and it also helps the pupil to use language; it offers good models and stimulates linguistic responses of various kinds.

According to Lazar (1993), Literature should be used with students because it is a motivating stimulus for language acquisition, students enjoy it, and it is a fun, it is found in many syllabuses and the like. Literature, a convenient source of content for a course in foreign language, provides motivating materials for language teaching. Carter and Long (1991) equally agree that Literature is a legitimate and valuable resource for language teaching.

The study of Literature particularly enhances the development of extensive reading skills which will eventually develop the command over the language. Research findings are overwhelmingly in support of the fact that there is correlation between extensive reading and language acquisition, especially effective communication. For instance, Wilkins (1978) posits that reading can provide a ready means for the acquisition of vocabulary and effective writing in a second language. The source further states that reading brings to the reach of the learner large repertoires of lexical items in their natural linguistic contexts. Wilkins' argument that reading facilitates acquisition of vocabulary is very much strong because the hallmark of any effective communication skill is ability to use appropriate words to form meaningful sentences that are logically and sequentially linked. Thus, all efforts to learn the language would come to naught if the writer does not have a good command of the vocabulary of the target language.



The command over the language can be gained with the help of reading literature of that particular language, because using literature to learn a language basically interests a reader and it also enhances the reader's communication skill, vocabulary, reading speed and writing style. While reading a literary text, the reading speed complement the better understanding of the flow of thought in the literary text and in the case of writing style, the reader could know the proper punctuations, capitalization, order of words, sentence structure etc. to put in brief, learning a language through literature makes the process very easy, enjoyable and effective.

In the case of vocabulary, it is very difficult to remember words and its meaning from a dictionary but a word that is used in a particular literary context makes the reader search the meaning of the word. Primarily the words used in the literary text makes the reader guess the meaning of the word. So when he searches the meaning in the dictionary and then fix it in the context of the literary text, it provides him better understanding and remembrance which in future would enable him to use the word in actuality.

To further throw more light on language learning through literature, Guth and Schuster (1997) outlines three ways reading a literature positively impacts on the language skills:

- 1) Reading literature broadens the students' familiarity with the resources of language.
- 2) Read literature provides information that promotes language learning.
- 3) Reading literature enables students to compare their own experiences with those of others and again the knowledge of that language easily.

Conclusion

Literature is viewed as a rich resource for language learning. For many students, literature can provide a key to motivating them to read in English. For all students, literature is an ideal vehicle for illustrating language use and for introducing cultural assumptions. In other words, literature is used to 'put students in touch with some of the more subtle and varied creative uses of language' (Carter & Long, 1991, p. 2, cited in Zyngier 1994:p.9). Ultimately, however, if learners wish to promote truly aesthetic reading and learning, it is essential to accept literature in a manner which establishes a personal and aesthetic interaction of a learner and a text. Therefore, Literature is a new material in teaching and learning communicative competence of the language. In the literature-based classroom, literature can be the primary material of teaching the target language, providing authentic and real contexts of communicative situations. It also provides the pleasure of learning a new language with and through interesting stories. Students can extend their knowledge and experience of the world by reading literature. The language teacher should encourage students to read literature for their own meanings and experiences instead of being forced to accept the teacher's perception of the text literature provided examples of effective and appropriate usage of the language for the students to learn. Literature also shows students new ways to view the world around them by constructing meaning from the text. In this light, literature is regarded as a beneficial medium in language teaching.

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39.

ANALYSIS ON THE OPPRESSIONS FACED BY A.REVATHI IN HER TRANS-NARRATIVE NOVEL *THE TRUTH ABOUT ME-A HIJRA LIFE STORY*

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ABSTRACT:

This paper deals with the oppressions and the study of a Hijra's life in a Trans narrative novel "The Truth about Me-A Hijra life story" by A. Revathi. This novel portrays the life of an individual and the struggle of an individual. Life can be good for someone, bad for someone, but sometimes it's worse for someone. The protagonist deals the worst part of her life which also depicts the view of the society towards the third gender of the world. There is a constraint towards them as they were seen as an art of untouchability in the society. Genders can be neither true nor false, neither real nor deceptive, neither original nor consequential. As credible bearers of those attributes, however, genders can also be rendered thoroughly and radically incredible. The third gender were discriminated and marginalized by the society. The society viewed it as a taboo.

Keywords: Oppressions, Society, Constraint, Art Of Untouchability, Taboo

ABOUT THE AUTHOR:

A.Revathi is a Bengaluru-based writer and an activist working for the rights and sexual minorities. She is also a Trans woman and belongs to the Hijra community.

JOURNEY OF SELF-REALIZATION:

Every transgender's life is being ruined by their own family members. The life of a transgender is as worse than we expect. They ruin themselves as they step into sex work for their livelihood. As, no one is there to help them. The society throws them. Everyone in the neighbourhood see them as an art of untouchability.

A. Revathi's autobiography is an account of Doraisami from Namakkal, Salem district becoming Revathi, a woman. As a boy, Doraisami who was survived by three brothers and an elder sister. He was the only one went to school. Till the age of sixteen he didn't feel the Feminine qualities in him and even after the teen age he played with girls, liked to dress up himself as a woman and danced in festivals, and also did household chores what a woman

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could do. In the village, he met similar people upon a hill and danced with them. All this, he did in women attire and got back to men attire when he returned back home.

Doraisami felt that the female in him was imprisoned by the male body and realized that he had to become a woman and left to the North to join his community. To create a self-identity, self-realization helped Doraisami. He was well aware of the reaction of the society especially that of his family and leaves the village often without anyone's knowledge to the north. He even returns as Revathi to the village only for the love for his family even though they don't listen.

Revathi continues to tell about the struggle to live as a woman and the pain she undergoes both physically and mentally. She has shaven off her hair so that she wouldn't return to her community. She is beaten up to death once as she shows her brother and mother the operated area. She is warned not to live like this. She is deprived of the ancestral property at first, does sex work, etc all these challenges are undergone by Revathi to sustain as a woman. Doraisami to Revathi, a struggle to attain the quest to selfhood.

LIFESTYLE OF HIJRA:

There is no castes, religious differences amongst the hijras. They worship 'Mata' a Goddess before they send young hijras for 'Nirvaanam'. There is no hierarchy of social classes between hijras and all are equal. They live and do all the chores a woman would do. They are bound to obey their Guru (who takes care of them). 'Jamat' is a meeting of the elders from all the divisions where a new Hijra has to choose her guru (Mother) and the guru must accept the new hijra as her Chela (Daughter) for which the guru must pay an amount to the jamat. A chela can have as much guru as she wants. Each time the new guru has to pay the dues to the old guru.

EVOLUTION OF DORAISAMI TO REVATHI:

This novel reflects the life of a Man becoming a woman and the identity crisis along with various experiences which as a woman Revathi faces is written down. Revathi puts up plays and creates awareness about the hijra community at the age of 45. She is not bothered about the consequences and is much happier about the present day condition of hijra community in the society. In this book, there are four phases of her life. The second phase, which happens in the North tells the readers about the new life, Doraisami changed to Revathi faces in the hijra community.

This was a phase of realizing self-consciousness for Revathi and she was in a state of joy to accept her new family as all of whom were women as the hijras disliked having a husband. Revathi lived with her nani (Grandmother), Guru-bhais (Sisters) and other chelas and enjoyed serving her community and giving them her earnings. She was taken care off very well and unaware of the future short comings. Revathi never felt like leaving her new family.

Doraisami born into a respectable family with four siblings goes through a process of change because of his change in his feelings and characteristics that he is experiencing within himself. Doraisami who is born as a male evolves into believing himself as a female with a



male body. As he grows, his attitude and character seem feminine which is not acceptable by his family, friends and neighbors. This happens largely because of the lack of awareness of such changes. For instance, Doraisami himself doesn't understand the conflicts between his soul and body. Due to lack of awareness, people become ignorant and even phobic to such transplantations. Nobody has the capacity to confront such different behaviors from a male. They find it completely strange and shocking. They also feel ashamed and embarrassed to deal with anything new. This hints at the gender roles which were constructed by the society and culture. People were conditioned, regularized, socialized, internalized and normalized to such framed set of roles to identify the male and female sex. This was initiated by the society through different divisions like family, education, media, religion etc. the theory of consciousness which can be classified into individual and social consciousness can be applied here. Doraisami is in a conflict between the self he desires to have and the self the society wants him to be.

TRANSGENDER IDENTITY CHALLENGE THE HETERO-NORMATIVE STRUCTURE:

The idea of changing into a female sacrifices and challenges the structured power structure. If there are discontinuity of behaviors and patterns the heterosexuality will not be able to function. The patriarchal power will be subverted. Procreation will not be perpetuated. The structured principles and notions of the society will come to an end. The family, neighbors and the others are rejecting Doraisami as Revathi, because of the change which they will have to confront. Without knowing how to violate the patterns formed by the patriarchy they choose the easy way of conforming the hetero-normative idea. Our society's concepts apply only to heterosexuality. The sudden changes will not be accepted or appreciated. We could say that we have become so ignorant or that the society has forced its prejudiced ideas and indoctrinated us. For instance, when Revathi leads a normal family life playing the wife of a man, she seems to subvert the continuity of the structured patterns and behaviors. This is how the transgender's identity challenges the hetero-normative structure of a patriarchal society in Revathi's "The Truth about me".

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40.

REVIEW OF KANNADA LITERATURE ON FOLKLORE OF KARNATAKA**DR. NALINI AVINASH WAGHMARE,**Assistant professor,
Nehru Institute of Social Sciences (History),
Tilak Maharashtra Vidyapeeth, Pune.**ABSTRACT:**

The study of folklore has emerged to be an area of critical concern in contemporary literary research and pedagogy as a key feature of marginal studies. It has been widely used by the academics, planners, researchers and critics to study the origin of a group who are deprived of the term mainstream. Janapada literature reflects the life of Kannadigas as it is lived from day to day. Karnataka also contributed to enrich the folk literature. In Karnataka literature divided into many parts. Geeta sahitya, Gadya Sahitya and Drusha sahitya long with Drama Sahitya. Most of the scholars wrote above topic and contributed the literature. Studying folklore as multi-discipline subject and also as an inter-disciplinary subject; encouraging research at higher level. The works on the folklore of Karnataka and also major studies made on it in Kannada should be translated into English which helps the other researchers. The above study help the researchers and scholars to refer above mentioned books and contributed the literature and culture of Karnataka. Folk art and culture will be made popular in India.

INTRODUCTION:

The study of folklore has emerged to be an area of critical concern in contemporary literary research and pedagogy as a key feature of marginal studies. It has been widely used by the academics, planners, researchers and critics to study the origin of a group who are deprived of the term mainstream. Though the magnitudes of social segregation, non-involvement in the mainstream associations or lack of freedom in self-expression have been termed as the rudiments of the rural masses, it is slowly being acknowledged locally as well as globally that they have a rich cultural heritage attached to their roots, with rich literature, music, songs, dance, theatre, art, food, ornaments and unique lifestyles-and this has caught the attention of modern researchers of folklore. Folklore studies, indeed, is a complex and collective process, and has continuity with the past and connection with present living.¹



Indian culture as represented in folklore has been of one and the same quality, texture and strength, since the Vedic times. It has one soul. It is indivisible. The passage of time has not changed its form. Different religious doctrines have not affected its unchangeable spirit and even the outer garb. The provincial customs and linguistic peculiarities also have little affected it. For thousands of years India was culturally united. The cultural harmony in India, despite differences in provincial traditions, is unique. Unity in spite of diversity is what the divergence of traditions in folklore points to.

The oral tradition of the peasants in India is rich in its variety and content. It consists of lyrical folksongs of numerous types; ballads; heroic poems and epic lays; folk opera; prose narratives such as marchen, legends, and myths; proverbs and mnemonic formulae; riddles; and a variety of magical formulae and incantations.²

The folk art, folk literature, folk music, drawings and paintings, drama, theatre, songs, tales, material culture all focuses on rural life, agriculture, beliefs, customs and traditions of rural people and their culture.³

REVIEW OF LITERATURE ON FOLKLORE MENTIONED BELOW:

1. **B.S. Gaddagimath**,s Ph.D. Thesis '*Kannada Janapada Geetegalu*' (**Kannada Folk songs – 1963**). is the first of its kind related to folk songs in kannada. Due to this uniqueness it has historical importance. Though published in 1963, this Thesis secured the First Folkloristic Ph.D in 1958 itself from Karnataka University, Dharwar.

Although this Thesis has certain short – comings, the folklorists has presented a well – researched and well – classified folk – work to the future scholars in this field. He has taken pains to classify it accordingly to the subject and varieties of songs and has also divided the Songs into various categories like songs of Eulogy, Songs sung during Cropping / Harvesting Season, songs of Romance and Matrimonial delight etc., etc., whose literature content has been analytically arranged. While he has made extensive study of folk songs

Sung during various occasions throughout the year, he has also included a study of various festivals held in villages wherein he introduces the charm and customs related to these festivities.

Though this Study seems limited to research only in Folk songs, the thesis has emerged in such a way as to give new impetus to research Scholars and to evoke respect in them about this subject. Above all, Gaddagimath deserves our kudos for having brought out so many facts (for the first time) though they were new to that generation.

2. In later years, similar study has been undertaken by Veeresh Badigera in his Thesis "*Uttara Karnatakada Janapada Geeta Prakarangalu*" (Varieties of Folk songs of Northern Karnataka) who deals with only the Northern Karnataka folk songs.



3. N. Tapaswee Kumar, ***Kannada Janapada Geetegala Samskrutika Adhyayana***” (Cultural Study of Kannada Folk Songs) It is one of the authentic Thesis, where in he explains and answers some of the basic questions like, What is a Folk song? and How one can derive the culture out of it etc., such questions were answered sincerely. With all this, the study never demarcates clearly the poetic flair and flavour that has been given more importance.

4. Dr. A.V. Patil, ***Uttara Karnatakada Janapada Kale Mattu Vidhikriegalu***” ie . Folk Art and Rituals of Northern Karnataka. Folk Arts date back to the period of Stone Age. The most ancient specimens of this Art are perhaps carvings on surfaces of rock and Caves. Primitive Man began his life with wonder at nature around him. Then, he began to give definite shapes to un – seen powers and created a number of images, rich varied from culture to culture. Later, as he got civilized, he carved agricultural implements and a number of relative Crafts were produced. As the civilization revived Folk Arts and its implements become very important in the life of Man. Folk House decorations, Rangavalli, Tattooing, Embroidery, Weaving, Ornaments, Wood – work, Earthen – ware, Leather work etc., carved a niche in the field of Folk Art.

5. Dr. D.K. Rajendra’s ***“Dakshina Karnataka Janapada Rangabhumi” or “Folk Theatre of Southern Karnataka (1990)*** It makes a serious in – sight into the realm of Mudalapayya foom of Yakshagana and also narrates about the various types of Puppetry theatre.

6. Dr. H.B. Yashodhara, ***“Kannadalli Yakshagana Sahithya” or “Yakshagana Literature in Kannada.*** which deals with the subject in detail. This work gives more insight on Yakshagana as such.

7. Dr. P.K. Khandoba s***“Karnatakada lambanigalu: Ondu Samskrutika Adhyana”(‘Lambanis of Karnataka – A cultural study’)*** it focuses on Lambanis or Banjaras – originally belonged to Rajasthan. Later, they migrated to South India and settled in some parts Karnataka, Andhra Pradesh and Tamil Nadu. Wherein, he speaks about Lambanis and their social, economic structures at large.

8. Dr. Sanna Rama. ***“Lambanigalu – Ondu Adhyayana” Lambanis – A study – Cultural and Folkloristics’ (1996).*** , Lambanis are found throughout the state of Karnataka; and they, do not stay put in forests or towns but in their Dress, urban areas, they are conspicuous in respect of their Dress, language, traditions, customs and manners, which make up their distinctive culture, preserved in the midst of their contact with the modern urban life. This has been discussed in the above said Theses. The cultural heritage and folklorists aspects of Lambanis has been discussed in Research work.

9. Sayyed Jameerualla Sharif’s ***Gondaru Ondu Samskrutika Adhyayana” (Gondas – A cultural study 1998)*** It is focuses on Gondas. The Gondas live around Bhatkal and Sirali towns on the western ghats in Uttara Kannada district. It is believed that the Gondas moved from Andhra Pradesh long ago and settled down in their present habitats. They have unique culture – and that is sincerely been explored in this Ph.D. work.



10. B.S. Pammara s “*Budubudikeyavaru – Ondu Adhyayana*” (*Bubudikeyavaru – A study*) (1994). “Budubudikeyavaru” is a wandering tribe of Karnataka. They are spread throughout Karnataka. This tribe seems to be the broken wing (branch) of Gondaliga tribes.
11. S.R. Singe’s “*Holeyaru Ondu Adhyayana*” (*Holeyas – A study – 1992*). Holeyas and Madigas are the scheduled caste people who live throughout Karnataka. It speaks of the origin and culture elements of their folk literature.
12. S.P. Padma Prasad, “*Jaina Janapada Sahitya Sampadane Mattu Adhyayana*” (*Jain Folk literature – Editing and Study 1987*). It sets out on the richness of Jains folk literature. This work gives a clear idea of religious folklore.
13. M.N. Venkatesh, *Mylarada Jatregalu – Pradarshanatmaka Adhyayana*” (*Fairs of Mylara – performances study*). This study deals with the Fairs of Mylaralinga – the God Shiva – its origin old traditions – historical and cultural – social and religious aspects.
14. P.V. Salimath, *Janapada Geetha Sahityadalli Kalyana Basavannanavaruru*” (*Kalyana Basavanna in Folk song literature*). This study entirely revolves around the vachanas or songs about the entire gamut of Basavanna’s life as an individual and as a Religious Reformer.
15. Aravinda Malagattis’ thesis on “*Uttara Karnatakada Atagalu*” (*Folk plays of Northern Karnaraka*) is a contribution to the study of different folk games of North Karnataka which deals at length with the folk games of North Karnataka which deals at length with the folk rules and regulations of folk games which are prevalent in that part of Karnataka.
- 16.B.R. Biradar “*Uttar Karnatakada Hanti – Ondu Janapada Adhyayana*” (*Hanti of North Karnataka – A folklore study*) . it is focuses on Hanti songs. This is a first Ph.D. work on its kind.
17. R. Sunandamma, *Dasa Sahityadalli Janapada Amshagalu – Ondu Adhhyayana* (*Folk elements in Dasa literature – A study*) These substantive Ph.D works graphically deal with the customs, rituals, traditions etc., revolving around these Deities. The critical analysis and comparisons detailed by the Researchers in these two works, gives us an insight of an integrated study.
18. C.K. Savalagi, *Vachana Sahityadalli Janapada Amshagalu*” (*Folkloristic aspects in vachana literature*). It gives information in comparative literature and the value of folk literature has been discussed in detail.
19. B.P. Patil, *Hyderabad Karnataka Janapada Sahitya – Ondu Samskrutika Adhyayana*” (*Folk Literature of Hyderabad Karnataka – A Cultural study – 1986*). It gives information on Hyderabad-Karnataka folk arts and culture study in detail.
- 20.S.S. Bhadrapura, “*Uttara Karnatakada Janapada Itihyagalu*”(Folk legends of Northern Karnataka – 1982). It focuses on legend of North Karnatakas folk legends in detail.



21. Veeranna Dandi, “*Gulbarga Jilleya Janapada Kathegalu Ashaya Mattu Madarigalu*”(Folk Tale Motifs and Types of Gulbarga District).This thesis focuses on Gulbarga’s folk culture and Tales in detail manner.

22. Jaganath Hebbale , *Bidar Jilleya Bhulaye Hadugalu*(Ratnam Nilaya Navdgere , Bidar, 1996). It focuses on Bidar district and 30 Bhulayi songs with detail information.

23.Channa Basappa (ed), *Lokasiri*, (souvenir of All India Folklore Conference Sahitya Sangh, Bidar, 2011). This focuses on Folklore of Karnataka and few Folklorists articles are also published in this book.

24.P.K.Khandoba (ed), “*Hyderabad Karnataka Samskritika Vishaya Kosha: Lalitakala Volume*” , (An cultural subject Encyclopedia of Hyderabad Karnataka on Folklore in Kannada, Institute of Kannada, Gulbarga University, Gulbarga, 2012). It focuses on brief information on Bidar and its poets, artist, culture and Bidriware Artisans information.

CONCLUSION:

Folklore studies may facilitate us to discover the roots of distinctive communities, the past, the commonality of varied cultures and of course our ethnic identity. Studying folklore as multi-discipline subject and also as an inter-disciplinary subject; encouraging research at higher level. It promotes the Tourism. And the folk artists get the employment opportunity. It creates environment conscious, which is vey, important in present times. The woks on the folklore of Karnataka and also major studies made on it in Kannada should be translated into English which helps the other researchers. The above study help the researchers and scholars to refer above mentioned books and contributed the literature and culture of Karnataka. Folk art and culture will be made popular in India.

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41.

THE RELATION BETWEEN LANGUAGE AND THEORY OF MIND IN DEVELOPMENT AND EVOLUTION**DR J. NAGA MADHURI**Asst. Prof of English
VRSEC**ABSTRACT**

There is reason to believe that language and theory of mind have co-evolved, given their close relation in development and their tight connection in social behavior. However, they are clearly not inseparable - neurologically, cognitively, or functionally. So the question becomes, "What is the exact relation between language and theory of mind, in evolution, development, and social behavior?" To answer this question is a daunting task; I will try merely to clear a path toward an answer. I will consider several possible relations between the two faculties, bring conceptual arguments and empirical evidence to bear on them, and end up arguing for an escalation process in which language and theory of mind have fueled each other's evolution.

There is reason to believe that language and theory of mind have co-evolved, given their close relation in development and their tight connection in social behavior. However, they are clearly not inseparable - neurologically, cognitively, or functionally. So the question becomes, "What is the exact relation between language and theory of mind, in evolution, development, and social behavior?" To answer this question is a daunting task; I will try merely to clear a path toward an answer. I will consider several possible relations between the two faculties, bring conceptual arguments and empirical evidence to bear on them, and end up arguing for an escalation process in which language and theory of mind have fueled each other's evolution.

What constitutes genuine language? Modern language is typically described on several distinct levels: phonology, morphology, syntax, and semantics. To define language, the phonological level should be unimportant, because sign systems can be full-blown languages (Morford, this volume; Goldin-Meadow, this volume). Also, even though phonetic advances may have played an important role in the evolution of human speech (Studdert-Kennedy 2000b), very early forms of language may not have been spoken but signed (e.g., Corballis 2000; Donald 1998; Givón, this volume). The next two levels, morphology and syntax, can vary extensively within systems that should count as language. I am not just referring to the difference between analytic and synthetic languages but to the degree that a symbolic system

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includes (in morphology, syntax, or lexicon) central cognitive distinctions, such as perspective (I-you), modality (is-ought), spatial and temporal specifications, causality, intentionality, and so on. A key component of language is that it offers choices in its representational repertoire. (Drawing may thus be called a language if it is understood to offer choices and distinctions). But the number of distinctions will vary, and so will the specific format used to mark these distinctions (such as morphology, syntax, or lexicon). That a language must be a symbolic system (i.e., some entities within the system are understood to represent some entities outside the system) is uncontroversial. However, we must allow wide variation in semantic complexity. Just one notch outside language I would position expressive systems, such as unintentional screams of pain and satisfaction, facial features of emotion, and so on. Because they allow no choice in expression, they are not language (ii, this volume). They still "represent" but they do so by their very nature, not because a language user decides to use them this way. (In Paul Grice's 1957, terms, they have natural meaning.) Ullin T. Place (2000) writes: Before human beings developed the ability to communicate vocally, they communicated with one another by means of some form of sign language whose primary function was to organize the cooperative social activities involved in hunting and foraging. In such a language the signs would be entirely iconic, that is to say they would function as signs entirely by virtue of a resemblance between the sign and the object or movement it stands for. Michael Corballis (2000) concurs: Language evolved from manual gestures, since gestures have at least the potential to represent concepts iconically rather than in abstract form. Once a set of iconic representations is established, increasing usage can then lead to more stylized and ultimately abstract representation, as has occurred in the evolution of writing systems. As long as the iconic signs are understood to represent something else (an object, action, or relation), they are symbolic, and such a system of symbols, when used deliberately, should count as a primitive language.

More elaborate systems will, for reasons of generativity, make use of arbitrary signs that represent a variety of entities, concrete or abstract, existent or nonexistent, sensory or conceptual. Implicit in what I have said so far is an assumed feature of language that seems obvious once mentioned: Genuine language is shared among a community of speakers, including at least two (such as in the "secret" language of close friends), but more likely involving a whole group (Wittgenstein 1953). Sometimes it is argued that the function of language in a social group is "for communication." However, this position pushes us only one step further back: What is communication for? I assume that communication-or better, language in communication-has as its major adaptive advantage improved social coordination. Such coordination has adaptive advantages in response to environmental challenges, in warfare, organized hunting (Whiten 1999), predatory defense, and social foraging (Bickerton 2000). Of course, it also enables teaching and learning (Tomasello 1996) and the strengthening of social bonds (Dunbar 1993). Whether these adaptive advantages of social coordination were in fact the driving forces for the emergence and refinement of language is a question we cannot answer until we consider other possible adaptive advantages, such as being a generative format for thinking and planning (Vaas 2000) or for reasoning about other minds (de Villiers 2000). I will have more to say about adaptive functions later.

1.2 Theory of mind
Theory of mind refers to the ability to represent, conceptualize, and reason about mental states. In its fully mature stage, theory of mind is a domain-specific conceptual framework



that treats certain perceptual input as an agent, an intentional action, a belief, and so forth. This framework can be activated very easily, as Heider and Simmel (1944) have shown with stimuli as simple as triangles that move about in space. Theory of mind arguably underlies all conscious and unconscious cognition of human behavior (Malle 2001a), thus resembling a system of Kantian categories of social perception - i.e., the fundamental concepts by which people grasp social reality (Kant 1998/1787). But the framework not only classifies perceptual stimuli; it also directs further processing of the classified input, including inference, prediction, and explanation (Malle in press). Of course, humans are not born with a fully mature theory of mind, so the developmental precursors of this theory are revealing components of the cognitive system that is at issue here.

In particular, the conceptual framework of agency, intentionality, and mind most likely grows out of perceptual discrimination in infancy, between birth and about 18 months. All we see at birth is a capacity to imitate (Meltzoff and Moore 1977, 1989). But by about 9 months we find reliable evidence of children's perceptual sensitivity to self-propelled movements and to goal-directed action (Gergely, Nadasdy, Csibra, and Biro 1995; Wellman and Phillips 2001; Woodward 2001). By 14 months we see an ability to parse human action streams into meaningful (intention-relevant) units (Baldwin, Baird, Saylor, and Clark 2001; Sharon and Wynn 1998). And by 18 months we see an ability to infer intentions even from unsuccessful surface behavior. Out of this stage of perceptual discrimination and early concept formation grows the conceptual understanding of desire (by age 2) and belief (by age 3), culminating in an understanding of false belief (by age 4), which many consider the watershed of theory of mind development (Perner 1991; Wellman 1990). At this point children understand that different people represent the world in different ways and therefore can believe or know different things. The concepts of this emerging framework are tightly interconnected, with the intentionality concept being an organizing node (Malle, Moses, and Baldwin 2001), and children show increasing versatility in their reasoning with these concepts (Baird 2000; Malle and Knobe 1997a). The emergence of this conceptual and processing framework can be seen as an attempt to strike a balance between two counteracting forces: increasing self-other differentiation on the one hand and increasing self-other coordination on the other hand. After almost complete dependence in the early months of life, the child's autonomy increases over the next few years, and with it a potential for separation from the caregiver. Attachment researchers speak about the dangers of physical and emotional separation and postulate an evolutionary response in the form of an affective bond (Bowlby 1969).

However, there is also the threat of mental separation, which can be illustrated most powerfully with the autistic child's disconnection from the caregiver's attention and emotion (Sigman, Kasari, Kwon, and Yirmiya 1992). As a result of such disconnection, observational and instructional learning, interpersonal coordination, and social information processing are all seriously hampered (Baron-Cohen 1995). With little sensitivity to others' mental life, one's own mental life may remain mysterious; and with little self-insight, mental interpretations of others' behaviors may be impossible (see Goldman 1989; Gordon 1986). Among the functions of a theory of mind, the achievement of social coordination (of both behavior and mind) seems critical. In the course of development, the coordination of minds may become more important precisely when the coordination of behaviors becomes difficult, that is, when behavioral responses between self and other begin to diverge. Such divergence may come



about, for example, because of differential motives and affect, multiple opportunities to act, and multiple interaction partners. After these sketches of both language and theory of mind, I begin with my explorations of possible relations between the two. 2. Does one faculty precede the other? 2.1 Language precedes theory of mind In adult social behavior, language is an important vehicle by which theory of mind skills are expressed and put to use. For example, behavior explanations, fundaLanguage and theory of mind in development and evolution 269 mental to making sense of other minds, are to a significant extent embedded in conversation (Kidd and Amabile 1981; Hilton 1990; Malle and Knobe 1997b) and exhibit complex linguistic regularities (Malle 1999; Malle, Knobe, O'Laughlin, Pearce, and Nelson 2000). Even though some causal judgments may be pre-verbal (Cheng and Novick 1990; van Overwalle 1998), those that explicitly take into account other minds seem to rely on a sophisticated conceptual framework that is unlikely to be pre-verbal (Malle 1999). Similarly, explicit mental state inferences (such as attempts to empathize with or take the perspective of another person) rely on verbal reasoning, representation, and eventually expression (e.g., Ickes 1993).

Thus, to the extent that we understand theory of mind as a high-level skill of making sense of (others') mental states, language is almost invariably enmeshed in it (Smith 1996). As argued earlier, however, restricting theory of mind capacities solely to high-level (and explicit/conscious) processes would be misleading. The developmental literature has identified a number of theory of mind skills that predate early language competence, such as classification of self-propelled movement (Premack 1990), eye-gaze tracking (Farroni, Johnson, Brockbank, and Simion 2000), imitation (Meltzoff and Moore 1977), recognizing goal-directed action (Gergely et al. 1995; Wellman and Philips 2001; Woodward 2001), and parsing the behavior stream into intention-relevant units (Baldwin, this volume; Baldwin et al. 2001). These skills do not incontestably demonstrate reasoning about mind (Povinelli 2001), but they are at least precursors or early forms of mental-state inference without which later, more explicit forms may well be impossible. Perhaps the most striking evidence against the notion that language precedes theory of mind (at least in development) is that language acquisition itself appears to rely on theory of mind skills. Research demonstrates that the capacity to engage in joint attention (i.e., registering that self and other are both attending to the same object) is critical in early word learning and referential communication (Baldwin 1991, 1993; Tomasello 1998). Autistic children, by contrast, who have great difficulties with joint attention, show difficulties in language learning (Carpenter and Tomasello 2000), especially compared to children with other mental handicaps, who have general cognitive deficits but no deficiency in joint attention (Baron-Cohen, Baldwin, and Crowson 1997). Another recent suggestion about theory of mind capacities involved in language comes from Abry and Labossiere (2000), who claim that vocalizations in communication require a monitoring system to distinguish own thought, own vocalization, other's vocalization, and other's thought. However, even though communication may indeed presuppose a self-other distinction, it does not require a thought-action distinction; for otherwise every organism's goal-directed action would presuppose this distinction and therefore every organism capable of goal-directed action would automatically have a theory of mind, which is obviously not the case. Early or primitive communication may well exist without consideration of the other's mind; it would merely expand the organism's attempts to influence the other's behavior by using certain (iconic) expressions.



2.2 Theory of mind precedes language: Some of the arguments against language preceding theory of mind (e.g., joint attention as a prerequisite of language acquisition) suggest that theory of mind may precede language (e.g., Baron-Cohen 1999). And indeed, several authors maintain that having the ability to infer others' communicative intentions is a precondition for language (e.g., Origg and Sperber 2000; Sperber 2000). Suppose a social perceiver infers that an agent's expressive gesture G indicates a certain mental state M. Once the agent infers that the social perceiver made such a G→M inference, the agent can use G to intentionally communicate to the perceiver that M obtains. This simple scheme could be expanded from natural, iconic symbols to increasingly arbitrary symbols; and it can include a variety of referent mental states, such as bodily states, feelings, desires, plans, perceptions and perhaps even beliefs. Note that such a communicative system would have to be used primarily for coordination, because deception (the agent communicates G without M obtaining) would, over time, weaken the perceiver's willingness to make the G→M inference and thus weaken the semantic bond that people perceive between G and M. Some scholars have gone one step further and argued that, in principle, once an organism uses a symbol, a convention is involved, requiring that the symbol user assume that others interpret the symbol the same way as the symbol user does (e.g., Hobson 2000). If one defines symbol in this way, and if language uses such symbols, then it follows that theory of mind precedes language. However, could an organism not use a symbol without an appreciation of minds and meanings? Suppose Franzy, a chimpanzee, displays a red card whenever he wants to play ball. Does he have to understand that the card signifies "I want to play ball" and understand that the caretaker knows that the card signifies 'Franzy wants to play ball'? Or could Franzy just have acquired a habit of prediction such that, whenever he has the urge to play ball, he shows the red card to his caretaker, because he has learned that under these circumstances his wish is likely to be fulfilled? In that case, would we say that Franzy communicates with his caretaker? If communication is defined in its functional role as facilitating social coordination, we should seriously consider calling Franzy's behavior communication. If, however, we define communication by means of symbol use, symbol use by means of appreciation of semiotic conventions, and the latter by means of representations of others' mental states, we cannot escape the conclusion that theory of mind precedes language. 1 I Language and theory of mind in development and evolution What would weaken the position that theory of mind precedes language? For one, there is evidence that met are presentation itself may be dependent on language. For example, Harris (1996) argues that the child's well-known transition from appreciating desires to appreciating both desires and beliefs comes with engagement in conversation.

However, Bartsch and Wellman (1995) have evidence showing that children's conversations first feature desire verbs and then, after about a year, begin to feature belief verbs alongside desire verbs. This pattern renders conversation per se a less likely candidate for proffering a belief concept-for why would this concept not emerge early in the conversational practice but rather a full year later? De Villiers (2000) offers another line of evidence for the notion that advancements in language engender advancements in theory of mind. She reports data showing that 3- to 4-year-old children's mastery, in comprehension and production, of oblique complement structures (e.g., "He said it was raining"; "She thought the bowl was empty") predicts children's success at false-belief tasks, a conservative index of met representational capacity (Perner 1991). One problem with these data is that language



mastery was also presupposed in the false-belief tasks, which were all verbal. The predictive relation may therefore rely on the common linguistic demands in the two types of measures (oblique complements and false beliefs) rather than on a causal influence of linguistic advances on theory of mind capacities. It is conceivable that children acquire some false-belief understanding before they can couch it in linguistic structures of the sort needed in standard, verbal false-belief tasks. De Villiers' (2000) data would therefore have to be replicated with non-linguistic false-belief assessments to shore up the argument for linguistic influence on theory of mind development. But even if we interpret De Villiers's (2000) results as suggesting a leading influence of language competence on theory of mind competence, we are considering here fairly mature levels of language as well as theory of mind.

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42.

EFFICACY OF LANGUAGE LEARNING TECHNIQUES AMONG THE I YEAR GRADUATES IN ARTS AND SCIENCE COLLEGE

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ABSTRACT:

Language forms the major software and hardware for an individual to move on in the society. Despite many languages universally communicated, English forms the international language. There are some techniques to get the language learned in a classroom. Consequently the objective of the study is to determine the perceptive level of the first year graduates in learning language learning techniques. An investigation was conducted with twenty students at a reputed Arts and Science College in Coimbatore. An experimental study is done and the data were analysed with the scores of pre-tests and post-tests. The analysis resulted in the positive significant difference between the groups.

Keywords: *English Language Teaching, Pedagogy and Language Techniques.*

Introduction

For decades researchers attempted to examine the prompt methods in English teaching and learning. These researches were done especially in the non-English speaking countries. The focus on English teaching and learning process influenced varied strategies like individualized instruction, group activities, and collaborative learning models to develop English language Teaching (ELT) and pedagogy. The current ELT techniques include constructive, reflective, communicative, web-based, blended, cooperative, collaborative, content-based, task-based, problem-centered project-based, strategic teaching, etc. Researches were done and on-going to explore better results by using these methods in the English pedagogy. The present study uses Assonance, Imagery, Imperative, Minor sentences, Idioms, Proverbs, Neologism, Onomatopoeia, Personal pronoun, Personification, Rhyme, Simple sentences, Slangs and Slogans as the techniques to teach English language for the first year UG students.

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The main aim of this study is to find the efficacy of the language learning techniques to determine the level of perception in learning English language and determine whether there is a significant difference between the mean scores of the pre-tests and post-tests by using a questionnaire.

METHODOLOGY

Research Design

The present study is a quantitative research aims to determine the perception level of English language learning through some language learning techniques.

Sample Selection

The investigator used the Random Sampling technique with 20 the first year Under Graduate students at Kongunadu Arts and Science College in Coimbatore.

Tool

In order to obtain the objective of the study, the investigator prepared a questionnaire with 15 questions. The items in the test were framed according to the Bloom's Taxonomy which met the requirements of knowledge, comprehension, application and skill. The study was an experiment to find the mean difference of the level of perception in language learning among the 20 first year UG students.

Data Analysis

Data were collected from 20 UG students of Kongunadu Arts and Science College, Coimbatore. Initially the investigator conducted a pre-test among the students and after experimental teaching of the selected language techniques in the classroom, conducted the post-test. The tests were scored with key answers for thirty marks and consolidated for the purpose of analysis. The analysis was done by using a statistical method.

FINDINGS

The scores of the pre-tests and post-tests were quantified and interpreted. The following tables reveal the findings of the significant difference between the mean scores of pre-tests and post-tests for the level of perception among the first year UG students.

Table 1
Level of Perception

S.No.	Data Scores	Number	Scores	Mean DS	SD
1	Pre-test	20	12	3.00	1.82
2	Post-test	20	23	5.75	2.36

The Table 1 represents the better significant difference in the mean scores of the post-test in analyzing the level of perception with regard to the English language learning techniques used in the study. This is disclosed in the following graph as,

Figure 1

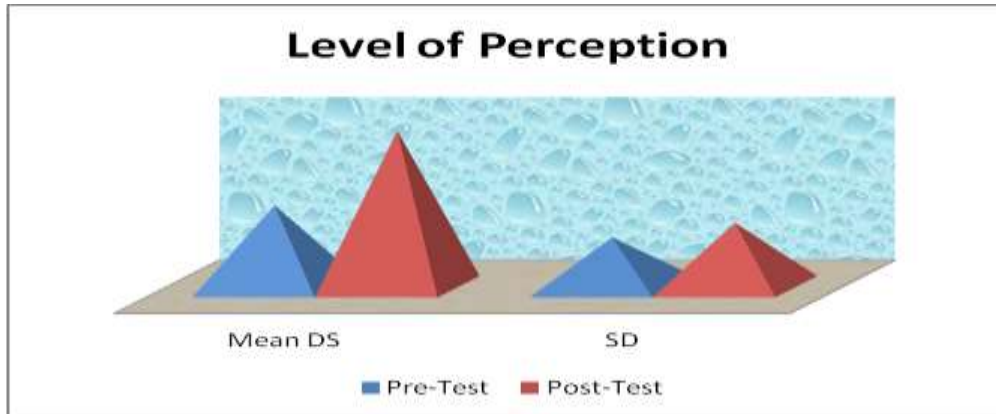
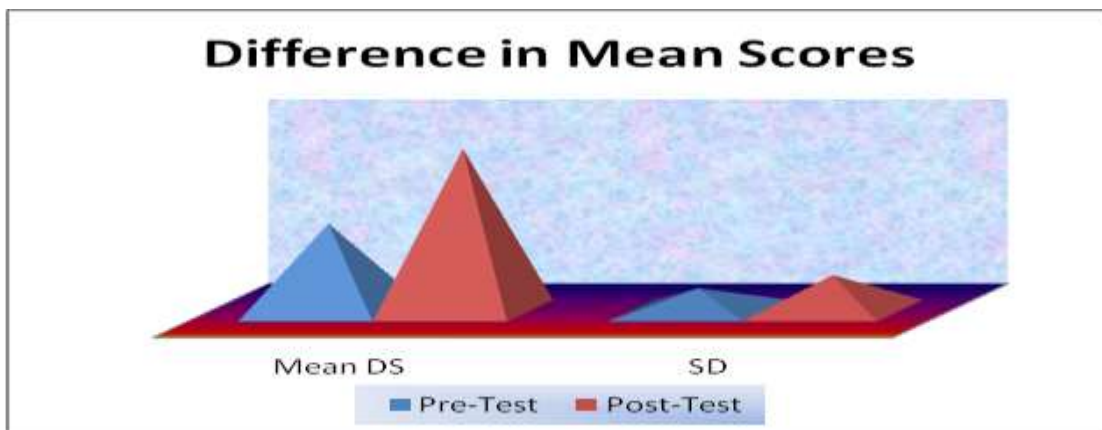


Table 2
Difference in Mean Scores

S.No.	Data Scores	Number	Scores	Mean DS	SD
1	Pre-test	20	189	9.45	2.44
2	Post-test	20	351	17.55	3.87

The above table depicts that the calculated mean value are better and significant in the post-test than the pre-test and the graphical representation for the table is given as,

Figure - 2





CONCLUSION

The present revealed that the mean achievement scores of the post-tests are high and the efficacy of language learning techniques aid at a greater level in teaching English among the first year under graduate students. There are a variety of language learning techniques which are more useful to produce positive language learning environment among students in learning English language. As long as the curriculum is innovative, the teachers show an active participation in their classrooms in teaching and learning the English language.

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43.

DEPICTION OF GENDER IN MOVIES - A STUDY**DR. NAYYAR JAHAN**Associate Professor in English
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Kalaburagi – 585104. Karnataka**ABSTRACT**

Cinema and literature are two distinct but equally extraordinary works of art. Where literature was a popular form of expression during the 18th and 19th century, cinema has taken its place by the 20th century onwards. Though both these arts have certain connections and differences, both have a similarity of taking its readers and audience to a different world Literature is an art which is developed through writing while cinema brings to life those writings to life through sound, music, visuals and actors. Literature has all the meanings hidden in itself that are used to develop a film. Both need to be studied in order to completely understand a movie based on a piece of literature. Films about gender include subjects about the role of gender relationships, not necessarily couple relationships. The film usually deals with the stereotypes related to man and woman and the behavior expected from them. Besides, movies depict our tastes and our customs primarily because film makers appeal to and audience's desires. In this regard, Bollywood has both reflected reality and addressed issues that are contemporary. The present paper dwells, at length the cinema of the 1990s and the issues dealt by it. The gender is the prism through which these issues and concerns are delineated.

Key Words: Gender, Cinema, Stereotypes, Persona, Patriarchy

Where cinema began in India, it was dominated by primarily mythological and historical themes. It was followed by nationalist themes, reflecting the agenda of nation building. Both men and women were shown toiling with equal fervor, shoulder to shoulder against an agrarian, rural backdrop through the 40s decade.

As far as the late 50s is concerned, the movies introduced the city as the land of opportunity reflecting the social reality of large scale migration. Questions of morality were interwoven into the narrative, often wrapped in symbols. For instance, the women in Raj Kapoor's *Shree 420* are a case in point while Vidya (Nargis) projects traditional Indian values through her mode of dress and the rituals she performs, Maya (Nadira) apart from the obvious connotations of her name, symbolizes the undesirable western paradigm reflecting both capitalism and corrupting moral and social values through her dress and practice. Despite their residence in the city, Vidya is part of a community reminiscent of the socio-cultural

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milieu of a village that is unabashedly glorified, while Maya has a more independent status. The hero is allured by the glitz and glamour of city life and strays briefly but is eventually repentant, realizing the value of simple living and high thinking and returns to the village chawl.

The significant and an interesting decade of 1960s marked an era of ‘Yahoo’ star Shammi Kapoor who, in almost all his movies, glorified the macho prototype, popularized by Elvis Presley in the west. He as well as his female counterparts, reflect the influence of the west in their clothing and lifestyle. However, social and cultural values – respect for family elders and obedience to parental authority and the clear divide between virtue and vice-remain intact. In *Teesri Manzil*, for example, Asha Parekh and Helen both wear western style clothes, but while Helen dresses to seduce, Asha’s choice serves a more practical purpose. The era turns out to be an era of soft romantic genre, which perpetuated the romantic stereotype: good looking, cultured, macho man and copy, coquettish feminine woman.

The Bachchan persona dominates the cinema of the 1970s. He is identified with a primordial anger and populist leadership qualities, and could be said to reflect the awakening and empowerment of the marginalized. However, gender representations and gender relations both are problematic in these films, for the following reasons:

- 1) The heroine is always grudgingly a part of Bachchan’s life.
- 2) Either she occupies a sub-liminal position in society herself (Rekha in *Muqaddar Ka Sikander / Suhaag*, Parveen Babi in *Deewar* or the relationship is itself radical to begin with (*Shakti*).
- 3) She is either the maternal – nurturer figure (Rakhee in *Trishull*, *Kala Pathar* or the uppity wild cat who needs to be tamed (Amrita Singh in *Mard*, Zeenat Aman, in *Laawaris*, *Don*).

In brief, most of the Bachchan films delineate the romantic angle in a peculiar way, because the focus was on the angry young man, his angst and unfinished agenda with society rather than his romantic involvements.

The social oriented cinema of this decade highlights parallel concerns. *Ghar Ghar Ki Kahani*, *Avtaar* and *Sansaar*, to name a few, reinforce gender roles through their portrayal of stereotypes. Sarees and flowing locks of hair project the appearance of good bahu while the bad bahus are dressed predictably in western style dress and sport short cropped hair.

The 80s movies are marked by the melodramatic qualities. This decade is the decade of the action film. However, some of the films opened a plethora of revenge of women and their being victimized. *Insaaf Ka Tarazu*, *Pratighat* and *Khoon Bhari Maang* starring women vowing revenge, *Arth* and *Masoom* depicts the wronged wife and Kamla posited the interweaving questions of gender, caste and class.

Women characters are stronger, more assertive and the ‘bad men’ are the victims of their vengeance on the one hand (Kabir Bedi in *Khoon Bhari Maang*) or the silent, strong supporter (Raj Kiran in *Arth*). This decade saw the emergence of new persona called ‘sensitive man’ a precursor of the metro-sexual man.



The latter half of the decade had *Maine Pyaar Kiya*, a blockbuster which herald in family oriented films, is significant for two reasons: firstly, it started the trend of “feel good” films that invaded the 1990s, and secondly, for its unabashed yet implicit propagation of gender stereotypes. Foreign returned Prem (Salman Khan) is presented with ‘modern’ educated, city-bred young woman, the daughter of his father is business partner as a prospective bride. Enter Suman (Bhagyashree), the quintessential ‘Indian girl’ who has been raised in the village, as a good daughter to be a good wife. Her evident sanskars and Indian culture leave no place for doubt as to who Prem will finally choose. However, one noteworthy change in the gender equation is that the couple establishes a bond of friendship before they venture into a more intimate relationship.

The 1990s perpetuated, with renewed vigour it seems, the traditional stereotypes, through the ‘candy floss’ family drama genre. The firm patriarch, the sacrificing mother, the virtuous, righteous male protagonist and the good, Indian young girl on the threshold of marriage, inhabit this world. Marriage occupies an important transitional space, containing set of values of marriage, code of behavior and dress.

The joint family structure gains unprecedented popularity and even when the nuclear family set up is introduced, an attempt is to re-create with nostalgia, the traditions and rituals of the family home. For instance, Kajol in the movie *Kabhi Khushi Kabhi Gam*, who awakens her family every morning with the traditional Aarti despite living in London. Besides, from a sociological standpoint, it is the women characters who carry forward the bastion of rituals, while the men are depicted in more ‘progressive’ terms.

The present study focuses on two movies to illustrate how notions of gender stereotypes are upheld: *Hum Aapke Hain Kaun* (HAHK) and *Dilwale Dulhania Le Jayenge* (DDLJ).

Both movies were positioned as ‘family movies’, revolving around family related issues. This implies a total absence of vulgarity as well. The male protagonists in both are playful and teasingly flirtatious, but at a crucial moment display the extent to which they have internalized Indian morality. The female protagonist captures the attention / affection of the hero through her ‘womanly’ skills-cooking, singing, dancing (HAHK) and her guileless honesty (DDLJ). She is educated, modern and knows her mind. She wears mini skirts and roams Europe unchaperoned but displays respect for parental authority and sings the Aarti with suitable devotion. The other thematic concern of both the movies is the conflict between individual desire and obligations or family responsibility, and this is the point of departure between the two movies. That the romantic pair in HAHK are willing to give up their desire for each other in deference to the wider interest of the joint family as a moral institution also reinforces the stereotype of gender and explains why Nisha (Madhuri Dixit) strays into the kitchen and stays awake to feed Prem (they play-act the perfect Indian couple in a pseudo-marital situation). In DDLJ or the other hand, Simran (Kajol) honours the promise that she had made to her father before he grants her permission for the Europe Trip, but only after she has confided in her mother. Raj (Shah Rukh Khan) vows to win over her father rather than renounce his love or elope, in defiance of parental authority, while HAHK upholds the norms of the idealized bourgeois family and conforms unquestioningly, the latter re-negotiates.



As such, Indian society is structured on social rather than economic terms and tradition is seen as one of the pillars of the brahminical structure. The unit of the family is also identified as a more or less homogeneous one that has the ability to withstand all kinds of social storms: urbanization, westernization, industrialization, the liberation of women, all of which have posed a threat to this pillar. Notably, during this transitional phase and moments of materialistic crises, cinematic representations have invariably re-iterated the value of the old order. The strategic projection of stereotypes reveals and is perhaps an unconscious reflection of social reality and underlying power structures.

The movie DDLJ makes a plea for transition and reveals quite clearly that Indian society is no longer driven by a uni-polar value, yet change is both gradual and continuous towards the emergence of multipolarity. What is upheld is ‘soft individualism’, or family-centred individualism, wherein the characters are comfortably bi-cultural and at ease with tradition.

The 1990s also saw the successful women-centred films like *Astitva*, *Aastha* and *Mrityudand*, that are a nuanced exposition of feminist concerns ranging from the belief that women’s oppression is a result of the complex articulation of both patriarchy and capitalism to questions relating to female identity and sexuality. Liberated, semi-liberated and feudal men have equal footage in these movies, with the former two winning accolades from the audience.

Contemporary Bollywood wives have shed their down market image and exude oomph- Bipasha Basu in *Jism*, Mallika Sehrawat in *Murder* and Udita Goswami in *Zehar*. Yet, a woman so conscious of her sexuality is a projection of the age-old figure of the temptress.

The more realistic and urban contemporary women like Urmila in *Bhoot*, Juhi in *Jhankar Beats*, Rimi Sen *Dhoom* and Rani in *Chalte Chalte* and host of other actresses are making a tentative but welcome entry into the world of celluloid, raising the hope that the issues and problems pertain to ‘real’ women may be addressed sooner than later by our film makers.

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44.

CHILDREN’S LITERATURE IN TRANSLATION: SCOPE AND ISSUES

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ABSTRACT

In the words of Vladimir Nobkov “Literature and Butterflies are the two sweetest passions known to man”. Children’s Literature is a beautiful tributary of the mainstream of Literature which is a vast and wonderful world to identify and appreciate. In the modern epoch of digital distractions, enabling children to develop a love and passion for reading is quite demanding. Rendering children an access to all varieties of literature is extremely important for their success. The paper focuses on the scope and issues of translating children’s Literature. It outlines Children’s literature as a dynamic entity which serves as a source of delight, truth and wisdom besides nurturing their skills in language, emotional intelligence, creativity, personality and social skills along with appreciation of cultural heritage. In the words of Ronald Jobe ‘children need to read the best literature other countries have to offer. In the process of recreation of literature in a new language there are many problems involved in the translation of children’s literature. The paper traces the challenges which can be solved by pondering the objectives of translating for children. By respecting and providing the best in translations children can be introduced to the global literary heritage which transmits from one generation to another.

Key Words: Children’s Literature, Translation, Scope, Issues

In the words of Vladimir Nobkov “Literature and Butterflies are the two sweetest passions known to man” Children’s Literature is a beautiful tributary of the mainstream of Literature which is a vast and wonderful world to identify and appreciate. Children’s literature emerged as a distinct and independent form of literature in the second half of the 18th century, before which it had been at best only in an embryonic stage. During the 20th century, however, its growth has been luxuriant and tremendous as to make defensible its claim to be regarded with the respect and solemnity.



Oittinen (2000:61) defines children's literature as 'literature produced and intended for children or as literature read by children'. Hunt (1990: 1), however, says that the boundaries of children's literature are not clear-cut and that children's literature cannot be defined by textual characteristics either of style or content, while its primary audience is equally elusive. He adds that children's literature, as an outsider to the academic world, does not fit neatly into any of the established subject categories and has been positively snubbed by some of those categories. For him, children's literature is a species of literature which has mainly been defined in terms of reader rather than the author's intentions or the texts themselves.

Norton's (1987, p.35) point of view, is that children's literature should be designed in a way that it opens doors to discovery and adventure for children. It can do this by providing enjoyment, transmitting literary heritage, encouraging understanding and valuing cultural heritage, and providing vicarious experiences. It should, moreover, transfer knowledge, nurture and broaden the imagination and stimulate development.

The translation of Children's Literature is recognized as one of most demanding and complicated tasks for translators. The translator of CL encounters with dilemmas such as produce a literal or free translation? Word for word or sense for sense, thus preserving the fluidity of the text? By choosing either one or the other translators take risks inherent to the choices they make: the excessive proximity to the source text (literalness) may result in a lack of vitality or make it difficult to read (lack of readability), an adapted version, on the other hand, can remove from the text elements judged as inseparable and fruit of the author's intention. Additionally, adaptation can lead to an oversimplification of the narrative to the point that may make translated text difficult to read.

When a translator embarks on translating, he/she should consider two essential factors. The first factor is the purpose of translation and the second factor is the circumstance under which translation has occurred.

Oittinen has asserted that the successful translator must be "a reader who travels back and forth both in and between texts, the text of the original and the text of her/his own," which, because they are the result of two different authors, must inherently be considered separate texts. Still, the translator must affect something of a personal shift, sublimating their own personality for that of the original author. Translator Anthea Bell has stated that it is the role of the translator to "stay as close to both letter and spirit of the original as possible, but especially in translating for children if a clash should arise, then the spirit of the work must take precedence."

As far as plot (plan of action) in children's literature is concerned, Norton (1987: 85-6) says that children like a book (and hence a story) which has a good plot, characterized by action, excitement, some suspense and enough conflict to develop interest. A good plot is one which allows children to become involved in the action, feel the conflict developing, and recognize the climax when it occurs. Norton also says that children's expectations and enjoyment of conflict vary according to their ages. Young children like simple plots dealing with everyday happenings but as they grow older, they prefer more complex plots. Children, like adults, also like stories which have a good beginning that introduces the action and characters in an



enticing way, a good middle section that develops the conflict, a recognizable climax, and an appropriate ending. In children's literature, events usually happen in chronological order.

Scope of Children's Literature

Children's literature greatly inspires language, cognitive, besides providing an opportunity to respond to literature, as well as cultural knowledge, emotional intelligence and creativity, social and personality development, and literature history to students across generations. Exposing children to quality literature can contribute to the creation of responsible, successful, and caring individuals. Children acquire their knowledge of language as they read. They learn new elements of vocabulary, usage, grammatical structures and linguistic perspectives.

Children's literature provides students with the opportunity to respond to literature and develop their own opinions about the topic. This strengthens the cognitive developmental domain as it encourages deeper thought about literature. Children learn to evaluate and analyze literature, as well as summarize and hypothesize about the topic. This strengthens children's cognitive functions in being able to form critical opinions on their own and to express themselves through language in summarizing the plot of a wordless book.

It transmits a society's literary heritage from one generation to another. New generations can surely enjoy the words of preceding generations through reading what whose generations have written. In such a way, the literary heritage of a society can be maintained (Norton,1987, p.5).

Children's literature is of value because it is a timeless tradition, one in which "books are the major means of transmitting our literary heritage from one generation to the next" (Norton, 2010, p. 3). An access to the basic literary heritage through Quality children's literature has the great power to captivate audiences for many generations.

Children's literature provides an avenue for students to learn about their own cultural heritage and the cultures of other people. It is crucial for children to learn these values because, "developing positive attitudes toward our own culture and the cultures of others is necessary for both social and personal development" (Norton, 2010, p. 3). Children should be nurtured with positive message about encouraging acceptance of the cultural differences between people.

Children's literature helps students develop emotional intelligence. Stories have the power to promote emotional and moral development. Children's literature "contains numerous moments of crisis, when characters make moral decisions and contemplate the reasons for their decisions," an important skill for children to see modeled (Norton, 2010, p. 34). Children naturally learn about ways to deal with particular emotions through the actions of characters.



Children's literature also encourages creativity by promoting internal imaginations. Children are engaged in their design and interactivity Norton stresses "the role that literature plays in nurturing and expanding the imagination" (2010, p. 4).

Children's literature is of value because it fosters personality and social development. Children are very impressionable during the formative years, and children's literature can help them develop into caring, intelligent, and friendly people. Being able to understand other people's viewpoints and to not be selfish are important skills that adults must nurture in children, as Norton says that "acceptable relationships require an understanding of the feelings and viewpoints of others" (2010, p. 27). Children's literature can foster social development by encouraging students to accept other people and their differences. Children's literature can also encourage students to develop relationships with people, encouraging social contact. Literature encourages students to be considerate and friendly people, and these traits may be consistent with developing students into quality citizens.

As to social development, children can, through reading, acquire behaviour, beliefs, standards and motives valued by their families and their cultural groups (Norton, 1987: 24). In this way, literature provides insights into the social behaviour and norms of the society they live in.

Children's literature is extremely an invaluable asset at both educational institutions and at home. Teachers and parents should both be able to differentiate between quality and mediocre literature, in order to give students access to the best books to encourage these important values of literature and considering developmental domains.

Issues involved in the Translation of Children's Literature

Having discussed the scope of Children's Literature, it is vital to analyze the challenges posed in translating such domains.

Dual readership (children and adults), Translating offers a lot of challenges of different kinds, whether translating for adults or for children. Moreover, it is not always easy to define a clear boundary between the problems of translating a book for children and a book for adults (Klingberg, 1986: 10). Generally speaking, translating for children offers the same challenges as translating for adults and the methods used to solve translation problems encountered when translating for adults are also used when translating for children. Attempting to solve the problems the translator is expected to ponder the objectives of translating for children.

There are many problems involved in the translation of children's literature especially those related to the fact that children's literature is produced with a special regard to cater to the interests, needs, reactions, knowledge and reading ability of the child reader and the purpose of such literature.

According to Nikolaeva, the best translation of a children's book does not necessarily entail precise accuracy and closeness to the original. It is much more important to consider issues of reception and to anticipate readers' response. Children have to be able "to accept and utilize



the book”. A translation should arouse in them the same feelings and associations experienced by the young readers of the source text (1996, 28)

Ideological manipulation, which calls “purification” and which is basically a form of censorship that may include stylistic changes or even more drastic content adjustments. Translating for children involves a number of specifics; especially developmental stages need to be taken into account — “translators should be aware of the stylistic features and modes of address appropriate for different age groups” (Lathey 2011: 199).

The prime objective of Children's literature is not to entertain kids but to teach them. Teaching not of academics but to train them identify the right from the wrong and enable them to distinguish the good from the evil. The missionary role of Children's Literature is didactic, pedagogical, cultural, sociological, psychological, cognitive and academic aspects.

Cultural context adaptation, which means modification of the original aimed at adjusting a text for the intended reader's frame of reference which may include adjusting historical and cultural backgrounds such as measurements or names.

Relationship between text and image as the “coexistence of a verbal and visual code is common in children's literature”. Illustrations should support the text's content and in cases of content shifts in the course of the translation process the original illustration may no longer be adequate for the translation. A picture is worth a thousand words. Illustrations captivate kids' attention and stimulate their imagination besides help them to understand the stories. Before kids can read, illustrations dramatize and reinforce the story that's being told so they can follow along even if they don't understand the words their parents are babbling out loud.

In children's literature, people fly, encounter with angels and witches, they grow into giants, they talk to animals, they cast spells and transform into magical beings and mostly revolve around in the world of fantasy. This emphasis on the fantasy, of course, reflects the imagination of children. For children, the line between the real and the fantastic is a pretty thin one, and in translating children's literature this is a challenge to be carried out magnificently.

It's obvious, children are everywhere in children's literature—in fact, they're usually the protagonists. It is expected to reflect the identity of its readers. Mostly it's so appealing to children is because it mirrors their concerns and their perspective on the world through the characters that it depicts.

This exploration of innocence is one of the defining characteristics of children's literature. The goodness and perils of being innocent is answered in Children's literature by showing kids out in a strange world, encountering new things and new people and figuring out how to handle it all.

Features of orality, concerns texts that are intended to be read aloud, which may force the translator to choose between the content and sound.



To translate for children is also challenging language-wise. Children are still in the phase of learning to read and understand, so translations have to be carefully crafted. This can cause problems with specific words or grammar. For instance the use of certain native words for a younger audience can complicate their understanding. This limits the interest towards countries with different language and non-native roots.

Language is not the only delicate thing to translate – concepts, characters and different customs can be hard for a child to grasp, even from a neighbouring country. Some countries have different conceptions of childhood.

Children's literature designed for entertainment rather than self-improvement, aiming at emotional expansion rather than acculturation, usually develops late. So it is a challenge for the translator to recreate the humour in the target language.

Children's literature is simply action oriented rather than character oriented, optimistic and with happy endings, didactic, and repetitive. Never has there been a greater demand to be able to read books from other areas of the world,' writes Ronald Jobe in his contribution to Peter Hunt's International Companion Encyclopedia of Children's Literature; 'children need to read the best literature other countries have to offer. We must meet this challenge by respecting and providing the best in translations or they will be cheated out of part of their global heritage.

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45.

PSYCHOLOGICAL FEAR AND PRIMACY OF SURVIVAL IN THE NOVEL, *LIFE OF PI***DR.K.PRABHA**Assistant Professor of English,
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Erode – 638 107.**ABSTRACT**

Everyone wants to be inspired. Everyone wants the others to know about the things, the adventure, the sadness, the pain, the happiness and all the events happening in their life. In the same way, they also want to know what's happening in the others life as well. No one can change the fact that every individual wants to be heard. Life is a combo pack of various stories. In order to make life interesting there is literature. Literature is what makes man to fulfil his demands of knowing other peoples tale and also paves a way to tell their own story. Richard Parker symbolizes Pi's most bestial senses. Out on the raft, Pi must perform numerous activities to remain alive that he would have discovered inconceivable in his typical life. An acknowledged veggie lover, he should murder angle and eat their substance. As time advances, he turns out to be more brutish about it, tearing separated winged creatures and eagerly stuffing them in his mouth, the manner in which Richard Parker does. After Richard Parker destroys the visually impaired Frenchman, Pi utilizes the man's tissue for lure and even eats some of it, getting to be savage in his tenacious yearning. In his second story to the Japanese examiners, Pi is Richard Parker. He executes his mom's killer. Parker is simply the form that Pi has imagined to make his story more tasteful, both to himself and to his gathering of people. The fierceness of his mom's demise and his very own stunning demonstration of reprisal are excessively for Pi to manage, and he thinks that its less demanding to envision a tiger as the executioner, instead of himself in that job. Life of Pi is an extraordinary tale.

Everyone wants to be inspired. Everyone wants the others to know about the things, the adventure, the sadness, the pain, the happiness and all the events happening in their life. In the same way, they also want to know what's happening in the others life as well. No one can change the fact that every individual wants to be heard. Life is a combo pack of various stories. In order to make life interesting there is literature. Literature is what makes man to fulfil his demands of knowing other peoples tale and also paves a way to tell their own story.

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Yann Martel was conceived in Salamanca, Spain, in 1963, of Canadian guardians who were doing graduate examinations. Later he joined the Canadian remote administration and he experienced childhood in Costa Rica, France, Spain and Mexico notwithstanding Canada. He kept on voyaging generally as a grown-up, investing energy in Iran, Turkey and India, yet is presently based for the most part in Montreal. He acquired a degree in Philosophy from Trent University in Ontario, at that point worked differently as a tree grower, dishwasher and security protect before taking up composing full-time from the age of 27. His first book, *The Facts behind the Helsinki Roccamations*, was distributed in 1993 and is a gathering of short stories, managing such topics as sickness, narrating and the historical backdrop of the twentieth century; music, war and the anguish of youth; how beyond words; sadness, misfortune and the reasons we are connected to material items.

Pi is named after the Piscine Molitor, a Parisian swimming club with two pools that Adirubasamy used to visit. We discover that Pi's Father once ran the Pondicherry Zoo, showing Pi and his sibling, Ravi, about the perilous idea of creatures by sustaining a live goat to a tiger before their young eyes. Pi, raised as a Hindu, finds Christianity, at that point Islam, rehearsing every one of the three religions at the same time. Propelled by India's political conflict, Pi's folks choose to move the family to Canada; on June 21, 1977, they set sail in a payload dispatch, alongside a group and numerous enclosures loaded with zoo animals.

Individuals are ceaselessly astounded at the social, learning, what's more, subjective aptitudes of numerous creatures. Creatures are said to be shrewd when they perform such errands as checking objects, shaping ideas in which contrasts or similitudes are perceived, making and utilizing instruments, misdirecting others, or utilizing complex types of correspondence. Creatures may comprehend what others know, yet here and there it is keen to play idiotic. Are creatures savvy enough to play idiotic? Would they be able to evaluate their social circumstance and change their conduct contingent upon who is near? Indeed.

Wolves store and recover nourishment all the more regularly when others are not looking. Rhesus monkeys won't discharge sustenance calls demonstrating that nourishment is accessible in the event that they are in the nearness of different monkeys. Also, chimpanzees regularly disregard sustenance, subsequently driving specialists to think they are moronic, just to recover the sustenance when other gathering individuals are nowhere to be found. It is excessively oversimplified and human-centrally egotistical to accept that creatures other than people don't control their conduct as indicated by who is viewing.

The physical world is reacted to in a way which is dictated by one's development of it. One doesn't act 'specifically' because of the 'objective' highlights of the world, however by means of one's interpretation of the world. In this novel one can comprehend that Pi, needed to experience parcel of inconveniences. Mentally Pi was influenced excessively. Most importantly, Pi lost his family. He saw them getting suffocated in the ocean. All the general population in the ship were sunk where it counts in the water. Pi was desolate and lost. He had nobody to pat on his back and say that it was alright or everything will be okay. Pi adored his mom a considerable measure.

There is no more noteworthy love in this world than that of a mother. This made him to shout his take off. Indeed, even right then and there was nobody beside him. Every one of that was



left with Pi was just the recollections of his family. Realize that he had nobody to converse with he felt forlorn. He didn't comprehend what might transpire. The main expectation that he had was to have confidence in him and that's it. He needed to beat bunches of obstruction in the existence sparing watercraft. There was no sustenance to eat and he needed to ensure the pontoon and additionally the tiger and himself from the tempest. All during that time it appeared as though God was checking his patients. All that kept him living was his book and Richard Parker.

Parker was the main comfort that Pi had. He was the main partner and companion that raised his conquered all the hell. Mentally Pi experienced a ton of inconvenience. This epic shows how dejection can influence the human brain research. Sorrow, forlornness, absence of friendship, passing and so on can influence the person to such an extent. It takes the resolution to defeat the whole battle. In this novel the peruser can't deny that Pi, even thou he was a young man he had a considerable measure of self discipline.

Numerous individuals, including analysts, who are indeterminate about whether a few creatures encounter feelings don't falter to credit feelings to sidekick mutts and felines without "hard information." A portion of the issues that I talked about in the past section concerning the protection of different personalities surface by and by, for similarly as we can never know without a doubt what different creatures are considering, we likewise can never know with conviction what they are feeling, different people notwithstanding. Moreover, the awful A-words, humanoid attribution and tale, indeed raise their "appalling heads" (at any rate to some they are revolting).

The appropriate response again is an easy decision. Obviously they do. There is strong neurobiological information that demonstrate that numerous creatures, including fish, have torment receptors, known as nociceptors, and that people feel pain. That the prominent press is keen on creature feelings just mirrors the profound worries that numerous individuals have for creature sentiments. Amid the foot-and-mouth emergency, in a large number of the meetings that I saw with ranchers who had experienced their whole lives with creatures (as had their predecessors, frequently on a similar land), families were crying, not simply due to financial misfortunes but rather in light of the fact that they were requested to execute their companions, creatures with whom they were nearly reinforced, creatures they named and adored.

To some degree, this is on the grounds that a few people see people as one of a kind and extraordinary creatures. People, they say, were made in the picture of God and are the main discerning creatures who can take part in self-reflection. The rationalist Bernard Rollin takes note of that toward the finish of the 1800s creatures "lost their psyches." In endeavours to imitate the best in class "hard sciences, for example, material science and science, scientists examining creature conduct came to understand that there was too little in investigations of creature feelings and brains that was straightforwardly detectable, quantifiable, and evident, so it was best to disregard them and to focus on conduct in light of the fact that clear activities could be seen, estimated dispassionately, and confirmed.

Love shows up in numerous structures among creatures. Romance and mating are two exercises in which various creatures routinely lock in. Numerous creatures appear to begin to



look all starry eyed at each other similarly as people do. In numerous species, sentimental love gradually creates between potential mates. Maybe one or both need to demonstrate their value to the next before they perfect their relationship. Indeed, even fish go about as though they cherish each other. Lee Dugatkin watched "guppy love." Males change their conduct and wind up bolder in light of a predator when there is a female around, in light of the fact that females discover striking guys more alluring. It appears as though guys will chance it just for affection. Bernd Würsig portrayed romance in southern right whales off Peninsula Valdis, Argentina. While pursuing, Aphro (female) and Butch (male) constantly contacted flippers, started a moderate stroking movement with them, moved toward one another, quickly bolted the two arrangements of flippers as in an embrace, and afterward moved back up, lying one next to the other.

In this novel Richard Parker, the tiger is by all accounts a cordial creature. All through the novel one can see that it was going with Pi. Parker is a wild creature, yet it has got parcel of adoration. Parker never endeavoured to slaughter Pi. He was the most comprehend creature. Creatures too have a spirit and the reader can see that Parker was experiencing ocean infection. He was to feeling debilitated and desolate. In this novel the author had attempted to demonstrate the affection for the creature. Creatures too show some kindness. Subsequently the reader can't deny that the novel spotlights on the brain science of the creatures and furthermore of the people.

Richard Parker symbolizes Pi's most bestial senses. Out on the raft, Pi must perform numerous activities to remain alive that he would have discovered inconceivable in his typical life. An acknowledged veggie lover, he should murder angle and eat their substance. As time advances, he turns out to be more brutish about it, tearing separated winged creatures and eagerly stuffing them in his mouth, the manner in which Richard Parker does. After Richard Parker destroys the visually impaired Frenchman, Pi utilizes the man's tissue for lure and even eats some of it, getting to be savage in his tenacious yearning. In his second story to the Japanese examiners, Pi is Richard Parker. He executes his mom's killer. Parker is simply the form that Pi has imagined to make his story more tasteful, both to himself and to his gathering of people. The fierceness of his mom's demise and his very own stunning demonstration of reprisal are excessively for Pi to manage, and he thinks that its less demanding to envision a tiger as the executioner, instead of himself in that job. Life of Pi is an extraordinary tale.

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46.

TOXICATED LIFE OF BOMBAY IN JEET THAYIL'S NARCOPOLIS

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ABSTRACT

The debut novel, Narcopolis of Jeet Thayil is a subversion of literary traditions and completely of illuminating challenges. The book exposes the existence and life of drugs, sex, death, perversion, addiction, love and God in its content and itself fits into the emerging Indian literary wave of 'Dark India'. It is a fantastical portrait of enchanted and damned generation in a nation which sells its soul. The novel charts out the evolution of a great and broken metropolis, Bombay. The literary piece showcases Shuklaji Street, Bombay between 1970s and 1980s. The book of Thayil is a sort of courage and conviction that is largely unheard for many years may be a great sign of changing the hard times of the Sub-continent. The present study focuses the typical courageous conviction on the Dark Bombay streets and its turmoil.

Key words: Drugs, Sex And Khana,

Thayil called Bombay, Narcopolis because the city seemed to be intoxicated with drugs, alcohol, glamour, power, money and sex, shipping opium to China by the British East India Company with a small group of Parsi ship owners. This is a hidden fact of India's literary historical perspectives.

The novel is broken up into four books. The Book One, "The Story of O", Book Two, "The Story of the Pipe", Book Three, "The Intoxicated" and Book Four, "Some Uses of Reincarnation". The Book one begins with Dom's arrival in Bombay. He, in the late 1970s fabricates himself into the underbelly of the opium dens in Bombay. He meets Rashid, the owner of a Khana on Shuklaji Street where much of the novel takes place. Dimple, the beautiful hijra who works for Rashid preparing bowls of opium and another major character, Rumi, a Bengali, the unflinchingly confrontational businessman mingles in the novel.

The pipe takes us to Dimple's perspective in "The Story of O". She eventually experiences as a result of hormonal changes from being gelded at a young age. She visits a Chinese man named Mr. Lee, who provides her opium to ease her pain and winds up her surrogate father.

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Book Two, “The Story of the Pipe”, focuses on Mr. Lee and the life story he tells Dimple as he grows closer to death. He had at his youth falling in love with army, subsequently flies to India and stays in Bombay. When Lee dies, he leaves Dimple his family’s magnificent old opium pipes, which she barter for a position at Rashid’s Khana, where she will make pyalis all day in exchange for opium of her own to smoke.

Book Three, “The Intoxicated”, tells about the tumultuous history of the mellow opium dens turning brutally effacing world of chemical heroin. Due to the entry of this new drug, Rashid’s Khana is shut down, reopened and shut down again. Dimple determines to leave the brothel in order to make her own future. She thinks her move to Rashid’s could be a positive one but is derailed by the new drug of choice in town. She is expected to act as Rashid’s sex partner whenever he’s in the mood in the novel.

Thayil descends the characters and more inescapably into ruin as garad heroin becomes increasingly available and pervasive all through the city. Hence the drug heroin has become easier to get than fruits. The “I” narrator in the novel, Dom, returns into the novel making arrangements to leave Bombay. Before leaving, he deposits Dimple in a rehabilitation centre, a last-ditch effort to save her.

Book Four, “Some Uses of Reincarnation”, returns the narrator Dom to Bombay in 2004. After running into an old acquaintance, Dom decides to visit Rashid’s Khana. He arrives at Shuklaji Street and finds the area disorientingly different. The former red light district has transformed into stores, businesses, and fast food restaurants, and Rashid’s khana is now an office, run by his son Jamal. Dom speaks with the aged Rashid to find out what happened to his friends. We catch a glimpse of the newer generation when we follow Jamal and his fiancée, Farheen, to a club. Cocaine and ecstasy are the new flavours of the hour and Jamal follows in his father’s footsteps, as a salesman of cocaine.

Dom looks at the belongings that Dimple left at Rashid’s den. Among them, he finds the opium pipe. The book ends at the same spot with the contemplations of Dom looking at the pipe signalling the circularity as the beginning and the end takes place at the same place, Bombay.

The text signifies a kind of code about the black drugs. Thayil exposes the similarity between the way the book and Bombay itself in which both are drugged each other. Hence it could be said as the book has the elements of intertextuality with references to invented texts, real-world ones and the stories within stories from a broad mix of genres.

Decades pass to reveal a changing Bombay, where opium has given way to heroin from Pakistan and the city's underbelly has become ever rawer. Those in their circle still use sex for their primary release and recreation, but the violence of the city on the nod and its purveyors have moved from the fringes to the centre of their lives. Yet Dimple, despite the bleakness of her surroundings, continues to search for beauty at the movies, in pulp magazines, at church, and in a new burka-wearing identity.

The anti-heroes characterised in the novel make up a microcosm of Thayil’s Bombay and this in itself is what gives the book its dark appeal. Hence *Narcopolis* can be read as an account of



opium addiction with a colourful backdrop of the old Bombay Khana. The aesthetics of the book questions about gender and religious roles applicable to a specific Indian context. The concern about gender and religion in this literary piece infuses the texture with special focus on how fundamental faith explodes inter-communal rapport and brings the notion of Indianness.

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3. It's creepy ... yet kind of cool ... to think that Jeet Thayil, author of *Narcopolis*, once skulked the opium dens of Mumbai, India. Thayil, recipient of the 2013 South Asian Literature Prize and shortlisted for the 2012 Man Booker Prize.
4. *Narcopolis* also tells a story about choices—those who have them and those who don't.
5. Thayil leaves the reader with a realization. The line between those born with choices and those not so lucky is very thin. The side of the divide you're born on is purely random.
6. Enduring relationships prove that everyone, everywhere, high or low, is worthy of friendship and love.
7. Aleister Crowley's novel *The Diary of a Drug Fiend*
8. Somerset Maugham's *Narrow Corner*
9. Hunter Thompson's *Fear and Loathing in Las Vegas*
10. Joan Didion's *Play It As It Lays*
11. Jacqueline Susann in *Valley of the Dolls*
12. *The Cocaine Chronicles*, edited by Gary Phillips and Jervey Tervalon



47.

A CULTURAL STUDY OF AMIT CHAUDHURI'S *AFTERNOON RAAG***MRS.A.PRIYANGA**Full Time Ph.D. Research Scholar,
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Rasipuram- 637401.**DR.S.KUMARAN**Assistant Professor,
Thiruvalluvar Govt Arts College,
Rasipuram- 637401.**ABSTRACT:**

Amit chaudhuri's Afternoon Raag explores the life of Indian graduating student in England. It deals with the expectations of the Indian student in Oxford University. A word Raag means, in Indian classical music it is piece of music. A Raag is used to create a particular relaxing mood. Chaudhuri brings this Raag to the novel is to create relaxing mood to the Indian boy from childhood and adult life` literally the Indian boy struggles in the two worlds.

Key Words: *Music, Relaxing, Indian, Struggle.*

In *Afternoon Raag* the protagonist thought that England and India are floating world between two worlds. He thought that each and every year new students come and old ones disappear but their memories in the oxford is not good. In the oxford he spends his days with a dull mood. He stayed in the center of the university. He always sat near the window and watched the library faculty building and path where the students went to their classes. He stayed in a small geometrical room; it is highly irritating to him. In Calcutta he lived in a huge building with his family:

What brought us together, among other things, was common love for the English language. Each night, till midnight he would recount with delight new idioms and words he picked up during the day, and from these words he would become inseparable for about a week, using them in every context, just as a child who has been given a gift of new shoes spends a euphoric period wearing them everywhere. (Chaudhuri47, 48)

Afternoon Raag focuses western and Eastern changes in a single generation. Chaudhuri brings alienation, loneliness, ignorance in to his novel what he had experienced in his life. As an immigrant in a society he faces many problems and feels his life is full of sufferings. Chaudhuri always focuses an ordinary daily life of people, changes, sufferings and happenings of the people in his novel. The narrator brings Indians and nostalgia to overcome from the alienation. Chaudhuri brings together among the other things was a common passion for the English language.



The protagonist portrays with delight new idioms and words. He talked about rhythms and accents of old English. He always sat in the room because he didn't like the atmosphere and behavior of the people. He hated oxford libraries because he felt that human beings bend strangely over their books. He thought that they are behaving like birds, they are not eating their prey is the leaves of the books. The development of the novel is traditionally related with the exposure of the nation. In oxford its climate and architecture seems not so much adoptable to the Indian people:

It was in a small geometrical graduate room, in a modern building full of other such rooms, that I lived in those days. I was on the ground floor, and could hear the doorbell clearly when it rang. It used to make me, and perhaps every other student specially alert and anticipatory; there would be a brief heightening and then a return to normalcy. (Chaudhuri 54)

In Chaudhuri's novel Calcutta is a city which attracts the old tradition. Many topics are discussed in self during the time of feeling home sick by the protagonist. He thought that students in the oxford made a domestic noise, while watching a football match on television. It is irritating to him because the Indian student in oxford are enjoying. He did not tolerate and came out from the hall and sat for sometime on the edge of the library windows. In oxford the manner of social existence are few but tangible. The changes in social, political and religious domain at various stages are explored in the novel:

This book is a hymn to a city, to our present and our past. Like an Indian Proust, he shows us the enchantments and powers of memory. To read Amit Chaudhuri is to discover that one's heart is beating at a gentler, more profound pace. In today's noisy world, his words provide a home wherein we can contemplate the essential things in life. (Nadeem 8)

The spirit of Indian culture remains fundamentally affected. Like all true Indians Chaudhuri too is deeply attached to India. However he is mostly willing towards the culture of Bengal, language and literature. The individual feels out of the way and misses the familiar symbols attitudes and habits of the culture of origin. In August the last quarter of the monsoons he came to Bombay for the family gathering. He was invited to sing a Raag by his family members. He took this performance seriously and done well. After that he went down the drizzly roads of North Bombay, local railway stations, old cinema halls, past eating houses and Ganesh temple which was his past landmark.

All the family members were there but he wants to go back to the university to complete his examination. He was blessed by the elders and given a chance to suggestions for his problems. Then he was went to oxford after that his parents planned to sell the flat in suburbs and leave Bombay forever and planned to settled in Calcutta. His parents felt that world of gestures and wonder existing in the wide silent margins of the land is gone now:

They made a domestic noise, like brothers watching a football match on television, with sounds that signified violent disagreement, or native exclamations of astonishment, but they might have been, for all I knew discussing mathematical formulae or their syllabus. (Chaudhuri 84)



The protagonist feels that world is a different from the university he never met. Now, he is in university for his final examination. He watched outside it has rained, clouds gathered at this end like Bombay. He dreaming about north Calcutta was classical and beautiful with Central Avenue and the colleges of tropical medicine. The stay dogs of the lane were friendly with the children. This floating community infants are all disappeared every year and then another came and stayed with joy.

After a long time he went back to his birth place Calcutta. He imagined about the airport in Calcutta that dignified colonial bungalow with potted plants. He reached there and his imagination had gone because the new domestic airport. Now the proxying were serves in the international airport, stands and welcomes arriving passengers. When he was a child he comes to Calcutta with his parents for holidays. But this time retuning from England his parents were waiting for him outside the arrival area:

This world is a different world from that of the university; they never meet. Whenever I have here, it has rained. Clouds gather at this end, little England. The city centre is charming, like a picture, and the lanes off Broad street, off Jesus and Lincoln colleges, are romantic and small, eighteenth-century fittings, romantic lamplight and mist. (Chaudhuri 126)

He hardly experience England without being interlope by what he had read about it in literature and history. When he is India he read about Wordsworth and Shakespeare in Hindi translation, he loved Macbeth very much. He did not change his personal attitude and character for anyone. He was from a village in North India and it was miraculous that he should be here in oxford among other Indians. He thinks about his village when he was young. The village is like a fiction without electricity and transport facility. The village was not to be found in the map of India.

Finally he came out from the oxford. He thinks oxford is for just to study here, and go to the library, and walk up with the stairs and come down to have the food. His room was used to decorate with plants, pictures of famous writers, god and goddess. He was a sensitive person. He differentiates between the Ragas sung at different times of period and in different seasons. The novel proves that the diasporic community mostly gets negative images from the settled society. Even though in the initial stages the protagonist consoles himself to adopt in the university but he never adopt till the end of the novel.

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48.

**RENDITION OF ENTRENCHED CULTURE AND LIFE IN PERUMAL
MURUGAN'S 'ONE PART WOMAN'****DR. S. PUNITHA**

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Thindal, Erode – 638012.**ABSTRACT**

Indian writers' contribution to English Literature is high since independence. They can be classified as pre- and post-Independence writings. These are the reminiscences of the colonial India. Even though there emerged numerous Indian writers writing in English expressing their various ideas and emotions, the native or the regional language writers and their translated works attained equal attention, as they carry the essence of the soil with them. Only through translation one can understand the culture and tradition of any particular region. It helps one in better understanding of the people of that region. Perumal Murugan, is an Indian writer, scholar who writes in an Indian regional language Tamil. Out of his six novels, three of them had been translated in English for the reach of wider readers. He had four collections of short stories and four anthologies of poetry to his credit. One Part Woman is a charming and enticing story of a South Indian couple who cannot conceive, and the extraordinary efforts taken by them to please their families, society and finally themselves in getting a child of their own.

*Words Travel Worlds**Translators do the Driving.*

- Anna Rusconi

Indian writers' contribution to English Literature is high since independence. They can be classified as pre- and post-Independence writings. These are the reminiscences of the colonial India. Even though there emerged numerous Indian writers writing in English expressing their various ideas and emotions, the native or the regional language writers and their translated works attained equal attention, as they carry the essence of the soil with them. Only through translation one can understand the culture and tradition of any particular region. It helps one in better understanding of the people of that region.

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Translated works help in building a rapport with the society of the source and the targeted language. It helps people to understand the other culture and society in a very detailed way. Further, it allows literature to be enjoyed by a greater number of people all throughout the world. Translation of the regional language books into other languages help them to flourish at various society. Reading literature from a culture different from one's own helps people develop a wider understanding of the world around them. This wider understanding can have innumerable positive effects upon the lifestyle of the people.

The translation being a complicated process, literature is often given permission to move beyond the borders established for the other forms of writing. There are no limitations for the creativity. In order to maintain the sustainable growth, vitality and vibrance of one's own culture, it is mandatory to expand the depth of available literary options. To truly be among the most enlightened elite group, a culture must be open to and read works from the great authors of the globe. If not, some of the best works ever written will remain unread by the vast majority of the world's population simply because of the unavailability of translated work in their own language.

If a person is hoping for true fidelity to the original work, then the translator needs to be able to get into the soul of the author in order to transmit the heartbeat and life of the work and not just the literal meaning alone. The true translation of any literary work will include many additions, deletions, rephrasing and re-characterization based upon the intent of the author. Though *Ramayana* and *Mahabharata* remain the greatest epic of India, they too have variations when they are rendered in the regional language like Valmiki's *Ramayana* and Kambar's *Ramayana*. When there are such variations prevailing in the same country, one will find much more variety of themes and experiences rendered in the other literary works of the other regions.

Tolstoy, Dostovsky, Anton Chekov, bared the soul of the Russian people to the western world through the translation of their literature. If the east is ever to be truly understood by the west and the west by the east, there is this necessity of greater sharing of literature. The time is ripe for such an exchange or sharing of knowledge. Other than Vikram Chandra and Salman Rushdie, many in the west had never heard of the any other famous Indian authors. *The Bible* and other religious works get translated into various languages in order to meet the needs of the various society and for its territorial expansion. Wikipedia suggests that there are 554 languages with complete Bible translation and The New Testament is available in 1333 languages and many more have at least one bool of the Bible available.

Tirukkural, also known as the Kural and Ulagappodhumarai, is considered one of the most widely translated non-religious works in the world. As of 2015, the work has been translated into about 82 world languages and English alone has about 57 versions. The translated works from one regional language to other regional languages, and to other languages like Arabic, Latin, Greek, French, English also helps the world readers to have a better understanding of the prevailing society.

Perumal Murugan, is an Indian writer, scholar who writes in an Indian regional language Tamil. Out of his six novels, three of them had been translated in English for the reach of wider readers. He had four collections of short stories and four anthologies of poetry to his



credit. *One Part Woman* is a charming and enticing story of a South Indian couple who cannot conceive, and the extraordinary efforts taken by them to please their families, society and finally themselves in getting a child of their own.

Man is a social animal. The moment the man started to believe it; he slowly becomes a slave to the very society. The society started to dictate terms of his activities and he forgets that this is the society that he had constructed it. If society is the water, then he is the container. But in due course of time, Man let society rule him. *One Part Woman* stands at this juncture where the society determines a man's personal life. Kali and Ponna, the married couple of 12 years, have a very loving and satisfying relationship. Their only distress is that they are childless, and this calls for taunts from the whole village and the society, especially for Ponna, as she constantly finds herself in an embarrassing and humiliating situation because of this fact. She very frequently encounters her husband as: “. . . ‘Maama, are you planning to abandon me and marry another woman? Tell me.’

He would cajole her. ‘You are the apple of my eye – my pearl, my treasure. How can I ever leave you?’ ‘That’s what I like to hear.’ Saying this, she would melt. . . . When she saw people come and go, she would ask, ‘Was this about a marriage alliance?’” (*One Part Woman* 13-14)

The characters are very well drawn, the story is really gripping and one feels the trauma of the two souls trying to fight the taunts of the society, all the while not losing their love for each other. Nandini Krishnan in her article entitled “A Hidden Firebrand” quoted the author himself talking about the controversial theme of *Mathorupaagan*, “the original version in the regional language stating that he conceived this idea when he was doing some research on the temple festivals of his native place, Thiruchengode and the myths around the hill. “This custom, of women being impregnated by ‘gods’ who were not their husbands, was fascinating. I’ve seen the way people speak about childless couples. I have relatives who have been through this. I know a woman who wouldn’t leave her home for months on end because of the taunts, and the pity, which can be worse.””

The author rightly says that “There is no female without the male, and no male without the female. The world goes on only when they come together.” (*OPW* 30) He justifies this in each and every element of the story in this novel *One Part Woman*. The smooth, loyal and intimate relationship of Ponna and Kali was under pressure because of them being childless. They have prayed to many gods and goddesses and offered many sacrifices in the name of a child, yet they remained childless and were constantly under the subject of humiliation.

“She had been to every astrologer in the area who picked cards using a parrot. They all predicted good tidings. Not even once was a bad card drawn. During fairs, there were even those who made predications by drawing lines. Some used large pearls, others had pebbles piled up. . . . All of them predicted good things. If she mentioned that she’d been married for over ten years, they would say, ‘You will get it late, but you will get it for sure.’

In hard times, all threads of faith would come together.” (16)



“Every time Kali and Ponna had been to him so far, they had always drawn a single, unpaired bead. So the astrologer believed that they would definitely be blessed with a child.” (20)

They left no stone being unturned with hopes mounting month after month.

The author’s work is incredible, as the story highlights the shortcomings of the Indian society’s norms and customs, the narrow-minded ideals and the vagaries of such a society put a tight grip on the minds and the souls of those who exist in such a place. Out of despair, Ponna started to associate everything with a child and by creating such a character, the author portrays the yearning of Ponna to be a mother and to enjoy the motherhood. The humiliations annoyed Kali too:

“It annoyed Kali that though they might have a million things wrong with their own lives, people found great pleasure in poking and prodding other people’s miseries. Couldn’t they even remember they were in a public place? What kind of pride comes from knowing that the other person does not have what one has? Does everyone have everything? Isn’t there always something lacking? (19)

When Kali never responds, Ponna never keeps these remarks unanswered. They both are entrapped in a society where they believe in either black or white and on no in-between shades. Although Ponna depicts a kind of freedom, self-esteem and individuality to fight back through it, yet still their fate could not escape the reality.

Society taunted them being barren, humiliated them, stunned them deliberately up to such a level that they inadvertently believed that they have to be approved by the society to live a life. Their despair, anxiety and grief might finally come to an end on the last night of the chariot festival of the goddess, Ardhanareeswara – the half-female god. As an end of the eighteen-day car festival, during the last night of this chariot festival, any man and woman in their village can consensually join one another into sexual pleasures. When Kali heard the opinion of his own mother to send Ponna for this last day of the festival, he was highly heart broken and he skipped this festival for the next two years.

The author very naively portrays the picture of the mother giving some suggestions to her son about sending Ponna for the festival on the eighteenth day. The politeness of the mother is understood that no mother will be ready to talk to her son regarding this – asking him to send his wife to the festival knowing the reality.

His mother spoke gently and at a measured pace that day, although it was in her nature to shout. She appeared completely new to him. Even when you have spent years with some people, their real faces are revealed only when the right time comes. God know how many faces lie concealed forever, with no opportunity to reveal themselves. (93)

The mother pours out her thoughts without any pause in her deliverance. She tries in convincing her son to accept this proposal. Stating the mindset of her son and daughter-in-



law (even though there is no good term between them), she further insists him saying “The wretched people around us do not see what a man has. They only see what does not have.” (94)

Even though all the characters live in the story, they are much more real in the contemporary society that we live in. Ponna is depicted with freedom and sensuality not only in her body but also in her soul, which makes the readers to feel the pain of a humiliating and fuming woman for none of her mistakes. Kali is the portrayal of a lovely loyal husband with a funny bone in his system, who will illuminate the gloomy mood of the story almost all the time, yet, he too, out of his strong yearning, blindly obeys all the social and religious customs to remove his as well his ancestors’ curse from the gods. Ponna is strong while Kali exists within her shadow which shows the possessiveness or obsessive nature of a woman as a wife.

The author through the voice of Kali, opines about life and people running after the lust and about the human nature of commenting the other’s life as, “When we finally leave, life strips us even of the little piece of cloth we are wearing. And all this talk! Even those who look like they could die any day now talk non-stop about money and inheritance.” (62) Ponna never remains calm under humiliating circumstances. She really felt the need of a child to make the society numb. When she faced such a humiliation with Pottupaati and her daughter-in-law, she gave the elder woman a sharp reply in a polite way – which portrayed her bristling anger. Ponna thinks, “It seemed people who had children could do anything they wanted – that only *they* had such rights.” (64)

Through the character of Nallayyan, the author depicts a way of leading peaceful life without any commitments. When Kali asks Nallayyan about the society’s talk, he gives a blunt statement, “If you are always worried about what others are going to say, you will always be in trouble.” (105) When Ponna questioned the nature of Nallayyan being so supportive and practical in understanding the human nature, he replies, “That is the key to happiness, dear girl. Take everything lightly, you will not be assailed by worries. Do not think about who says what. It balances out if we too talk I’ll of them!’...” (134)

Ponna often reminds herself about Nallayyan’s words on the necessity of having a child as,

“... ‘Why do you think we have and raise children? For them to grow up well? No. We do it because we seen to need it for ourselves. That is why we have children and raise them. And then in old age we complain that those children are not taking care of us. This is all plain madness...’” (164)

But the situation gets more complicated when she faces the taunts of the society. Kali in a conversation with Mandayan who declares that his wife is pregnant with the third child, pleaded him to hand the child to be born to him stating that he’ll raise the child in a very good manner. Even though Kali and Ponna behave hey normally in the society, they conceal their yearning for the happiness of the other. The author through these characters questioned the role of a society in a man’s life. It possesses both the constructive as well the destructive power in an individual’s life. The possessiveness of a woman is revealed through the acts and words, whereas the possessiveness of a man is shown through his love and affection towards his woman. And so, *One Part Woman* is the humane in the individual.

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49.

**THE LONGING FOR SELF REALIZATION OF THE
CONTEMPORARY INDIAN MIDDLE CLASS WORKING WOMEN
WITH REFERENCE TO JAYA, IN *THAT LONG SILENCE***

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ABSTRACT

*Woman, the perfect creation of God, remains dependent and silent even after being lived in a country which is independent for the last seventy years. Silence is rooted in her since her childhood itself. Since her childhood, she is trained to give preferences to others' needs than herself. A woman is meant to be married or in another way, she is born to get married. This consciousness is stamped in the mind of the typical Indian consciousness and they are expecting women should have to think and act according to this concept. Her inner self or her identity should be locked within the four walls of domesticity and she is endeavored to marriage and child bearing, which are the focal points of a woman's existence. The protagonist, Jaya in *That Long Silence* is also trying to erase the silence in her life, which is rooted in her consciousness since childhood.*

For a typical Indian woman, marriage is a social institution where she is expected to be submissive and silent whether she is educated or uneducated and employed or unemployed. She is just like an automaton to perform all her household duties including cooking and child rearing along with her profession. She should live according to the expectations of her family members and her social environment. These expectations make her silent and submissive from her childhood onwards. Jaya's husband, Mohan perceives her on par with the typical Indian Goddesses like Seetha, Savithri and Droupady. A characteristic middle class woman is sandwiched between the tradition and modernity. She should act as a super woman both in home as well as in office. She should not express any kind of tension and has to perform all her duties patiently without any complaint.

India is a democratic and an independent country and all are equal irrespective of their cast, creed, gender, region, etc. This ensures our constitution. But even after seventy long years of independence and equality, has the condition of the Indian women is changed, there

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essentially required a study on the present day situation and status of the Indian women. Has she got freedom as her male counterpart? Is she free to express her ideas? At least in her home? While analyzing all these perspectives, we get a notion that no, she is not even enjoying the freedom of talk. She is silenced. Of course, she wants to get rid of all these silence and want to be free. Then who is the villain of her life. Men? Not only men but the womenfolk of her home also are responsible for making and bringing up her as dumb. For generations of conditioning, she has become diffident and incapable living things.

Obviously, education has solved some of her problems. But there is a relevant question is desired to ask at this moment that, how many girls can study according to their choice. Only a few percent are getting the privilege of higher education. As a result of inflation and increasing of living cost, women are allowed to work. Yet she is not free to spend her own money according to her aspiration. All of her dreams are pruned by the men folk of her surroundings. Here Jaya and her problems are relevant even in the 21st century and most of our lower middle class women are suffering from the same situations faced by Jaya. Shashi Deshpande is successful in creating such a persona who is close to the existing reality.

Shashi Deshpande, being an Indian feminist writer and was a house wife for herself before started writing, usually writes about stories of marriage and family life in the post independent India. The marital exploitation and struggle endured by the Indian women are the main themes of her novels. Most of her heroines are educated and employed and belonged to the lower middle class families. Jaya, in *That long Silence* is also a woman of immense intelligence and creativity and writing a column on the status of Indian women in a famous news paper. From her childhood onwards, she is very clever and civilized. Like every girl, she was also trained in the domestic chores before getting married. At first she is very happy with her husband Mohan and son Rahul. The problem starts in their household by the suspension of Mohan for the allegation of forgery at his workplace.

Here we can see a husband who is always interested in quarreling with his wife by demanding support and encouragement. At the same time, he does not understand the mindset and the inner conflicts of his wife, who has become insecure and helpless by her husband's misfortune. Men won't think his counterpart is also a human being and she has her own emotions and sentiments. After Mohan's suspension from the job, Jaya acts as the bread winner of their home. Yet she cannot expect a status and peace of mind as her husband rejoice as the financial supporter of the family. Mohan leaves the house and Jaya is completely out of support. She finds happiness in the presence and supports provide by her friend Kamat, who acts as an emotional support to Jaya. At this point, Jaya has to face a number of pseudo morality questions from the society. The same society which stood apart from her loneliness and problems has now started to god father her. Men are free to do anything in this world. The society is not caring for it. Even Mohan had one or two alliances and the people avoided it with much ease.

This is really an ordeal period in the life of Jaya. We can see a struggling housewife, separated wife, lonely mother and hopeless writer in her. The situation gets worse with the missing of her son. She got devastated. Even at that time we can see a typical Indian woman, who cannot blame husband or relatives rather than cursing her own fate. She thinks that she has failed in helping husband when he needed her support and encouragement. This period is



really a kind of fire sermon for Jaya. She begins to think about herself. A kind of self realization or enlightenment has occurred to her. She finds it is futile to remain as this- silent. She has decided to break her silence- the long silence, she and her acquaintances keeps for all these long generations. She is now in search of her own identity, which has been lost somewhere in her childhood. A girl is molded according to the interests of the society, not to her own choice.

That silence had destroyed her life itself. She recognized that same silence has destroyed her relationship with Mohan. When she got a telegram from Mohan informing her that he will return soon on the completion of all enquiries regarding his case has been completed, she realizes that she has buried her own individuality whilst perfecting herself as a good Indian wife and mother. At the end of the novel, Jaya transforms into a new woman, after going through the period struggle, doubt and loneliness. She wants to be truthful and sincere to at least to herself.

At this juncture, Deshpande is reminding the womanhood on the importance for self reliance and self realization. Only through self reliance, one can realize or acknowledge one's identity. The importance of education and employment is being stressed here. Female education is the most important policy that the government has to be taken. Think both woman and man is the two wings of a bird. Like the bird cannot fly with only one wing, there is no use in making the man so powerful. An imbalance may come about in the society without the women empowerment. So impart strength to the other half also to maintain the weight. A society should be run smoothly and straightly without any slope or imbalance. Financial independency can solve some of the problems and suppressions from the men folk.

The status of the low class people is worse in this case of marital problems and domestic violence. Jaya's servant's daughter- in- law is an example. She is suffering from severe domestic violence from her drunkard husband. He is not at all looking after the family and always acts as a nuisance to them and steals all their money and consumes alcohol and creates problems. In response to Jaya's question that whether they can kill him and put a full stop to all their troubles, she says that at least she can keep her bindi on her forehead, if her husband is alive. Indian women always looking at female archetypes like Savitri, who carried her disabled husband to the brothel and Sita, who is even ready to accompany her husband to the forest by leaving all her fortunes as a queen and even ready to accomplish the fire sermon on her husband's demand.

Even after getting good jobs and good income some women are not fully liberated from the curse of subordination like Jaya. At this moment, woman should realize her strength and should stick on to her individuality. Jaya is an example for these women. Even though she is a writer and earning a ransom income, she has not been considered as the bread winner of her family. She passively obeys her husband due to the fear that what will be the fate of her children if they get separated. Only after being separated from Mohan, even if it for a short period, she begins to think about her role in her home. She realizes that she can live and support her family without her husband. That makes her strong and she realizes her power and role in her home.



Jaya's morality is being questioned on her acquaintance with Kamat. Actually he acts as a supporter to her. It is the sole responsibility of women to satisfy the moral eyes of the society. Even her husband cannot understand her. He abandons her and is undergoing a trial. Here we can find some correspondence to Ammu, in *The god of small Things*. Ammu, a young woman and having separated from her husband, is being punished and blamed on her acquaintance with Velutha, whereas her brother, who is also living separately from his wife, is justified for keeping some other women in his room, by their own mother. She is even ready to support him in making a second door to his room for these ladies. She dares to say explicitly that he is a man and he has his own needs. Like this Jaya is also crucified with her friendship with Kamath. Her husband, Mohan is not free from having extra marital relationships. Society always insists woman should be morale; men are bound to do any mistake only they are men. Both these men, Mohan and Kamat are free from all scandals and conspiracies.

Through Jaya, Shashi Deshpande is trying to disclose some of the problems faced by the modern educated Indian women. She wants to recognize herself and should come out of the shell of fear. Jaya is a representative of the women folk who are ignorant of their power and passively suffers from all sorts of marginalization and suppression because she is trained to keep silence. The society teaches her a lot of do's and don'ts. Taboos or the forbidden things are being taught and she herself thinks that she is the most unwanted creature of this world and her birth itself is a crime. Here the writer is paving the way to attain freedom for women and Jaya is only a milestone in that pavement.

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50.

SELF IMPORTANT OF WOMEN'S WRITING AND LITERATURE**A.RAJASEKARAN,**Assistant Professor Of English,
PG & Research Department of English,
Thiruvalluvar Government Arts College,
Rasipuram.**ABSTRACT:**

This paper explores the roles of women in assessment. It is often an incorrect assumption that women within culture are subservient to a patriarchal culture that places little to no value on them the original and Sociological evidence to date indicates considerable stereotyping of "female" attitudes and behavior in the mass media. A random sample of the most popular modern novels was selected to analyze the characterizations of the heroine and the minor female actor. Viewing this construct on a continuum from traditional through mixed to nontraditional, we can locate the women's more toward the "nontraditional" segment and the minor females toward the traditional. The heroines are not portrayed as submissive/dependent women characterization is largely responsible for the tremendous popularity of among women readers of all ages. Women and their novels have developed with the movement of the wider society; women have achieved different rates of progress in terms of themes and style., the novel as a literary genre and the developing culture of society. Women's movement and examining different aspects of women's literature, in particular the novel and how it has moved forward as women's position in society has developed. the women novelists' the novels of the liberal writers when the novel began its rise in status in literature, examining some of the technical styles and themes of the best women novelists, the common cultural of the period, in particular literature and modernism the changes in young novelists from a new generation with new ideas.

Keywords: Women's Literature, Creativity Development, Society, Culture Women's Writers.

Feminist literature is fiction or nonfictional prose that supports the feminist goals of process, establishing and defensive equal civil, political, economic and social rights for ladies. It usually identifies women's roles as incompetent those of men notably as regards standing, privilege and power and customarily portrays the results to girls, men, families, communities and societies as undesirable. The first samples of literature written by African-American girls appeared around 1859, as part of a general renaissance of black literature in the 1850s.

Women have written novels, from an upper-middle-class perspective, about women whose lives were deeply affected by partition. One kind of partition narrative novels by women authors from India, the South Asian Diaspora, in English, Hindi, and Urdu, and representing different generations. These various authors enable us to explore the relationship between

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gender novels written by women to excavate the gendered dimension of such memory-work. I target however the socio cultural positions of the authors relate to queries of form: the temporal scope offered by the novel; a realist narrative technique; the connection between author and narrator.

The final two decades of the Victorian era witnessed the beginning of a shift in social attitudes regarding gender relations, which is marked by a steady move away from the pattern of patriarchal male supremacy and female dependence towards the modern pattern of gender equality. One of the manifestations of this movement is the emergence of the New Woman fiction.

Things Fall Apart analyzes the destruction of African culture by the appearance of the white man in terms of the destruction of the bonds between individuals and their society. In Things disintegrate, the reader follows the trials and tribulations of Okonkwo, a tragic hero whose hamartia includes the very fact that his whole life was dominated by concern, the fear of failure and weakness. The society pictured in Chinua Achebe's Things disintegrate relies around rigid gender roles, with women taking a passive position in society. Women's perform is primarily in grips youngsters and support their husbands. However, the protagonist Okonkwo's downfall shows the need for a balance between masculinity and femininity. women play a lesser role within the Nigerian society depicted within the novel, a balance between both gender roles is shown in various aspects of the culture When Okonkwo is banished from the village once accidentally killing a boy, his crime is deemed partially female because it is inadvertent. Always desperate to prove his masculinity, Okonkwo frequently violates many of the society's feminine values, such as adherence to family. Okonkwo's refusal to embrace any side of muliebrity usually causes him to act quickly and unthinking. Eventually, his disregard for the necessary feminine values of the society leads to his own disgrace and death.

The role of girls in nineteenth century literature was one within which they redefine their place in society by acceptive a picture of themselves which concerned each home-centeredness and inferiority. Elizabeth Gaskell did not concede to the idea of women's inferiority, although she does concede to the notion that a woman's place is in the home, as is evident by her portrayal of Bessie in her poem "Cranford." In this time period, women were being portrayed as protagonists more often than in the past. In Gustavo Flaubert's novel Madame Bovary, Emma, the lead character, is portrayed as a "tragic heroine." At the time the book was written (1856), the character of Emma was viewed as foolish and swing herself in slender circumstances. Her suicide demonstrates the dangers of life for women who were looking to become independent at that time. Alfred Lord Tennyson's poem, The Princess states Man for the field and woman for the hearth, Man for the sword and for the needle she Man with the head and lady with the center Man to command and lady to adapt it's evident from these works that in this point girls were still in an exceedingly defeated role despite their desire to break free of societies' restriction

There exists a stereotype of women in Beowulf as frail, wicked, or under the dominance of men and assumption so pervasive that modern literature and film have extrapolated it to invasive proportions. However, the feminine presence in fictional character is much from a subservient one associate degreed should be revaluated from an Anglo-Saxon perspective.



Men and ladies were equal with “the compensation for a maiden is to be equal as for a freeman” further as having property of “a citizen with management of a household.” Women were also allowed to marry as they liked: “And let no one compel either a woman or maiden to marry someone whom she herself dislikes, While each gender was considered free and equal, they were also deemed suitable for certain roles within the society. Typically men were looked on for their physical prowess while women were the focus of fertility; it remains the primary example of old English poetry as reflective of the society. The common assumption that often comes from the reading of this text is that the women are believed to take on the predictably subservient role. It is in the dissonance between the original text and the modern ones that lead to the incorrect assumptions regarding the women in Beowulf .the strong woman in Beowulf. The women in fictional character square measure the representatives of associate degree Anglo-Saxon culture that place worth upon all members of the community no matter gender. As the reappraisal shows, the perspective that the men have of the women is especially favorable and not at all as dominant as would be believed. It is thus that a reading of Beowulf should warrant a contextual judgment with regards to the role of women rather than relying solely on the liberal modern adaptations.

Many were taken advantage of by the Gods and by human beings. One would see that women’s rights were very limited and they were not allowed to express much of their freedoms. Within this point amount girls were infernal for wars, destruction of towns, and the death of men. It was not unlike to see goddesses using their powers for vengeance. Although the role of human women was limited the existence of goddesses attributed great amounts of power to female characters.

The women of the Medieval times were surprisingly ideal of femininity was Mary, the mother of Jesus. In existence, the women in the literature of the period, as well as the historical female figures seemed to be torn between the ideal and the physical desires and domineering character that her antagonist, Eve, embodies. In a careful reading of the literature of the time, one finds the first buds of a feminist literature emerging from the words on the pages.

It is difficult to summarize the role of women in Hispanic literature, as it has been ever changing. At times she may be submissive, at others, the fiercest of beasts, and most surprisingly sometimes seemingly weak but in actuality the most contriving of creatures. It is surprising to see a feminist view point since the Medieval times in Spanish and Latin American literature, but it’s most productive era has come to exist in the last twenty years.

The explosion of works by women in the started in the second part of the 20th century is also covered. African girls came into their own as writers throughout the late Fifties and Sixties, following the winds of independence that swept across Africa, and Black Women Writers includes works by a large vary of authors from that amount.

Jane Eyre, writer wasn't overtly radical in her social views. On reading an article in the Westminster Review , which argued for women’s rights to vote and to work, she writes to the novelist Elizabeth Gaskell that while she approves of the many of the writer’s arguments she feels they're lacking in ‘heart’ and tender feelings. While Bronte does not approve of women voting, she does believe they should be allowed to work.



However, writing as a profession for girls developed steady throughout the eighteenth century. Some girls wrote bookish works and translations, but overwhelmingly, women writers wrote novels. As the reading public enlarged and novels increased in popularity, some women writers made independent livings, and in some cases, earned substantial amounts of money. For Austen, because the female offspring of man of the cloth, there would be no risk of her owning a little business – or being an accoucheuse – however it absolutely was possible for her to become a professional writer of fiction – and, respectably, from this work to earn money, albeit, a very small amount.

The novels all imply that this educated young woman not only can achieve a happy marriage based on equality rather than subservience, on love rather than submission, but she also can play a crucial role in insuring the moral health of her society, for she can effect order and harmony to manage her household, to promote the happiness of her husband, to supply ethical leadership to her family, and to strengthen the lifetime of her community. Socially, the expansion of literacy created greater and more equal access to knowledge among middle-class and working class-people. . Feminists used Enlightenment ideas to stress women's basic humanity and equality with men.

Newspapers were written for the aim of informing the community of world and national events. The varied topics suggest they catered to a diversified audience. Newspapers enclosed stories concerning folks in history, anecdotes that painted ethical attitudes, sentimental poems and advertisements. The classifieds indicate that the audience was created from each men and ladies. There were advertisements for boy apprentices and tailoresses, and makers publicized everything from harnesses to bonnets. To afford these, the audience need not have had a large income nor have held a powerful position in the community. The advertisements represented items in which the average citizens might have an interest.

Magazines were revealed less oft than newspapers and, therefore, one issue of a magazine printed quarterly would include the same amount of information found in twelve newspapers. Unlike the newspapers, which were distributed at the local level, magazines had a larger audience. This audience was national and painted folks from totally completely different backgrounds and different experiences. Though topics discussed were the same as those in newspapers, magazines included articles from different points of view. Books were written for a more selective audience. The books used in this paper were housekeeping and advice books. Interestingly enough, abundant recommendation was written on the subject of housework. These books were expected to be read by women. One of the major topics of discussion was the most efficient utilization of a husband's income. If the books were for men yet, they would not have excluded the husband from advice on managing something of his wife's.

Novels were written as a type of diversion for girls. They were usually sentimental, a characteristic attributed in the nineteenth century to women. The novel discussed intemperance, piety, and the proper treatment of servants. The lower and upper classes and did not deal with the middle classes A novel's audience was smaller and more selective. It concerned a aware call to get and skim one novel not like receiving the weekly newspaper or the quarterly magazine. . The same events might appear in a newspaper but they are removed from the person who experienced them. Letters differed therein they supposed to be scan, but



they were composed with a particular individual in mind. The topics and approaches may be specific and limited. This is also the case in diaries and journals, which is why they are not concentrated on in this paper. These opinions are maintained because of the frequency with which the same attitudes were expressed by people of the period.

Analyze female roles in selected utopian and dystopian novels, it is also necessary to determine those roles in literature in general. Traditional feminine roles in literature don't represent the historical reality of ladies. Traditional roles of women in literature from my own reading experience and subsequently analyze to what degree they are still present in the utopian and dystopian novels selected for analyses in this work. A short summary of selected studies on feminine roles in literature also will be enclosed. The novels are going to be treated primarily so as of genre, starting with utopias. Within the genre, the novels will be arranged in order of their year of publication, because it is in viewing them chronologically that we are best able to discern the manifest changes of female roles through time. Preceding the actual analysis of each novel, it will sometimes be necessary to briefly outline its immediate historical and cultural background, the roles of groups and individuals in society. The in all probability oldest role of ladies in literature is that of a adult female. Even before the devil-tempted Eve seduced Adam out of Eden and caused the autumn of Man, ladies in even older mythologies are seducing heroes and delivery regarding their fall. In the earliest work of literature known to us today, the Epic of Gilgamesh, the first mortal woman to appear is a temptress. The traditional roles of ladies as represented within the following classes square measure essentially terribly simplified. Female characters into only one of the categories are becoming rarer in post-medieval literature. The basic roles intrinsically haven't modified a lot of over the centuries, but as the characterization of female characters in fiction became less and less one-dimensional, the lines between the roles and fictional women became representatives of more than one role.

The categories and definitions of traditional female roles in literature were compiled and written exclusively from my perception and from my reading experience, without previous consultation of any secondary literature on that subject. Prefer to use {my own|my terribly own} categories; it's evident that the perception of the normal feminine roles is essentially very similar with most literary critics. The basic outline of the many vital analyses of the perception of females in classic literature

There were several challenging factors for women and society as a whole. In recent years there has been a growing recognition of the need to evaluate the impact of women on democracy and development women and the development of societies in the areas of health, education, family care, social welfare, the environment etc The feminism completely changes women's views on their role in social development through the relationship between feminist movement and popular culture. Generally speaking, women's role in the struggle for equal opportunities throughout the emphasizes the positive effects of feminist ideas on the social reconstruction a number of important historical developments, including the development women's rights have become better, but there are still some issues. Women ought to have a voice to speak regarding their issues. That is the major way to solve the problems. When an equivalent range of ladies and men belong to the world of politics, business, and education, it will make a fair society and country. Women today live much better. Women in our time have the unprecedented freedom and great opportunities.



In future Women's novel, want to discuss were fewer than in other forms of literature. Novels presented the society in which they were written women's write the any novel they want explore the important to the women position and roles and writing the novel. They fight for the fundamental rights of humans whereas fighting against traditions and social and cultural norms. Women today are faced with so many more opportunities than women of previous generations whether it is for employment opportunities or educational opportunities. In today's world, women have won many more privileges because of how much times have changed since the start of the Women's novels.

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51.

**RENEGOTIATING THE IDEA OF HIERARCHY IN KAVITA
KANE'S KARNA'S WIFE: A STUDY**

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ABSTRACT:

Myths, Mythical stories and mythical past have always had profound influence human psyche and more so in the recent past . As a result of this we can see a torrent of fictional books based on Indian Mythology from time long past in general to the recent times in particular. Myth in general sense is viewed as “ a traditional story in a pre-literate society , dealing with supernatural beings, ancestors and heroes that serve as types in a primitive view of the world. (Great ...1129). Myth can defined as an outcome of a flourishing culture involving fictitious or partial truths, a set of beliefs based on tradition, customs or conveniences than fact. It is chiefly because of the latter that the myths, even to this day, without fail, exert their influence onthe writer’s psyche and present before him the task of interpreting, deciphering the hidden beliefs or principles or reinterpret the myth in question. When it comes to Indian english fictions based on indian mythology the present Indian literary market is flooded with such kind of books.Many such books attempt either to present the myth without any distortion or modification. Then there are some writers who add to the existing myths something of their own, with the intention of conveying their perspective and point of view.Kavita Kane’s Karna’s Wife is one such book where we find the author adding from her imagination something of her own in the form of character of Karna,her take on the prevailing situation in Indian society of the time and her opinion about social and political hierarchy.

Key Words: Myths, Socio-Politicalhierarchy, Fascination, Perspective.

Myths, Mythical stories and mythical past have always had profound influence human psyche and more so in the recent past . As a result of this we can see a torrent of fictional fictional books based on Indian Mythology from time long past in general to the recent times in particular.Myth in general sense is viewed as “ a traditional story in a pre-literate society , dealing with supernatural beings, ancestors and heroes that serve as types in a primitive view of the world. (Great ...1129). Myth can defined as an outcome of a flourishing culture involving fictitious or partial truths, a set of beliefs based on tradition, customs or

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conveniences than fact. It is chiefly because of the latter that the myths, even to this day, without fail, exert their influence on the writer's psyche and present before him the task of interpreting, deciphering the hidden beliefs or principles or reinterpret the myth in question. When it comes to Indian English fictions based on Indian mythology the present Indian literary market is flooded with such kind of books. Many such books attempt either to present the myth without any distortion or modification. Then there are some writers who add to the existing myths something of their own, with the intention of conveying their perspective and point of view. Kavita Kane's *Karna's Wife* is one such book where we find the author adding from her imagination something of her own in the form of character of Karna, her take on the prevailing situation in Indian society of the time and her opinion about social and political hierarchy.

The narrator of the novel is Uruvi, the only child and princess of King Vahusha and queen Shubra of Pukeya. The story unravels against the backdrop of the epic struggles and eventual war between the Pandavas and the Kauravas. In the novel, at the outset, we find author vividly describing the stellar qualities of Karna, when he stood into the archery tournament arena in Hastinapura, "he looked serenely divine, swathed in an almost ethereal glow, his strangely golden armour gleaming as radiantly as his handsome face, the young stranger appeared almost God-like to Uruvi" (Kane...2). We find Uruvi, the princess, observing Karna for the first time and falling in love immediately. But unfortunately Karna's heroics make Arjuna and other Pandava's sweat and jeer at him. They feel relieved when they come to know that he is not from Kshatriya clan. Further they pass rude remarks about him saying "you are but a son of our charioteer" (Kane...5). Then Duryodhana comes to his rescue and declares him as the king of Anga. From that moment onwards Karna becomes a loyal and eternal friend of Duryodhana and an enemy of Pandavas. One cannot fail to understand the criticism by the author of the mindset of the people and the system of the society which doesn't allow the people with potential to rise above their background. Karna, though, in reality was born to Kunti and Lord Surya but because she was still unmarried she leaves Karna in the lurch. Later he was found by Adhiratha, a charioteer in the army of Hastinapura. Adhiratha and his wife adopt Karna and bring him up as their own. Hence Karna is not considered as a Kshatriya but as a lowly charioteer's son and hence ridiculed and humbled. Till the end of the novel we find Karna insulted, disgraced and mocked at by the people who come in his life be it his supposed mentor guru Dronacharya, Parashuram, Queen Droupadi, all the Pandavas. At every stage and each moment of his life he is acutely made to feel his lowly status. Most of the people who come in his life despise him and curse him mainly for his low caste. The narrator makes the author's intent very clear. The author champions the cause of the downtrodden, the voiceless, the peripheral and the people belonging to the lower rung of the society by making Duryodhana say thus "it is valor which defines a Kshatriya...you are known by the deeds done...merit has no pedigree. Tracing one's lineage is pointless. I can give you hundreds of instances of great men of humble birth" (Kane...6).

Among all the mythological texts though Mahabharata is revered as one of the greatest epics of all time. Its sway on Indians psyche is unparalleled. Nonetheless, the epic, in question, i.e., the Mahabharata has been looked at from various angles and put forth their perspectives. One such praiseworthy endeavour is that of Kavita Kane's debut novel *Karna's Wife: An*



Outcast's Wife. Through a character, about whom hitherto very little was known I.e., Uruvi , Karna's wife. Through her feelings, the emotions which swell her heart, the turmoil which she undergoes, through her expression of deep anguish for the social discrimination, people's prejudices against the person lowly born. Through her the authorial intention becomes very apparent and her championing of Uruvi's ideals and values.

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52.

PERSPECTIVE OF GENDER EQUALITY IN *HALF OF A YELLOW SUN* BY CHIMAMANDA NGOZI ADICHIE**RAJESWARL.R,**Ph.D. Scholar,
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Rasipuram.**DR. P. MYTHILY,**Associate Professor & Head of English,
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Rasipuram.**ABSTRACT**

*Gender inequality continues to be a major challenge in Africa. Although progress has been made by the ratification of international and regional conventions and commitments by African countries, gender inequality is still prevalent in all sectors of the economy, including the labour market. Gender Issues in African Literature examines the ways in which some protagonists of African fictions are made to counter and challenge intertwined Western discourses on gender, employment, sexuality, and health. Adichie's novel is set in postcolonial Igboland and spans from the years directly succeeding Nigeria's independence from Britain in early 60's to the end of the Biafran War in 1970. The traumas that the women encounter within the domestic sphere is the implication of the Biafran War in *Half of a Yellow Sun*. It interrogates women's experiences within the domestic sphere, ultimately reflecting a larger national trauma that Biafra and later Nigeria undergo as a result of colonial occupation. By interrogating women's place within the domestic sphere and their changing gender performance, a connection is made between the state of Nigerian politics, women's place in politics, and their experiences with war. The prime motive of this article is to expose middle-class Igbo women's ability to adapt and challenge their position within local, national, and transnational society.*

Keywords: Gender, Biafran War, Postcolonial, Domination, Politics.

Gender inequality continues to be a major challenge in Africa. Although progress has been made by ratification of international and regional conventions and commitments by African countries, gender inequality is still prevalent in all sectors of the economy, including the labour market. The majority of women are working in the informal sector or on small pieces of land and are engaged in care work, where the work is invisible and unpaid. Women's labour force participation rates are lower than those for men. More men than women work in the formal sector where the work is paid and supported by all the national policies. Women contribute immensely to the country's economy. Despite their contribution, gender inequality still prevails. Women have limited access to credit, land, agricultural inputs, equipment and

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extension services, and markets for their produce. They spend more time in care and domestic work than men. Some of the inequities are embedded in the deep-rooted cultural norms and beliefs in societies. These inequalities can only be addressed by the removal of policies that reinforce gender inequalities as well as formulating and enforcing laws that seek to improve women's economic empowerment.

Gender Issues in African Literature examines the ways in which some protagonists of African fictions are made to counter and challenge intertwined Western discourses on gender, employment, sexuality, and health. Here the conflict between Tradition and Modernity is arguing from the favourite premise of male supremacist ideology showing how women have unlearned these false concepts to build a sustained feminist movement and learn the value of sisterhood. There is a bold attempt to reread Achebe as consistent in urging women to fight the seemingly oppressive structures that have traditionally discriminated against them and to disregard their diversity and embrace their unity.

Gender and identity go hand in hand in terms of individuality and how we and others identify ourselves. However, the stereotypical identity that comes with gender is also another way for other people to limit us, or put a negative connotation on our future possibilities as men and women respectively.

Chimamanda Ngozi Adichie provides intel on the way women are perceived in “We Should All Be Feminists”, “Purple Hibiscus” and “Half of a Yellow Sun”. These common negative stereotypes give examples of the qualities that men and women should only possess, resulting in putting a label on us and destroying the uniqueness that everybody has.

It embodies the whole negative aspects that come with the idea that a man should only possess certain qualities, as it also degrades anybody different from them, in this case, the “man box”, is putting men on a pedestal above women, by insinuating that acting feminine is a dreadful thing. This results in putting a wall between men and women, and not having true equality for both genders. The “man box” not only degrades women but also homosexuals, as said in the “man box”, do not be like a “gay man”. As one can see, the stereotypes that came from this “man box” is very problematic as it promotes homophobia, sexism, and misogynistic views. With all this in mind, it can be said that the “man box” is creating pressures, that people would not normally associate with men and that can result in some men feeling if they must always make questionable decisions or decisions that they did not really want to make, but just for the fact of compensating for their “manhood”.

The exploration of the several pictures of male domination in society from which the woman has to be liberated abides as the hallmark of feminist writing. Each of the identifiable shades of feminism reveals the writer's orientation cum inclination to the cause of the woman in the march towards what is viewed as obligatory emancipation. There are suggestions that most radical feminists find creative writing as a veritable medium for reacting to the unpalatable experiences they have had. For this reason, anti-feminist writers reluctantly see reason with this revolutionary enterprise and easily latch on to pitfalls in such writings. To this extent, certain works have been imposed with gender proclivity by both feminists and their detractors, especially in contexts where gender discourse translates into some kind of



battlefront. However, writers who consider such conflagrations as a cloud over other preferred themes tread the path of neutrality or moderation.

After *Purple Hibiscus*, Chimamanda Adichie found more compelling themes than the subjugation of women. Consequently, the portrayal of her female characters, in perceivable satire, seems inclined to negotiate the charges against men, as profusely portrayed in her first novel, for the often-pinpointed woes of women in society. Consequently, this work examines how the view of satirized feminism is projected in *Half of a Yellow Sun* and *Americanah*. The consciousness of imperative mediation comes into focus as it becomes manifest in the logic of Adichie's narratology.

The traumas that the women encounter within the domestic sphere is the implication of the Biafran War in *Half of a Yellow Sun*. It interrogates women's experiences within the domestic sphere, ultimately reflecting a larger national trauma that Biafra and later Nigeria undergo as a result of colonial occupation. By interrogating women's place within the domestic sphere and their changing gender performance, a connection is made between the state of Nigerian politics, women's place in politics, and their experiences with war. The prime motive of this article is to expose middle-class Igbo women's ability to adapt and challenge their position within local, national, and transnational society.

Most people assume men are the only people who experience war, yet Adichie's novel utilizes domestic setting to expose "narratives of (gendered) lives who live (gendered) wars". Comparing the domestic roles of Olanna and Kainene before and during the Biafran War, she illustrates their interactions with war and their agency as women within the home. By combating the common narrative of androcentric war experience, Adichie illustrates the need for the recognition of women's experience with war. Because the women's performances are altered and they are exposed to trauma, women cross class lines and begin to unify in order to support each other and ultimately survive.

Adichie's novel is set in postcolonial Igboland and spans from the years directly succeeding Nigeria's independence from Britain in the early 60's to the end of the Biafran War in 1970. Before colonization, multiple ethnic groups and a decentralized government characterized the south-eastern area of present-day Nigeria. Britain's attempts to colonize and westernize the region of people based on their languages, cultural practices and religion. This act of colonization in present-day Nigeria acted as a contributing factor to the Biafran War because it encouraged the Igbo to Unite.

Adichie focuses on the middle-class Igbo women who reject traditional values who are not controlled or overtly oppressed by the men in their lives. Although Kainene and Olanna do not face oppression within their home, Adichie does not fail to acknowledge the repercussions of war on women that become exponentially rife during the Biafran War. Kainene and Olanna are educated as middle-class Igbo women who are the daughters of a "Big Man", a man who has both power and money in postcolonial Nigeria.

Therefore, the gender war that Kainene and Olanna participate in their adoption of new gender performance is not fighting to destruct of patriarchy; rather, the gender war fights for a new definition of womanhood "[re] negotiations of gender relations" in order to deconstruct



strict gender roles and create a new positionality for women after their encounters with war [Page 101].

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53.

**CONFLUENCE OF CULTURES IN AMITAV GHOSH'S
SEA OF POPPIES****RENU CHANDEL**

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ABSTRACT

Language and literature are the originator of cultures. The country like India where people speak different languages and unknowingly use words of other languages creates a vibrant and rich culture. This paper is the confluence of cultures in Amitav Ghosh's Sea of Poppies. The novel delineates the impact of Indian culture on the British living in India before independence. Amitav Ghosh is a genius mind, whose knowledge and research reflects in his novels. Sea of Poppies is the true evidence of repercussions of colonialism in India. The novel not only interprets the social and economic conditions of the contemporary society but also presents the glimpse of confluence of variant cultures in India. A new language that was the mixture of Hindi and English was introduced by the colonial masters that influences us to understand the changes that was taking place in colonial India.

Key Words: Culture, Intermingle, Upbringing, Colonial, Tradition.

Our country is like a big tree that gives shelter to various cultures and tradition on its rich and fertile land. Once a person comes here either for trading, education or mere exploring India is influenced by its variant cultures and tradition. This effect is long lasting. India is one of the oldest countries in the world. It has been invaded by 'Alexander the Great' in 327 B.C. and since then many invaders descended on India for its richness, they burnt temples into ashes and tried to demolish its rich cultural inheritance, but its glory never faded. The cultures and tradition the infringers brought with them intermingled with the tradition of India and became one of them. Amitav Ghosh's *Sea of Poppies* is a true evidence of Indian effect on the British food, language and clothes. The British ruled over India for more than 200 years and in these years a different type of affinity developed between the Indians and the British. A new language was developed by those British who were living in India for a long time. It facilitated the Indians and the British to communicate with one another without any confusion. Zachery Reid, an American by birth and second mate on Ibis startled when he heard unfamiliar lascars language like 'resum' instead of 'rations', 'malum' instead of 'mate',

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‘Serang’ for ‘bo’sun’, ‘tindal’ for bosun’s mate. He tried hard to memorize new ship vocabulary that sounded like English like rigging became ‘ringeen’, avast became ‘bas’, all’s well to ‘alzel’, deck to ‘tootuk’, mats for ‘dols’, command became ‘hookum’, fore and aft for ‘Jamna’ and ‘dava’, ‘agil’ and peechil. Even pronunciation of his name changed from Zachery to ‘Zikri’ by Serang Ali. Conversation between the Captain, Zachery and Serang Ali is quiet amusing. Highly diluted form of English with Hindi and Bengali words forms a new language that seems necessary for chaos of daily life like-

Zubban (Zubaan), Chowbuck (Chabuk), Chupowing (Chupana), Jildee (Jaldi), Tuncaw (tankha), Tumasher (Tamasha) oolter-poolter (Ulta-Pulta) and so on. Mrs. and Mr. Burnham’s manner of using local language with English twist gives us the glimpse of contemporary changes in language. Cathleen Schine rightly remarks, “A great cauldron of an involuntary melting pot, an uneasy cultural miscegenation. In Sea of Poppies, as in Ghosh’s vision of India, language is the tip off, the tell-tale sign-literally or at least audibly telling the tale of two hundred years of Imperial rule.”¹

They developed their tastes according to Indian cuisines. It was like a twist of Indian taste in English food. Mr. Doughty praises Indian food feasting on Neel’s budgerow-

‘Ah, at last- the karibat,’ said Mr. Doughty. ‘Just in time too!’ As the covers were removed from the dishes, he cast an anxious glance over the table. When he found what he was looking for, he pointed a jubilant finger in the direction of a brass bowl that was filled with spinach and tiny slivers of fish. ‘Isn’t that the famous Rascally chitchky of pollock-saug?’ (118)

Zachery Reid, admits that Indian food prepared by lascars on the ship is doing good to him. He liked the tastes of achar, lentils and the spices used by the lascars on the board. Even sometimes he likes to wear vests and sarong instead of trousers and shirt. Paulette, a daughter of French Botanist loves to wear sarees like Indian women. Her upbringing by Jodu’s mother caused a love and respect for Indianness. She feels uncomfortable in behaving like English mem or wearing clothes like them. After her father’s death she was adopted by Mr. Burnham. Mrs. Burnham instructs her to behave like an English girl but all her effort goes in vain when she wears clothes in improper way and uses improper English words in improper place. She uses word ‘cock swain’ in place of ‘rooster-swain’. Annabel, daughter of Mrs. Burnham mocks her on wearing clothes in improper way.

Mama! She forgot to bundo her jumma! And oh dekkko mama, do: there’s her ankle! Do you see it? Look what the puggly’s done!’ (127-128)

Not only she was humiliated by eight years old girl, but also the servants looked down her, as she sometimes wanted to talk them in Bengali. Her Indian ways of living is disdained in Burnham’s house. Even her name was distorted from Paulette to Puggly. She could not bathe daily and wear sarees. Her boarding on ‘Ibis’ in a disguise of a Bengali girl impresses us. Intimacy of Paulette and Jodu is quiet unusual. Paulette was brought up by Jodu’s mother, an Indian Muslim in typical Bengali style like her own daughter. They were not only playmates but also like ‘sister and brother’. Their sorrow, tears and happiness are one. Her first language



was Bengali and first food was 'kichari'. Her upbringing made her more Indian than an English girl.

Number of languages, cultures and people creates the fantastic plot of *Sea of Poppies*. A humorous incident takes place when Mr. Doughty and Baboo Nob Kissin register the name of coolies. A comic situation creates when he writes Kalua's name as Maddow Colver instead of 'Madhu Kalua' and Deeti's name as 'Aditty' instead of Aditi. Christopher Rollason rightly points out-

*"This novel's dominant register is comedy. In the past it is Rushdie rather than Ghosh who has been associated with the comic this strong presence of comic in Sea of Poppies is likely to disorient some of Ghosh's critics in the world of post colonial studies, but others may conclude that he is working within a tradition of Bengali humour and that the comedy is a means of highlighting the resilience and resourcefulness of the ordinary person in the face of oppressive structures."*²

New Statesmen observes. "*Sea of Poppies* is bathed in rich vernacular (It) is a thoroughly readable romp of novel, filled with excellent set pieces, comic digressions (especially its comedies of manners), love, interest, subterfuge and betrayal. We are left thirsty for more"

Sea of Poppies reflects the contemporary society and intermingling of cultures and languages. There are vibrant colours of attitudes, cultures and beliefs that he apply in his novels. This paper endeavors to explore the deep historical insights and opens the door of imagination so that readers could peep into the past.

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54.

THE MOTHER BY GWENDOLYN BROOKS**MS. SANTHIYA. A**

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ABSTRACT:

Gender Studies which is based on the study of feministic perspective deals with the female Oriented issues. In Gender Literature the writings mainly focuses on how a female played a typical role in the Patriarchal Society. Moreover, it deals with how the women had suffered by the male domination. It also depicts the Controversial issues of women through their day to day incidents. In short, Gender Studies show how a women has to fight for their own Individuality, Identity, Independence etc.. Gender Studies clearly portrays female experiences through their role as a mother, a wife, a sister etc., Generally gender distinguishes the organisms on the basis of their sex and deals with the feministic perspective . It clearly shows how women are oppressed physically, sexually and mentally by the patriarchal society. It helps women to express their identity and voice out their sufferings. It is based on culture and societal values and tradition. This paper highlights the theme of Anti – Abortion. In the poem titled “The Mother” by Gwendolyn Brooks. The narrator is an impoverished mother addressing the reader. The poet, as a mother shares her own experiences like how she was made to abort her babies by patriarchy. In addition, The Mother also expresses her concern for the unborn children who will be a future singer or worker. She paints an image of how abortion leads to the absence of a handful of motherly experiences – both emotional and physical.

Key words: Female Oriented Issues, Feministic Perspective, Patriarchy, Abortion, The Loss Of Women Individuality Independence, And Identity.

“Gender Studies “ initiated in the year late 1960s. During this time, the female gender considered as an object of sexual pleasure and payless housemaid. Most of the writers expressed issues of female sex. The concept of Gender Studies is an interdisciplinary studies which include women, feminism, sexuality, gay, lesbian, bisexual, homosexual and queries of opposite gender. Gender Studies mainly focuses on how women played a typical role in patriarchal society. The term “Gender ” should be used to refer to the social and cultural

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constructed traits of masculinities and femininities and not to the state of being a male or female. Gender Studies also examines the psyche of women on the basis of feminist perspective.

In the society the women are emotionally strong but still, the patriarchy made them to be mentally and physically weak. Moreover, they are treated as slave. But still they are fighting for their independence against patriarchy a woman has to come out from their confined lifestyle.

Female writers written many works based on their real experiences in order to explicitly reveal to society the hopeless situation in which they are caught. When a woman get married her individual self is sacrificed for the role of being a wife. After marriage the woman again has to face many problems regarding child. If a woman doesn't get become pregnant immediately after getting married then the society will criticize her by naming "infertile". The problem may also lies in man but society will never utter a word against patriarchy. When a woman become infertile she will be from the community and will never let her participate in ceremonies. She will be labelled as bad omen. Likewise they are dominating women. In addition, he decision o have an abortion and perceived competence, and there will be a negative relationship between the choice of abortion and the degree to which female role is perceived traditionally. Abortion decisions have a potentially meaningful effect on the lives of endorsement for male involvement in abortion in abortion decisions. Without the knowledge of male a woman will not be abort their child.

After the Second World War, the significant progress has been made in the area of women's rights, yet women lag behind men economically, politically, and socially. The persistent inequality between the sexes because of traditional gender attitudes regarding women's roles as wives and mothers compete with definition of equality based on rights. Gender assumptions about their status as citizens, have affected and informed the debate over abortion policy, and have, in effect, limited their ability to achieve equality of citizenship with men. During this time, many feminists working for gender justice in education have highlighted the predominance and seriousness of sexual harassment in schools and condemned the enduring trivialization of such behaviors.

To investigate the way men experience abortion from a psychodynamic perspective in order to understand better the impact of this experience on their own image as men and on the couple's relationship. Whatever their cultural context and contraceptive practices, the Intra psychic factors seem to play for men an important role in their experience of abortion. One reason for this, men may feel that it is impossible them to fulfill themselves, which is two-thirds of the men who agreed to participate in the research disagreed with their partner's decision to have an abortion, in particular as potential father. This impossibility is, according to men linked to women's attitude, but may also be related to their own difficult identification with parental images and to socio-professional concerns.

Abortion can create tensions and /or conflicts between partners by revealing their contradictory desires. It is suggested that institutions where men and women are heard can help both partners to outlive this experience as a constructive step in their personal



psychological evolution and in their relationship. The rights of men in abortion situations that varied in intimacy of the relationship and the person- the man or woman – wanting the abortion. After this, the question will be raising that (a) will a woman's opinion regarding an abortion carry more weight than a man's ? (b) will the man's opinion be considered more important in more intimate, versus less intimate.

The Mother was written by Gwendolyn brooks in 1945. It is the theme of anti-abortion. Here the narrator explains how the mother how she has done one or more abortion in her life. She discusses the melancholic feeling about her children. The mother emotionally express hoe she was made to abort her babies. Under the patriarchy thee women should obey the norms of men in al situations in their life, otherwise they will be treated as worse than a slave. Initially, the mother speaks to all mother who have done abortions like herself. She depicts the reason for sufferings for her unborn children.

The poet emotionally explains how abortion leads to the loss of motherly experiences and feelings. It is refers to the affecting pain of pregnancy, also points to the coming and going of the heartrending memories of the child that was never born. “ I have heard in the voices of the wind the voices of my dim killed children ”(M) the second stanza.Her regrets swell at the thought of the breast they could never suck, their rightful maternal affection. She entreats with the babies that were never born. Moreover she was affected both by physically and mentally. The speaker feels that she has committed a sin against her children and she has seized their birth right and life.

Men are always dominate women. Even though a woman struggles hard she cannot come out from patriarchy. Both men and women support are needed equally for the stabilized family but they are not considered. A woman couldn't do anything against for them. She is always considered as a pleasure giving object meant for sexual amusement. They are only treated as an object meant of weaker sex. But here the speaker wants to convey to society how she is forced to done abortion. She express her concerns for her unborn children. The mother states that she was not deliberate as she was helpless in the face of rigid constraints and inflexible circumstances. Though the action of abortion was voluntary, it was not maliciously intentional.

The mother repent far her deeds and consider herself to be a murderer. Moreover she is also not ready to complaint against the patriarchy because anyhow the child is dead. This shows the dried up emotions and feelings of the mother. The Mother also narrates the catalogue of duties and things which do to their children out of love and affection. In the world the love of mother and father to a child cannot be compared with any other love because they are priceless. The speaker talks about duties which she would have done to her child. If they came into the world for instance the mother states how she will comfort the child , how she never leave them alone and looks after them like the precious crystal eyes and how she get away the sucking-thumb of the child etc..

The guilty of being aborting her children gives her mental agony she even hears the voice of the unborn child in the air. “ you were born, you had body, you died” (M) She states the children have an existence and the living soul but the mother put an end of their life.



Especially she calls them using certain words such as “dears” and “sweets”. Despite the worldly definition states that is the mother is the one who gives birth as well as the mother is also the one who does not give birth to her babies. She loves her children dearly.

Throughout the poetry the speaker expresses her emotion, situation of helplessness, under male domination and so on. She knows very well that even though she puts a complaint the society will never lend to ease the cause of her pathetic condition, pain and sufferings. In the end, it is evident that even in the act of abortion, she had wanted to mother all of her children who could not see the light of day. She had loved all of them equally, even though she had to let them go.



55.

TRUDGING ACROSS THE TROUBLED POETIC ZONE: VIOLENCE, SEARCH FOR IDENTITY AND DISPLACEMENT IN IBOPISHAK'S POETRY

SAYANTANI SENGUPTA

ABSTRACT

The objective of this paper is to reach an understanding of the effects of continuous unrest, violence, bloodshed and corruption in North-East India on the lives of thousands of people that have been depicted by the poets of that region through their well-constructed and appealing poems. This type of poetry is often referred to as Poetry in the Troubled Zone or Poetry in a Time of Terror to highlight the condition of North East India and its people. Several poets of the North-East region have focused on the brutal conditions and violence, loss of identity, corruption and confusion in their poems. However, in this paper, I intend to focus on Thangjam Ibopishak Singh's poetry, Me and My Mother and Bird of Peace translated into English by Robin Ngangom. In the first poem, there is an unusual picturization of a mother and her child amidst poverty and state of unrest and the second poem depicts a contrasting issue that demands peace above anything else. Both the works are critically analysed to express the need of the hour along with reference to other works.

Keywords: Violence, Corruption, Unrest, Loss Of Identity, Poverty, Peace

INTRODUCTION

North-East India has always been depicted as a perfect blend of captivating natural beauty and rich cultural heritage. The tribal culture, mountains and the breath-taking beauty create a picturesque atmosphere. But also “a troubled place with lots of insurgency and army, and counter insurgency operations...” (Mamang Dai, *North East Poetry*) which has snatched peace and harmony from the lives of people. Political instability, hatred, violence and insurgency have polluted this beautiful place and people have lost their identity, their lives and their loved ones. Some of the conflicts in the North-East are still unresolved hence, “the crackle of gunfire and fierce cries which disturb the night,.. bullets sprayed from guns at point-blank range, passing through one or two of several bodies, the slash of steel on soft flesh, the dull thuds of blows, the crack of broken bones – all that picturesquely is the northeast.” (SanchetBarua, *North East: Does agony of the people matter?*) This striking contrast between the attractive beauty of North-East and the extreme urge to take each other's lives has been a disturbing factor and various poets like Robin Ngangom, Thangjam Ibopishak, Mona Zote, Mamang Dai et al, through their poems have tried to depict

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this picture of violence in their magical land. In this paper I would focus on Thangjam Ibopishak Singh and his poems.

Thangjam Ibopishak Singh is a popular modern poet from Manipur. His poems are always unique from the rest since he uses simple language, depicts the harsh reality without focusing on the beauty of nature and the surrounding and often uses satire as a medium of protest. He does not express his hope for a better future and neither does he recall the beautiful past. Ibopishak's poems expose the readers to the bleak surrounding, the inhuman conditions around and the horrific images of violence one after the other to showcase the need of the hour, to depict the cruel world without any hope of recovery. He, through his poems, has highlighted a dystopian society where unpleasant imageries are used, where people search for identity and where relationships have become haphazard. Characteristics of dystopian society are dehumanization, totalitarian governments, environmental disaster, or other characteristics associated with a cataclysmic decline in society. Fictional dystopian societies often expose present real-world issues regarding society, environment, politics, economics, religion, psychology, ethics, science and technology, which, if not taken care of now, could lead to such a dystopia-like condition. The people of North-East have become so exposed to continuous violence and attacks that they cannot sleep peacefully, they cannot express their views openly, they cannot talk, and fear and nightmares have turned into their only companion. Hence, in order to find something people are losing everything. The poets of this region want everyone to wake up from their sleep and understand the horrible state their land is in. "Each family in Nagaland has a story to tell: of personal loss, of bereavement; of physical and emotional trauma.", mentioned Preeti Gill in *Women in the Time of Conflict: the Case of Nagaland*. In *The Land of Half Humans*, one of the most famous poems by Ibopishak, the image of "half humans" highlights a picture of degradation that has entered into the Manipuri society. The people of this place have stopped behaving like humans and they have only become the "nameless citizens" of the land of half-humans.

ME AND MY MOTHER

Can a mother see her child starving for days? Or, to appease her own hunger she turns into a monster with "ten tongues"? Or, is there an underlying meaning which the poet is trying to convey through "Me and my Mother"? The poem commences on a different or rather a shocking note where there is a description of a mother with ten tongues, who talks endlessly and curses her own child. The child narrator runs from "home to bazar" like an "ownerless dog", probably in search of food. When the narrator returns home, the mother angrily utters

"Offspring of sin why don't you die At least other children die by swallowing poison" and this comes as a shock to the readers. However, in the next stanza the poet has described this mother as a loving and caring individual, who can sacrifice herself and her life for her child. To appease the hunger of her child, she broke her fingers and fed them to the child. This description indicates how a mother can do anything for her child's health, life and happiness in any situation. The poverty-stricken Manipur has nothing left to cling on to, they have lost their hopes and the extreme pain of hunger has become a part of their everyday lives. Here, the mothers cannot witness the pain of their children anymore hence they curse them to die. At least through death they can find peace and they will be freed from this horrible life. In the poem we can see that the mother sacrificed her own life to save her child from the demons of



death. Ibopishak has painted multiple pictures which are terrifying, appalling, beastly and eerie, one after the other to showcase the gruesome condition of the North-East. The final lines of the poem, “This time I didn’t feel angry at all, /Covering my face I laughed instead.” Is thought-provoking since the reason of the narrator’s laughter is unknown. It can be a laughter out of utter pain, a laughter of happiness because the mother has finally escaped from this fearful atmosphere or maybe it is just a playful situation between a mother and her child, where the child tries to hide the face so that the mother cannot see and this makes the child laugh. All the seven stanzas in the poem depicts a separate picture of pain, of confusion, of poverty and hunger and of course the ultimate sacrifice.

BIRD OF PEACE

This poem is written in the form of a conversation between two people --- one who wants help and the other who can provide it. The former represents all the people of Manipur who wants peace and nothing else and the latter most probably represents the government officials and army men who are trying to bring them peace. The people of Manipur want the bird of peace in their land so that they are relieved of the turmoil and requests the latter to send the bird as early as possible. This bird carries peace in its beak and is referred to as the “ekta-bird” or the “shanti-bird” which can shower peace and initiate unity among people. The latter replies that “The shanti-bird and the ekta-bird are the same; /They are Siamese twins/ Belly and belly joined together/ Face and face stuck together.” which indicates that unity and peace are interwoven and if there is unity, peace is bound to be present. The “shanti-bird” is coming all the way from Kashmir, after crossing over Punjab through Assam via Nagaland to reach Manipur and this route may refer to the unrest in Wagah border that marks the rift between India and Pakistan post-independence. The birds of peace and unity are joined together like the Siamese twins, as mentioned by the poet hence the people of Manipur must carefully “cut” or separate them without injuring the beak because it is the place where they are carrying peace. However, these birds are taking a lot of time to arrive which symbolises the lack of peace and the prevalence of unrest in the region. The “ashanti-bird” seems to be hovering around Manipur and as a result of this, the Manipuri people are devoid of peace, identity, food and sleep. They do not even know for how long they are going to live in this world. They need peace and nothing materialistic like money, gold, or even food and clothes. It can be deciphered that the hope regarding the arrival of the bird of peace is keeping them alive, giving them energy to struggle for one more day. Maybe the next morning will be a different one, maybe the birds of peace and unity will give them relief and maybe everything will be alright. The poet does not mention about the arrival of the bird hence the bleak tone still continues with a thin ray of hope.

Ibopishak’s poems forces the readers to rise and understand the gruesome condition of Manipur and North-East at large, encourages to think over it multiple times and realise the pain of the innocent people living there. He reflects the harsh reality directly in front of everyone without any façade of ornamental language or structure. He realises that it is not the time to compose poems about the beauty of North-East but about the reality of the place. Mother nature and its beauty cannot save the innocent lives from the attacks and bullets. He criticises the society and uses satire as a medium of protest to showcase the dystopic land, the land which is much talked about and the land which comprises of half humans. If the current need is not catered to, it will prove the defeat of humanity in the hands of “ashanti”.



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56.

LANGUAGE AND MEDIA**K.SARANYA,**M. Phil Research Scholar,
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Salem.**ABSTRACT**

The media gives a vast supply of information denoting that language is a source used for research analysis and teaching functions. The media are important linguistic institutions. Their output makes up an outsized proportion of the language that folks here and skim on a daily basis. Media usage reflects and shapes each language use and attitudes in a very community. This chapter execute the link between identity performance and language various in social media, and the way such alternative could also be formed by existing practices in additional ancient media. Identity is a fluid concept. Some aspects of identity square measure comparatively static and harsh to vary, such as age, gender, and nationality. Other aspects are defined by social domains (e.g. work, family, and education) and relationships (e.g. friends, colleagues, and family). Some varieties of identity will amendment from time to time, such as hobbies, interests and social networks. The plural form identities thus seem a more appropriate term to use in the context of this chapter. Understanding of identity also highlights is that these properties are not pre-determined and fixed, but are open to transformation and changes. These kinds of changes could also be results of totally different contexts of interaction, or the ways interlocutors interpret the identities being projected. In any given context of interaction, there is also one or additional aspects of identity that individuals might or might not wish to specific or tell the society. Identities, as Goff man (1990) puts it, an area unit like masks which will be worn and brought off in several contexts of social interaction.

INTRODUCTION

The modern media possess a yet unexampled power to encrypt and flow into symbolic representations. Through the media, folks are positioned, or position themselves, in relevancy a flood of pictures and data regarding each worlds distant in house or time furthermore as the world close to home. A considerable body of research from diverse disciplines over the past century has traced the complex and subtle ways in which the media have become an integral part of our everyday lives, involved within the structuring of our domestic practices, our social relationships, our terribly identity. Thus the media play a key role in however, in our everyday lives, we understand the world around us and our place within it, while that very 'we' is becoming more culturally dispersed as a result of those same media processes.

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THE LANGUAGE OF SOCIAL MEDIA

The Language of Social Media Palgrave Macmillan, a division of Macmillan Publishers Limited 2014, Lee Paying attention to different forms of self-presentation is evident in new social media such as Facebook. The quote at the beginning of the chapter describes how a pre-service teacher, Tony, deliberately puts on a 'serious and formal' persona by carefully editing his comments on his colleague's Facebook wall. In a more casual context of Facebook use, he may assert a more playful identity through a different language and writing style. To explore such dynamics, this chapter first provides an overview of spaces for identity construction in social media. Using a detailed discussion of Tony's case, I illustrate how his deployment of languages in two Facebook accounts is related to his existing linguistic practices in traditional forms of computer-mediated platforms (e.g. email and online forums), and to the changing roles in his life as he moves from being a student to a teacher. I conclude the chapter by discussing the significance of situating one's current linguistic practices online within one's life history of technology use and Self-presentation in social media. Seeing identity as a multifaceted concept allows for a better understanding of the dynamics of self-presentation online. Identity management through language is evident in all forms of computer-mediated discourse, from Internet Relay Chat (IRC), a real-time chat platform, to newer social media. For example, in IRC, playful and care-fully designed nicknames are an important means to catch other participants' attention so as to initiate a new conversation. This is because associative meaning is usually embedded in a nickname to signal aspects of one's identity (e.g. Blondie suggesting the user's hair colour). Of course, victimization nicknames are simply a place to begin to self-presentation. The different forms of participation and senses of audience in social media seem to have changed the way people think about themselves.

LANGUAGE AND SELF – PRESENTATION IN SOCIAL MEDIA

An important feature of social media is sharing moments of life with large groups of people who may be close friends or complete strangers. Blogging and frequent updating of status messages on social network sites are examples of such social sharing. People may share their lives in a 'publicly private' manner that is, where the identity of the content poster is revealed but access to the content posted is relatively controlled. An example of such publicly private behavior is the use of real names on Facebook while not making posts available to the public. Others may do the opposite through 'privately public' behavior, posting publicly available content without letting others know who the poster is. The new technological affordances of social media provide opportunities for users to draw upon a wider range of multimodal resources in the expression of their identities. Not only can social media users present themselves through the written word, but also through a 'spectacle' page (Androutsopoulos, 2010), which is a self-presentation space that combines images, videos, written and spoken language, etc. Video blogs on YouTube are often accompanied by written information, including titles and tags. These resources combine to form a spectacle through which audiences can extract information about the video posters' identities. This is what Crandall (2007) refers to as 'presentational' culture, where people constantly pay attention to self. Here, the 'self' refers to one's image or aspects of identity to be projected to a wide range of



audiences. Sometimes the ‘actual self’ (aspects of identity that one possesses) is revealed. At other times people may want to project their ‘ideal self’ (what one wants to possess) and their ‘ought self’ (what one should possess) (Higgins, 1987). In view of this, identities in social media are not just about who we are, but also who we want to be to others.

TECHNO-BIOGRAPHIC APPROACH

A meaningful way of studying the situated nature of language and identity is via a techno-biographic approach. A techno-biography is, in short, a life story in relation to technologies. The notion itself is inspired by the traditional narrative approach to interviews, where an interviewee tells a story about certain significant events in life (Linde, 1987; Rosenwald & Ochberg, 1992). This storytelling process not only allows interviewees to recount facts, but also to make sense of their own experiences. The application of this approach to people’s experiences with technology is motivated by the fact that using technologies now means something more than just skills – for one thing, most technologies have been domesticated

(Berker, 2005; Silverstone & Haddon, 1996), meaning that they are embedded in our day-to-day activities and the environments in which we use them. With smart phones and other mobile devices, we are ‘always on’ and this blurs the boundaries between our so-called online and offline lives, and between our public and private personae. In her major work on women’s technology-related lives, Kennedy (2003) defines techno-biographies as participants’ accounts of everyday relationships with technology.

COMMUNICATION TECHNOLOGIES IN LANGUAGE

Communication technologies around us are rapidly evolving and allow for new platforms, genres and communities of interaction to emerge. These have profound implications for the way we access information, conceive of ourselves and relate to others. Language choice and self-presentation in social media studies, in different countries have demonstrated the significance of focusing on how technology is experienced by internet user’s through-out their lives – from childhood through to adulthood. For example, Gail E. Hawisher and Cynthia L. Selfe (2004) study says, they call literalizes of technology in the United States through the literacy histories of 20 informants. These literalizes are defined as social practices embedded in people’s larger cultural ecology, which in turn is shaped by a number of inter-related factors which affect different ways of using and experiencing technology. Ching and Vigdor (2005, p. 3) add that ‘technology experiences are... imbued with meaning by the motivations, social interactions, and contexts surrounding technology tools and practices’. This body of work has provided solid foundations for understanding how languages use online relates to people’s everyday experiences with technologies. It also provides strong evidence for the heterogeneous nature of technology use. The study reported in this chapter thus extends the scope of techno-biography and involves a wider range of research instruments and data sources, as well as paying closer attention to language.

THE MEDIA LANGUAGE

The media language is full of the hierarchical difference that has found new faces and forms within the new world order. The socio-religious sanctions in support of the oppressive



structures and therefore the language they speak area unit mirrored within the media. The media speaks the language of the powerful and therefore the dominant, and not that of the oppressed. The wider vary of important problems with the quality and public interest beside accuracy, fairness, integrity, transparency, responsibility are at the core of the ethical debate. Imbibing of stereotypes, depiction of violence, sex, inelegance and influencing the mass scientific discipline in a very specific direction ar causes for concern. The oppressive structures use transmission and ritual language in Asian nation.

MEDIA OWNERSHIP AND PLURALISM

While discussing the role of media and communication the role of media ownership cannot be ignored. Diversity of possession, various sources of information and citizen's access to various voices and opinions forms essential part of the concept of media pluralism. Pluralism is premise of the democracy. Plural media ensures that diversity among society is mirrored in media. Media school of thought consists of diversity of possession and output in style of content. The concentration of media in a few hands hampers the free and fair flow of information.

TOWARDS a brand new psychology OF LANGUAGE AND MEDIA

As we have seen, partly in response to the inadequacies of traditional social psychological work on the media, different strands of research within media and communication have rethought the complex relations between media production, media texts and genres, audience interpretation and the discursive contexts of everyday life. Focusing primarily on assumptions about language and communication, we have organized these developments in terms of alternatives to five key elements of the 'general linear' model of communication central, in historical terms, to psychology as a discipline. Hence we have explored alternatives to the assumption of linearity in communication, where this is replaced by the notion of complex circulation of meaning with relative autonomy at the different moments in communication networks. Audience response has been elaborated by reconstruing the audience as active interpreters of media texts, making a contribution, therefore, to the construction and reproduction of meaning in society.

CONTEMPORARY MEDIA IN LANGUAGE

John Corner (1999) identifies 'talk' as a key debating point in contemporary media theory. While there are a unit many types of linguistic/discourse analysis, he divides current work on the media into one in every of 2 broad approaches. One, allied to applied linguistics, provides close readings of media discourse, thereby highlighting the often sketchy and informal account of language in media research elsewhere (e.g. Fairclough, 1995; Scannell, 1991). Despite the sometimes narrowly linguistic focus, this approach is not only interested in technical issues of language deployment but typically has an underlying concern with issues of social relationships and power. Similarly, within social psychology more generally, discursive approaches are increasingly following this linguistic turn, subordinating social theoretical considerations to a relatively implicit commitment to the analysis of power (Potter and Wetherill, 1987). The second approach also offers a more detailed analysis of language than is traditional in media studies, but from a broader, interdisciplinary and social theoretical



perspective; thus it trades a less technical or systematic approach to language against a greater stress on social theory and social context (here he cites our book, *Talk on Television*; Livingstone and Lunt, 1994). Another example is the social semiotics approach (Hodge & Kress, 1988; Jensen, 1995) where both visual and verbal codes are included in analyses linking production and reception.

CONCLUSION

Tony's case demonstrates various factors that shape language choice in social media. The case study of Tony illustrates how his language use varies according to his particular sense of audience and context, and the different purposes for which he uses social media. As a result, the participants cannot be seen as part of a homogeneous digital natives generation (Prensky, 2001), a group of young people that has been over-generalized in mass media and public discourse (see Takahashi, this volume, for a similar critique). In fact, the idea of digital natives seems to overlook the variety of knowledge and experience in young people (Hargittai, 2010; Bennett, Maton & Kervin, 2008). As social media present new affordances and converge with other media in the digital world, it is predicted that newer social media will only give rise to even greater diversity of both technology users and linguistic practices.

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**WOMEN OPPRESSION IN SHASHI DESHPANDE'S
*THE BINDING VINE*****DR.V.M. SARANYA**Assistant Professor in English Department,
PSG CAS,
Coimbatore.**ABSTRACT**

The Binding Vine shows how the educated woman helps a poor woman thereby inculcating the spirit of solidarity among women. Deshpande depicts the agony of a wife who is the victim of marital rape and the plight of women raped outside marriage who would rather suffer in silence in the name of family honour. The novelist does not uproot the women from the background, but tries to expose the different ideological elements that shape her. Deshpande's focus is on the women within the domestic marital relationship. She wishes to liberate her protagonist in the extreme sense, but prefers to remain faithfully to the demands of her socio- cultural context, since it renders the portrayal more realistic.

Indian English Literature refers to the body of work by writers in India who write in the English language and whose native language could be one of the numerous languages of India. English has been one of the primary sources of interface with Indian languages through translations and interpretations in the multilingual ethos of the country. English in India has been liberated from the colonial yoke during the latter half of twentieth century and was used imaginatively. This period have been very prolific ones for Indian English fiction and more novels and collections of short stories have been published than ever before in the history of Indian English writing. Indian English Literature can also be named as Anglo- Indish , Indo-English , and Indian writing in English and so on.

Fiction in Indian English displays a sense of social consciousness and is concerned with Indian socio- political realities. It is authentically Indian and a substantial number of novels published were written by women. The peculiar character of Indian English Fiction is that it is essentially bilingual, bicultural, upper class, socially restricted and linguistically cut off from the concerns of the Indian society.

The sufferings of Indian women, marital disharmony, existentialism, anger, dual tradition, all find a place in one or the other novelists of Indian writing. It is only after the Second World War that women novelists of quality have begun enriching Indian English Fiction. Of these Shashi Deshpande, Kamala Markandeya, Anita Desai, Shoba De and Bharathi Mukerji occupy an important place.



Shashi Deshpande is the second daughter of the great Kannada dramatist and Sanskrit scholar. She was born in Dharwad in Karnataka, South India in 1983 and was educated in Dharwad, Bangalore and Bombay. She received M.A English degree from Mysore University. After marriage in Bombay, she worked for a couple of months as a journalist for the magazine Onlooker. She started writing at that time, publishing her first short story in 1970.

The influence that Deshpande as a writer was her father's liberal and radical ideas which played a major role in the moulding of her values and principles. In the novel *The Binding Vine* (1993) the narrator, after the death of her baby finds it difficult and a girl in a coma. As the stories of the three women unravel, so does a tale of quiet courage and unfaltering hope. Deshpande explores with acuity and compassion the redemptive powers of love.

Urmila is Deshpande's first protagonist who decides to fight another women's battle. She is a lecturer in a Bombay college and lives with her mother Yamini and her six year old son Karthik. Although she lives with her mother, her representation suggests the strong-willed woman and a louder one. She is aggressive economically independent, takes her own decisions, her feminism borders on vigour and prompts harshness in her equation with others. Urmila's fierce independent nature is first seen, when at the age of fifteen she chooses to stay alone with her grandfather Aju's dead body, who hanged himself to death. She is ahead of her predecessors by her endeavors to help other women. She is also a grieving mother who has recently lost her one year old daughter, Anu. Several others like Vanna, her childhood friend and sister-in-law, Amrut her younger brother and Yamini, her mother try to bring the grieving Urmila back to normal life. But in spite of the best efforts made by them, Urmila takes her own time to come up with the ultimate loss of her child. Urmila is not free from the pain of guilty conscience and the morbid self-questioning within herself, whether or not she has been a good mother to Anu.

The death of Anu is one of the events that reveal her at her most vulnerable. It causes her intense grief and her distress sometimes manifests itself in psycho-somatic attacks of asthma, leaving her grasp for breath. Unlike Deshpande's others protagonist who define themselves with respect to their usual gender roles, Urmila plays the role of a feminist.

Consequently she has become highly sensitive to the suffering and despair of others. It is the sensitivity that leads Urmila to be friendly with the helpless Shakutai, whose daughter lies in coma state in a hospital after being brutally raped. The mutual responsibility, support and sympathy of Urmila towards the uneducated woman Shakutai, teaches her to speak up, so that her victimized daughter may get justice. She educates her not to live in fear, guilt or blame which are the results of conditioning in Indian women. Reaching out and sharing her life with the oppressed, enables Urmila to overcome her grief for the dead Anu as she learns to give herself to others troubles.

Urmila delves into the past to redefine her relationships and her identity as an individual. She leaves home in the sense that her identity emerges in her parental home where she stays in her husband's absence. She subjects her past to a close scrutiny and searches for answers to her present problems. It is after that she develops from an anxious, unhappy and unassertive woman. She at the end redefines her identity, values and choices with greater understanding



of her relationship with others. Urmila with militancy feels insecure in her relationship with Kishore. She says:

“the fear of Kishore never returning home, ...the fear of Kishore turning away from me....the fear of his not wanting to come back to me...that’s what I am most afraid of.(82)

She secretly wishes to submit Kishore, but she lacks the courage to tell him that she needs his physical presence in her life. Playing the strong independent woman while being vulnerable within, is the cause of Urmila’s pain and disappointment. Her understanding of relationships is often arithmetical and mechanical to give her the depth as a person. Her vision is controlled more logically than by her feelings. She evolves from aggressiveness to self-assertion. Urmila stands up for her values and beliefs, whose strength is greatly admirable. She exhibits full responsibility for her decision and hence continues her friendship with Dr.Bhaskar, amidst the family censure. Urmila finally overcomes the personal grief by reaching out to Shakutai and Kalpana. She also enhances her own growth and development as well as that of the other less fortunate women.

The common idea of holding the mother to be solely responsible for taking care of the children has remained the same without any new signs of change. Deshpande’s protagonists reject their mothers whom they perceive as agents of oppressive patriarchic practices. She brings out the women characters challenges and victimization and seeks a new power balance of power. She portrays the personal traits and characteristics of their own. It is the women themselves who have to exert and come out of the mire of patriarchic oppression to emerge as individuals and as human beings in their own right. The minor characters such as Mira, Akka, Sahkutai and others remain multidimensional who evolve and serve largely as foils to the protagonist. They contribute substantially to the formality of a comprehensive picture of Indian womanhood in a patriarchy.

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58.

HYBRIDITY IN SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN***DR.T.SATHYAKALA**Assistant Professor of English,
Arulmigu Palaniandavar College of Arts and Culture,
Palani -**ABSTRACT:**

*Now a days, post-colonial studies occupies main place not only in the Euro - American society but also in many universities of formerly colonized countries. More than three quarters of the people living in the world today have had their lives shaped by the experience of colonialism. Impact of colonization was many changes in those colonized countries. Most of the immigrant writers focus the problem faced by the immigrants and the same time they are unable to leave their nativity. They give equal importance to both the cultures; it leads their writings as a multicultural work. At present, the term culture is used widely in many ways like corporate culture, popular culture etc. This paper focuses cross-cultural aspect or hybridity in Salman Rushdie's *Midnight's Children*.*

Key words: Cross-Culture, Hybridity, Multiculturalism

Multiculturalism or cross-culture is a common and frequent term used in the post-colonial literature. A major feature of post-colonial literature is concern with place and displacement. Ashcroft says "The dialectic of place and displacement is always a feature of post-colonial societies whether these have been created by a process of settlement, intervention, or a mixture of the two. Beyond their historical and cultural difference, place, displacement, and a pervasive concern with the myths of identity and authenticity are a feature common to all post-colonial literatures in English" (9). The word culture is from the Latin word *cultura* which comes from *colere*, which means 'to cultivate'. This novel tells that India is a hybrid country. Hybridity is a mixture of two or more culture as an effect of colonization. After the colonization people were ready to change their food habits, dressings etc but they are not ready to compromise on their emotions or perceptions etc. or which were originally followed in their culture. V.K Gogak says 'Culture, therefore, consists in man's harmonious and balanced cultivation of all the faculties in man; intellect and emotion, intuition and sense, perception, flesh as well as spirit.(13).

Salman Rushdie's one of the famous novel *Midnight's Children* published in the year 1981 and won the Booker Prize. It deals with India's transition from British Colonialism to independence and the partition of India. It is considered as an example of post-colonial, post-modern, cross-culture and magic realistic literature. This story is about the children born on August 15th 1947 midnight at the exact moment that India and Pakistan were separated as

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Independent Nations. The Novel moves in and around the characters of those midnight's children. There were about a thousand children born at the stroke of midnight on August 15th 1947 who can communicate with each other through their super natural powers without looking each other.

Saleem Sinai is a protagonist of this novel and also the narrator of this story, he focus the 20th century India. Saleem himself says in the first page that it is not a single story but multiple stories."And there are so many stories to tell, too many, such an excess of intertwined lives events miracles places rumors, so dense a commingling of the improbable and the mundane! I have been a swallower of lives; and to know me, just the one of me,you'll have swallow the lot as well. Consumed multitudes are jostling and shoving inside me;(MC4).

This novel has been divided into three parts, the first part the adult Saleem attempting to recount the circumstance of his life from birth to present; he begins his journey through the past. The second part of this novel tells the year of independence, partition, and the birth of democratic India. At the end of the second part he focuses the political changes and Indo-Pakistan war. The third part of the novel tells about the partition of Pakistan and Indira Gandhi's power.

The novel begins with the story of his grandfather Aadam Aziz, a physician who was educated at Germany and behaves and dresses like Germans. The grandfather's story was narrated to Saleem Sinai by the boat man Tai; he narrates his grandfather's love story. One day Tai took his grandfather to a local land lord's house to give treatment for his daughter Naseem, who was badly affected by stomach ache. The Landlord whom does not expect such an young man as a doctor, where the Muslim ladies won't show their faces to other males, so the land lord made his maids to cover his daughter completely with perforated sheet and shown the doctor only the aching part viz the stomach. Both Naseem and Aadam Aziz were curious to see their faces, "So gradually Doctor Aziz came to have a picture of Naseem in his mind, a badly fitting collage of her severally inspected parts. This phantom of partitioned woman began tom haunt him and not only in his dreams." (MC26)

Both of them started loving each other and meanwhile the Doctor received information from his mother that his father is very ill and serious, sooner he passed away. After his father's death his mother felt very bad and lonely and she also passed away. After their death Aadam Aziz becomes an orphan and he gets a job in the Agra University as University Doctor, he conveys this to Naseem and she expresses her love to Aziz and Naseem's father accepts her love and marries her to Aziz and he promises to settle all the properties of Aziz. Aziz and Naseem both were married and reached Agra.

After narrating his grandfather's story Saleem recalls his childhood days in Bombay. He started thinking about his neighbours, he says, "There were people among whom I spent my childhood; Mr. Homy Catrack, film maker and race horse owner, with his idiot daughter Toxy who had to be locked up with her nurse, Bi Appah, the most fearsome woman I ever knew; also the Ibrahims in Sana Souci, old man Ibrahim. Ibrahim with his goatee and sisal, his sons Ismail and Ishaq, and Ismail's tiny flustery hapless wife Nussie, whom we always called Nussia- the- duck on account of her wedding gait, and in whose womb my friend Sony



was growing, even now, getting closer and closer to his misadventure with a pair of gynecological forceps” (MC111).

It gives us a clear picture that he was born and bought up in this society where he inhaled the air of multiple faiths and beliefs and practiced a different philosophy over his birth it seems as a hybridity to us. He is son of Wee Willie Winkie and his wife Vanita whose actual father is Mr. Methwold. He is exchanged with the child of Ahmed and Ainina Sinai by the maid woman Marry Pereira to please her communist lover Joseph. So the birth of Saleem itself is a best example for Hybridity. “He also reveals that he had more mothers than most mothers have children” (MC291). Thus the explanations about the character Saleem Sinai show a vast symbol of Hybridity and multiculturalism. Another example for hybridity is his love and life. He fell in love with the girl named Parvati, a Hindu girl, whose name indicates Hindu goddess. Later they got married and because of his sexual impotence, through her magical power she becomes pregnant with Shiva, Parvati and Saleem Sinai’s son becomes Adam Sinai.

It combines the perspectives of many post colonial people through Saleem’s power of telepathy. It shows that the Indian history and culture are Hybrids. About a thousand children born at the stroke of midnight on August 15th 1947, on 1957 only five hundred and eighty one were surviving and each one had magical qualities in a different way like the keralite boy stepping into mirrors, Goanese girl with the gift of multiplying fish, a boy in the Nilgiris who could increase or reduce his size at will, in Calcutta a sharp tongued girl whose words already had the power of inflicting physical wounds etc.. But all the children were communicating each other through their own language like Oriya, Malayalam, Bengali etc. Saleem the protagonist narrator of the story claims through a soliloquy as follows

“Yes, they will trample me underfoot, the numbers marching one two three four hundred million five hundred six reducing me to specks of voiceless dust, just as all in good time, they will trample my son who is not my son, and his son who will not be his and his son who will not be his, until a thousand and first generation, until a thousand and one midnight’s have bestowed their terrible gifts and thousand and one children have died, because it is the curse and privilege of midnight’s children to be both, masters and victims of their times, to forsake privacy and be sucked into the annihilating whirlpool of multitudes and to be unable to live or die in peace” (MC552).

Thus hybridity and multi culturalism is seen through the Novel from the beginning to the end. All the characters of this novel are hybrid and are blend of two or more cultures and are shuttled between cultural identities. Through his characters Rushdie shows India’s Hybridity and he criticizes the India of the post colonial era.

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59.

TEACHING LANGUAGE THROUGH LITERATURE**P. SELVARAJ**I – M A English
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Language through literature is a highly effective way of knowing, learning and mastering any language. Instead of enhancing the skills of language like Listening, Speaking, Reading and Writing through exercises like gap filling, multiple – choice questions, matching the words etc., and language areas (i.e. vocabulary, grammar and pronunciation) then allow group discussions and individual explorations. In this way they create a feeling for the language in the students and they create a task for the students based on literary texts and practicing LSRW skills. Literature can be defined as an expression of human feelings, thoughts and ideas whose medium is language, oral and written. They involve into language with enthusiasm and interest because of what they feel, think, experience to the readers to take with others.

KEY WORDS: Literature, Teaching Literature, the Teaching Of Language Skills, Foreign Language Teaching, Literary Competence.

1. Introduction

In recent years, many teachers consider the use of literature in language teaching as an interesting and valuable concern. In this paper, why a language teacher should use literary texts in the language classroom, what sort of literature language teachers should use with language learners, literature and the teaching of language skills, and benefits of different genres of literature to language teaching will be taken into account. Thus, the place of literature as a tool rather than an end in teaching English as a second and foreign language will be unearthed.

2. What is literature?

Literature is a term used to describe written and sometimes spoken material. Derived from the Latin literature meaning “written formed with litters,” literature most commonly refers to works of the creative imagination, including poetry, drama, fiction, nonfiction, journals, and in some instances, song.

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Literature helps the students acquire a native-like competence in English, express their ideas in good English, learn the features of modern English, learn how the English linguistic system is used for communication, see how idiomatic expressions are used, speak clearly, precisely, and concisely, and become more proficient in English, as well as become creative, critical, and analytical learners.

- Now a days literature is an authentic source for language learners.
- Literary works, such as novels, plays, short stories, etc. facilitate understanding how communication takes place in that country. It also improves the cultural grammar of the learners.
- Literature allows the learners to be familiar with a wide range of lexical or syntactical items. They learn about the syntax and discourse functions of sentence, the variety of possible structures, and the different ways of connecting ideas, which develop and enrich their own writing skills. It gives students the opportunity to make use of their creative and their critical thinking skills.

Literary texts can be studied in their original forms or in simplified or abridged versions. An increasing number of stories in English are written specifically for learners of the other languages. The type of literary texts that can be studied inside and outside the ELT classroom include:

1. Short stories
2. Poems
3. Novels
4. Plays
5. Song Lyrics

The reason why use literature in the ELT classroom because literary texts provide opportunities for multi-sensorial classroom experiences and can appeal to learners with different learning styles. Texts can be supplemented by audio-texts, music CDs, film clips, podcasts, all of which enhance even further the richness of the sensory input that student receive.

Literary texts offer a rich source of linguistic input and can help learners to practice the four skills – listening, speaking, reading & writing – in addition to exemplifying grammatical structures and presenting new vocabulary. Literature can help learners to develop their understanding of other cultures, awareness of ‘difference’ and to develop tolerance and understanding. At the same time literary texts can deal with universal themes such as love, war and loss that are not always covered in the sanitized world of course books.

Challenges of teaching English language through Literature

English language teaching in Indian scenario throws difficult challenges for the teacher of English who in his classroom has to work for language teaching of his students mostly. The success of teaching English through literature lies on the selection of the literary text for teaching. The teacher has to choose only that text which is contemporary. For instance, the



works like *Othello*, *Spanish Tragedy* cannot be chosen for though they are all masterpieces. Because the learners may find it difficult to relate those texts to their real life settings.

Conclusion

Literature is something that reflects society, makes us think about ourselves and our society allows us to enjoy language and beauty. It can be didactic and it reflects on “the human condition”. It both reflects ideology and changes ideology, just like it follows generic conventions as well as changing them.

Literature is the creation of another world, a world that we can only see through reading literature.

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60.

**INDIAN SOCIETY AND FEMALE OPPRESSION IN SELECTED
NOVELS OF SHASHI DESHPANDE****G. SENTHIL.****Ph.D (PT),**

Thiruvalluvar Govt Arts College,

Rasipuram.

ABSTRACT

Indian English literature refers to the body of work by writers in India who write in the English language and whose native or native language could be one of the numerous languages of India. Early history began with the works of Michael Madhusdan Dutt followed by R.K.Narayan, Mulk Raj Anand and Raja Rao who contributed to Indian fiction in the 1930s. It is also associated with the works of members of the Indian diaspora such as V.S.Nailpaul, kirandesai and Kovid Gupta. She remembers how her family has enjoyed and excited on the day of his naming ceremony. On his birthdays, there are always pujas in the mornings, lunch in the afternoons and entertainment in the evenings. His birthdays are celebrated with full enthusiasm. On Saru's birthdays, there are no pujas. Saru's relationship with her mother becomes more complicated, when Dhruva dies by drowning in a pond. Her mother blames her that she has killed him. She says: "You did it. You did this. You killed him". Saru's mother thinks that Saru is responsible for Dhruva's death. Saru has been the mute spectator to the incident; Saru has tried to save him, but failed. But her mothers' accusation has followed her, "You killed him. Why didn't you die? Why are you alive, when he's dead?" After Dhruva's death, Saru's family stops celebrating any festival, including Saru's birthdays. Saru's mother shows no interest in living. Her hatred towards Saru increases day by day. She takes no particular interest in her education and personal advancement. She neither supports her daughter nor takes care of her.

Indian English literature refers to the body of work by writers in India who write in the English language and whose native or native language could be one of the numerous languages of India. Early history began with the works of Michael Madhusdan Dutt followed by R.K.Narayan, Mulk Raj Anand and Raja Rao who contributed to Indian fiction in the 1930s. It is also associated with the works of members of the Indian diaspora such as V.S.Nailpaul, kirandesai and Kovid Gupta.

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**FEMINISM**

Feminism is a range of political movements, Ideologies and social movements that share a common goal; to define, establish, and achieve political economic, personal and social equality of sexes. This includes seeking to establish education and professional opportunities for women that are equal to those for men.

SHASHIDESH PANDE

Shashi Deshpande (born 1938 in [Dharwad, Karnataka, India](#)) is an award-winning Indian novelist. She is the second daughter of famous Kannada dramatist and writer Sriranga. She was born in [Karnataka](#) and educated in [Bombay](#) (now Mumbai) and [Bangalore](#). Deshpande has degrees in [Economics](#) and [Law](#). In Mumbai, she studied [journalism](#) at the Vidya Bhavan and worked for a couple of months as a journalist for the magazine 'Onlooker'.

She published her first collection of short stories in 1978, and her first novel, 'The Dark Holds No Terror', in 1980. She won the [Sahitya Akademi](#) Award for the novel That Long Silence in 1990 and the [Padma Shri](#) award in 2009. Her novel Shadow Play was shortlisted for [The Hindu Literary Prize](#) in 2014.

Shashi Deshpande has written four [children's books](#), a number of short stories, and nine [novels](#), besides several perceptive [essays](#), now available in a volume entitled Writing from the Margin and Other Essays.

On October 9, 2015, she resigned from her position on the Sahitya Akademi's general council and returned her Sahitya Akademi award. In doing so, she joined a broader protest by other writers against the Akademi's perceived inaction and silence on the murder of [M. M. Kalburgi](#). The Dark Holds No Terrors, Penguin Books India (1980),

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Shadow Play, (2013),

Children's books

A Summer Adventure

The Hidden Treasure

The Only Witness

The Narayanpur Incident

Shashideshpande's second novel *The Dark Holds No Terror* is a powerful portrayal of a single women's struggle to survive in the conventional society and her compromise with the exciting reality .it is story of Saritha or Saru a well educated economically in decent woman, her problems and conflicts.the story of the novel is narrated and all other characters are seen through her eyes.

The begins with Saru's arrivel at her father's house after a long gap of fifteen years. Saru is a successful doctor and her husband Manohar or Manu is a lecturer in third rate college. They have two children, Renu and Abhi. Saru has deserted her parents and married Manu of her own choice. She has sworn never to return ro her parents house. But on hearing about the death of her mother, she decides to return to her father's home. She comes back not to seek refuge, but to escape the sexual brutality of her husband.

Her father welcomes her as a strange person. She feels that her father is not happy about her returning. He behaves "like an wnwilling host entertaing an wnwelcome guest". He shows no interest in asking about her life and her children. Madhav a student in the first year in a college , has been staying with her father for two years .It seems strange to her when her father offers his love and affection to madhav. The stay in her father's house gives Saru a chance to review her relationship with her father, dead mother, dead brother, husband and children. Saru is the woman who has been made conscious of her gender since childhood. She recalls her childhood experiences.

Saru, in her family, has never been given any importance. Her mother showers no love or affection on her because she is a female child. She neglects and ignores Saru, in favour of her younger son Dhruva. Saru's mother dominates her and insists her to conform to the traditional ways of life. Saru's father has been a mute spectator who never involves in the affairs of the two females in the house. He rarely speaks with Saru. But he and Dhruva have conversations together. Her father used to take Dhruva on the bike who would sit in front of him on the small seat. Dharuva is the favourite to her mother. Saru thinks of Dhruva's naming day and birthdays which have been given top priority.

She remembers how her family has enjoyed and excited on the day of his naming ceremony. On his birthdays, there are always pujas in the mornings, lunch in the afternoons and entertainment in the evenings. His birthdays are celebrated with full enthusiasm. On Saru's birthdays, there are no pujas. Saru's relationship with her mother becomes more complicated,

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when Dhruva dies by drowning in a pond. Her mother blames her that she has killed him. She says: “You did it. You did this. You killed him”. Saru’s mother thinks that Saru is responsible for Dhruva’s death. Saru has been the mute spectator to the incident; Saru has tried to save him, but failed. But her mothers’ accusation has followed her, “You killed him. Why didn’t you die? Why are you alive, when he’s dead?” After Dhruva’s death, Saru’s family stops celebrating any festival, including Saru’s birthdays. Saru’s mother shows no interest in living. Her hatred towards Saru increases day by day. She takes no particular interest in her education and personal advancement. She neither supports her daughter nor takes care of her. Thus Shashideshpande’s novels are a powerful portrayal of a single women’s struggle to survive in the conventional society and her compromise with the exciting reality.

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61.

**AN INCEPTION OF WOMEN'S COMPLACENCY OUT OF
CATASTROPHE IN THE SELECT NOVELS OF CHITRA
BANERJEE DIVAKARUNI**

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ABSTRACT

Elaine Showalter in A Literature of Their Own discovers three major phases of feminism. She says that imitation and protest would be the first two phases whereas the last one is defined as, "Finally there is a phase of self-discovery, a turning inward free from some of the dependency of opposition, a search for identity" (13). When men are bestowed to be the protectors and superiors, women stand at the position of guiding and taking care of men in their long journey. Women can emerge from an object to subject, if they are allowed to use their resources to discover their potentials and need of the human race. More than that, it is a birth right to evolve in to an autonomous being through their own choices instead of following decrees. Thus, Chitra Banerjee Divakaruni attempts to stir up the method of living for one's own concern. Probably, women take too much pressure to keep themselves at the lower state due to age old principles. Their condition should be changed when the need arises. Through her novels, Sister of My Heart and The Vine of Desire the author presents the longing and suffering of the protagonists Sudha and Anju and their cultivation into independent women.

As women are not induced with purpose, they feel comfortable at their stagnant position as long as they have someone to taking care of their needs. Instance, they stoop to receive what men and the society intends to give and become unable to get or take as per their conscience. In the translational work of *The Second Sex* by Constance Borde and Sheila Malovany, the authors say, "The system based on her dependence collapses as soon as she ceases to be a parasite; there is no longer need for a masculine mediator between her and the universe" (25). If women have the nerve to ask beyond their boundaries, they have been tagged as unfeminine by the society. In her novels, the author makes her protagonists to emerge out of boundaries to stand on their own, when they bereft of rights and recognition even after satiating their role.

The author published the novel *Sister of my Heart* in 1999 and it was followed by a sequel *The Vine of Desire* in 2002. Both novels highlight the relationship between two women since



woman always stands in connection with man. Anju and Sudha were born on the same day. They brought up under the traditional family which is ruled by three widowed mothers; Gouri Ma (Anju's mother), Nalini (Sudha's mother) and Pishi (Anju's aunt). So the girls never experienced the partial world, ruled by men and their notions. Anju and Sudha love each other, though they are not blood-related; yet they vary in their appearance and nature. Sudha has a quite nature and an ordinary desire to have a happy married life but Anju is much rebellious and try to question the boundaries often. Anju can hate everyone except Sudha, "Because she can put her hand on my arm when I'm ready to kick the world for its stupidity, and it's like a drink of clean cold water on a hot day" (Sister of my Heart 17).

Later, Sudha falls in love with Ashok whom she has met in the theatre. After she finds her mother's refusal to Ashok as he belongs to a lower caste, Sudha gets ready to elope with Ashok. At this juncture, she discovers Anju's love for Sunil, a computer engineer from America and his father's severe and sturdy attitude over the family background. Oscillating between the attraction of Ashok and happiness of Anju, Sudha torments herself. Finally she turns down Ashok for the sake of Anju. Regardless of Sudha sacrifice, their sister ship has been tattered when Anju finds her husband gets attracted to Sudha. Anju's disappointments take place on Sudha instead of Sunil and she says, "And I- I'm scourged by rage and helpless love and jealous that I can't trust my voice to make a civil response. Yes, for the first time in my life I'm confused by jealousy of Sudha, sister of my heart" (SMH 152). As though they are beloved sisters, the peculiarities of women's nature and the concept of love test their unity and proximity. Thus Anju and Sudha acted accordingly which is the imitation of an accustomed demeanour of ordinary women.

The real protest starts in Sudha's life when she walked out of her in-laws home. She reverses her role and attitude since her mother-in-law forced her to abort the female foetus and Ramesh failed to protect his wife and unborn daughter. Even after accomplished her duties as a wife and a daughter-in-law, she was the one to undergo all criticisms, physical and mental torments. In America, Anju protests his husband's two-sided nature silently and his disapproval over bringing Sudha to America where Sudha has a chance to start a new life. Anju's stillbirth caused her nostalgia and slip in her balance of emotions. She is fagged with the child's birth and needed someone to understand her without nagging. Then she realises how much she is in need of Sudha more than anyone else even Sunil. After Anju had a miscarriage, Sudha resolved to visit her as long as she could keep her daughter Dayita from the ruthless judgements of the Indian society. She thinks of, "A future built by women out of their own wits, their own hands. A future where I lean on myself alone" (SMH 294). Thus the novel ends with Sudha's arrival to America with her daughter and their exhausted faces thrived with new hopes and happiness as pure as the sunlight.

The sequel novel *The Vine of Desire* projects how the protagonists are discovering their satisfaction without the aid of others. Regarding individuality, Mary Wollstonecraft says, "To become respectable, the exercise of their understanding is necessary, there is no other foundation for independence of character; that they must only bow to the authority of reason, instead of being the modest slaves to opinion" (A Vindication of the rights of Woman 65). They slowly learn to analyse their needs and past experiences. As days passed, Anju starts to attend the college and Sudha tries to fit herself in the new land. This leads Sudha to carve out a niche of her when she has met Sara, an Indian exchange student. She says, "I want to bite



the apple of America. I want to swim to India, to the parrot- green smells of childhood. I want mother's arms to weep in. I want my weather-vane mind to stop its manic spinning. I want Sunil" (The Vine of Desire 87).

Until the consequences of their choices hit them wildly, they don't recognise their real motive which hides at the deep of their heart. Though Sunil opposes the visit of Sudha to America, later he loves to see her and stay with her. As Anju submerged in her own thoughts, she couldn't behave with Sudha as she used to. And Sudha believes her purpose of visit is to find a new life, yet she has the old lingering thoughts and doesn't wipe off her past wholly. As a result, Anju failed to keep up her marriage life; Sudha and Sunil have cross their boundaries which they are totally prohibited to enter and Sudha leaves them abruptly by holding Lupe's hopeful words that saved a nursemaid job for Sudha. Sunil too leaves Anju at dismay. He says to Anju, "Let me go before I start hating you" (TVD 235). In the following days, Sudha settles in her job with regret. Anju, the rebellious one tries suicide due to her inability to bear the loss of Sunil, but finally she gathers herself up towards future as per her wish. She finds her love of literature still exists within her. Ascertained to pick her old self that she used to be before meeting Sunil, Anju involves in self-evaluation deeply.

Here, Sudha understands her futile attempts to cope up with America. She confesses to Ashok as, "But I was greedy for something more than the life I could have had with the mothers in Calcutta. I told myself I was doing it for Anju and for my daughter, but I was doing it for me....Half the time I thought of my poor daughter as an obstacle that kept me from what I longed for" (TVD 335). She starts to bear the outcomes instead of being terrified or cowardice. Sudha decides to leave the country after realises her strength to survive in her native land. The author gives a new perspective of living in one's own land is far better than taking flight to an alien place. Until and unless, the people possess an aura to bring changes in themselves, they have to no longer worry their endurance. Anju bears the calamity and understand those perils are part and parcel of life and she has more chances to start a new life till she is willing to do it. Having rejuvenated, she picks up her writing career and gets appreciation from her tutor as, "The images you use are strong and evoke emotions successfully, making us sympathize with a complexly portrayed character. I think you have quite a gift for writing, and I wish you success in developing it further" (TVD 346).

Anju reaches the stage of self-discovery through recasting her old-self, the lover of adventurous. She learns to fly, "You won't believe it, Sudha, I've learned to fly" (TVD 368). Sudha's complacency has been achieved when she discovers her happiness lies in independency and promises the ailing old man to bring him back to his country. She sees it as repentance for her weaknesses and says, "America isn't the same country for everyone, you know. Things here didn't work out the way I'd hoped. Going with you would be a way for me to start over in a culture I understand the way I'll never understand America. In a new part of India, where no one knows me" (TVD 321). Both the sisters understand the need of taking own choices and self-satisfaction which differ from consoling and depending on others. They have the spirit to try a new way instead of fearing the criticism of society or to imitate the typical women of India, who would suppress themselves after meeting destructions and they believe along with the society that they lost their life forever without even attempting to get happiness. Thus the author projects the concept of new women who turns themselves as heroines from being victims.

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62.

**MAMTA KALIA – A FEMINIST REPRESENTATIVE OF
CONTEMPORARY POETRY**

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ABSTRACT

Modern Indian poetry emerged in the late 1950s and early 1960s Mamta Kalia, the distinctive voice in Indian Poetry in English was not only sensitive to the real world around her but also conscious of her identity both as an Indian and as woman. Her poetry was the poetry representing her feeling of protest, of anguish, of disgust, of despair, and of bitterness. Kalia wrote in a highly personal manner and lay bare her emotions and apprehensions and emphasized the intimate mode, as a poet.

In the ancient India the fifth form of Veda was Kavya which offered the opportunity for the Indian women poets to deal with theme of social and cultural conventions. Indian Poets like Toru Dutt, Sarojini Naidu, Kamala Das, Mamta Kalia, Tara Patel, Gauri Deshpande, Suniti Namjoshi, Gauri Pant, Lakshmi Kannan, Vimla Rao, Meena Alexander, and many served a lot to the growth and development of Indian English poetry. These modern women poets used a simple, brief and graceful language to convey their theme. They wrote consciously as women and their poetry was distinguished by their confessional and autobiographical note which seemed frank, honest, intrepid and pragmatic expressions. Now a day's women in India were fortunate enough to occupy high and honorable places of power. But the society had yet to liberate the Indian women. Though much effort had been taken to release women from the evil practices, the speed remain a slower one. As observed by Kanwar Dinesh Singh in *Feminism and Post Feminism: The context of Modern Indian Women Poets Writing In English*.

“Besides several restraints of gender, tradition and orthodoxy of religion, Indian women today are the victims of crimes like dowry killing, physical and mental torture, sexual harassment, rape, kidnapping and abduction, trafficking etc., and are, sometimes forced to commit suicide.”(46)

Therefore, the Indian English Women Poets expressed their sufferings more profoundly than the male counterparts representation in their poetry.

The most creative Indo-Anglican poet Mamta Kalia's (1940-) life as a poet was ignited during the age of her teen and now she had written more than twenty five books including



four novels and a collection of ten short stories along with a collection of one-act plays and three volumes of poems - Tribute to Papa and other poems, *Poems '78* and *Poems '79*. Her novel *Beghar* was a major success. A large number of poems from *Tribute to Papa and other poems* dealt with the romantic aspect of her early love relationship. All the poems from the Second Volume *Poems '78* project the tension of surviving through monotonous life. Mamta Kalia had the unique distinction of writing both in Hindi and English. She had won the Sahitya Bhushan Samman Award (2004), the Mahadevi Verma Memorial Award (1998) and the Yashpal Samman (1985). Presently, she was laurelled with the post of the Director of the Bhartiya Bhasha Parishad in Kolkata.

Mamta Kalia, the distinctive voice in Indian Poetry in English is not only sensitive to the real world around her but also conscious of her identity both as an Indian and as woman. Her craftsmanship and exclusive style has reserved place among the poets of high order. Her poetry was the poetry of protest, of anguish, of disgust, of despair, and of bitterness. The expression of a creative artist in literature manifests itself in various genres and each of these reflects in a specific manner, the writer's views and ideologies. Her poetry emphasizes the intimate and sometimes unflattering information about the poet's personal life. The poet writes in a highly personal manner and lays bare her emotions and apprehensions. Women being more emotional than men facilitate writing in their style. Perhaps centuries of mental conditioning has caused men to bottle up their emotions in an attempt to appear strong and in control.

Mamta Kalia shares the secrets of her personal life and thoughts with her readers. The vastness of her poetry deals with the dissatisfaction in her married life and her search for meaning in life. Her works which centred Mamta Kalia as a woman – as a wife, as a sexual partner and as a mother of two children deal with the hurts of a sensitive woman in the man-made world. Her feminine sensibility was the governing and motivating force behind her poems and it had given a distinctive zest to her work.

Mamta Kalia depicted the oppression of women with greater self- involvement and often with a note of protest. The discrimination and obstacles faced by Mamta forced her to translate her emotions in her poems. She remained an ambitious and gifted poet. Her poems dealt and described her constant battle with depression, mental illness and despair. She showed her rebellious thoughts in her poem 78

*I am a great fool
To think that marriage is bliss,
Was it last month or last year
That we exchanged a kiss. (19)*

Mamta Kalia portrayed herself as the typical representative of the oppressed section in India. In *Contemporary Indian English Poetry: Comparing Male and Female Voices* Kanwar Dinesh Singh Says,

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“Mamta Kalia’s descriptions, however bear the colour of realism and so do speak of her felt experience. She finds poetry an apt medium to attribute her grudges. She however does not speak of her own throes alone; her poem, in fact, represents the agony of an average Indian – middle class house wife.”(44)

Like Kamala Das and other writers of Indian Poetry, Mamta Kalia, also rendered a realistic and concrete portrayal of life-experience, particularly in the ambit of man-woman relationship. She was discontented and frustrated by the suppressed desires and hopelessness in her married life and in her poem entitled *They Made Love* from *Poems’78*, Her recollection conveyed to the reader how once

*They made love
And ate sandwiches
And looked at each other’s face
Two empty canes. (16)*

Mamta Kalia felt offended by the presence as well as the absence of her husband during weekends. On Sundays she wanted her husband to be in the house. The day becomes meaningless for her without his company. If he was in the house, almost they spend their time only in quarrelling, bathing together, visiting friends and making love.

*“The calendar has just dropped / A Sunday in my room./ I’m puzzled
how to hold on / To this long vacant day./ I wonder at the emptiness /
Of this Sunday and all Sundays./ It was not like this / When you were
here.” (23)*

Similar to the voice of Jaya in Shashi Deshpande’s *That Long Silence* and Saru in *The Dark Holds no Terror* Indian women swathe themselves in the thick blanket of silence. The life style of the poet brought out some relief to the reader as well as making him or her feel that his or her own sense of injustice might count for nothing when compared to the more acute and more painful sense of injustice of persons much more important and much more talented than he or she. In the poem *Sunday Song* Mamta Kalia says,

*We’d rise late,
Sip each other’s tea,
Bathe together,
Quarrel,
All in a few hours,
We’d go places, visit friends, eat bhel puri,
We,d come back, make love again and call it a day.(23)*



Every writer's writing was to hunt and slaughter the animal which was hiding and torturing the self that need to be eradicated. Mamta Kalia also tried to hunt such beasts inside her to seek a let out. Hence her poems were subjective in treatment. She boosted her confessional traits to the level of universal appeal. Her struggle for identity was the struggle of the entire women. Through her poems she triumphantly rose above her pain and suffering. She laughed at the absurd questions asked by the parents to their daughters after their marriage in her poem *After Eight Years of Marriage* from *Poems '78*.

*After eight of marriage
The first time I visited my parents
They asked me, "Are you happy?" (25)*

To her it was a meaningless question but she shed tears instead of laughing at the question as it was at the wrong time. That was her first visit after the long spell of eight years. This statement itself demonstrated clearly volumes about the life style of married Indian women. M.K. Naik states,

"...Mamta Kalia's irony often becomes a mere substitute for her anger and disgust signifying nothing. Her penchant for a repetitive structure is justified only so long as it heightens the explorative power of her verbal medium." (200)

Her painful life was ironically articulated by her in the following lines as the answer to her parent's question.

*I wanted to tell them
That I was happy on Tuesday,
I was unhappy on Wednesday.
I was happy one day at 8 o'clock
I was most unhappy by 8.15... (25)*

Her protest was against the injustices and the persecution to which women in India had been always subjected. Though the rights of women were being increasingly realized and recognized and a number of seats were allotted for women in the Indian Parliament, they still remained as the victims of the prevalent orthodox attitude and male domination. Mamta Kalia had deliberately made her poetry as a vehicle for her expression and to establish her identity as a woman. As a poet she had erased all her inhibitions to write in an outspoken manner and thus defying the restrictions and restrains which the social code and the conventions of society imposed upon her. Her poetry was the poetry of introspection, of self-analysis, of self-explanation and of self-revelation. She surpassed most of the poets in her frankness and candour in expressing the thoughts and ideas, longings, yearnings and disappointments which lay in the depths of her heart. Her strength lay in her frankness by alienating herself from her social environment.

Many women writers have written poems exposing their feminine sensibilities but Mamta Kalia stood apart from Kamala Das. Both hailed as the pioneers and innovators in expressing their sensibilities. Both revolted against their husbands. Though Mamta Kalia's poems reveal all the intricacies that resided in her marital life, she used only simple and plain words without decoration to convey her ideas more powerfully. Most of the poems of Kamala Das



were considered as indecent and pornographic but not Mamta Kalia's. Her poetry achieved wider dimensions and a wider range because she spoke on behalf of the Indian women in general and was extensively appreciated and read. Her poetry, though subjective in inspiration, became objective because she took the role of representing her folk in India. She felt that women were not receiving the affection and the love in the traditional society and they were treated as drudges. Hence the tone of her poetry was urgent because of the pressure she felt upon her mind to provide vent to her ire and resentment not only against her husband but against the male domination against women in India. There was no doubt that the poet arouses sympathy for her poor plight and the readers understood that any body's life would be meaningless if there was no love in it. The sense of vainness of love was most effectively conveyed by the poem *Matrimonial Bliss* from *Tribute to Papa and Other Poems*. The phrases in the poem convey the feeling of futility and sense of disappointment.

*I felt all disjointed inside,
But the moment I hear your footstep,
I put all of me together
And give you my best smile
That's eternally saying cheese. (30)*

In minimum possible number of words the poet with expected power evoked the agonies of women emerged from the state of subjugation and bondage. She seeks to establish her identity and self. Her anger was expressed in the poem *I Write*

*I write

Because I cannot bite

It is the way

The weak ones fight. (15)*

In *Contemporary Indian English Poetry: Comparing male and Female Voices* Kanwar Dinesh Singh says, "Especially a working woman, who has to perform her duties as a house wife as well, finds it hard to cope up with the tedium of daily routine. She feels sandwiched between her place of work and household. On the other hand she has to bear the drudges of her work place, and on the other she has to manage 'skillful plates', 'unwashed brushes', 'hosting meals', 'unmade beds'."(44)

Mamta Kalia's poems on love, marriage, family life and society were noticed for their freshness, irony, wit and satire, for her feminist concerns. She impressed the readers by her sharp intellectual quality and by the autobiographical flavour attached to her poetry. She exposed ruthlessly the contemporary chaotic and anarchic condition in Indian society. She was disappointed because of the lack of values in the society among the younger generation. M. K. Naik says,

"*Tribute to papa*" is the poem which marks the poet's protest against the disappointing lack of values in the younger generation and the resultant communication gap between the old and the young. "(200).



The daughter in this poem repents satirically her father's lack of will power and courage.

I wish you had guts, Papa,

To smuggle eighty thousand watches at a stroke

And I'd profoundly say, "My father 's in import and export business you know."

I'd be proud of you then.(9)

She was ready to encompass extra – marital affairs and solicit her father not to worry about her pregnancy and instead she kicked her father and his father's role model Jansi Rani.

As a poet Mamta Kalia revealed her problems with unusual frankness. This was the genuine strength of a poet. In this regard Mamta Kalia may be regarded as an outstanding Indo-Anglian poet comparable to the American poets e.g Anne Sexton and Sylvia Plath. She scans through various aspects of man- woman relationship in a straight forward conversational style. She unveils the mask which covered her actual face. She herself tore the mask from her face. She dissects and probes her own female psyche and her 'self' emerged powerfully in her poem entitled *Sheer Goodluck*.

*So many things
Could have happened to me
But nothing ever happened to me
except two children
and two miscarriages.(21)*

She was not for compromises and adjustments. But the tradition bound found in the orthodox Indian society forced her to adapt certain codes which she hated. So the outer world was regarded as hostile to the world of herself. She cried against the tedium of every day household chores which was imposed on her by all her family members. She felt squashed between her place of work and household. The hostility received a full treatment in her poem entitled *I Feel Like Crying All The Time* from *Poems '79*.

*I hate these people around
Related to me
Just because, they were born
To my husband's mother's
Brother's daughter,
I don't know who she was
I don't know who anybody is. (32)*

Day to day arresting problem of women in general was discussed in a simple way. In *Contemporary Indian English Poetry: Comparing male and Female Voices* Kanwar Dinesh Singh says "Mamta Kalia thematises her experience of love, marriage, family and society in a simple, direct and conversational style and with poignant irony."(81)



The motivating factor behind her poetry was her personal grievances. This urgency in tone was not introduced for rhetorical purposes. The intensity of her feeling demanded her poetry to have the urgency in tone. This urgency tone never reduced the value of Mamta's poetry instead it heightens its interest and adds to its artistic stature. All true art is sincere. Sincerity, honesty, realism and spontaneity are some of the essential qualities of great art. Mamta Kalia's poetry bears the hallmark of all these qualities. Hers is the poetry of unabashed self-revelation and self-exposure, written earnestly, instinctively and uninhibitedly. The bold and honest voice of Mamta has re-energized Indian women writers writing in English

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63.

TRANSLATION AND WORLD LITERATURE**SOMNATH B. MAHALE**Dept of English.
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Tal Baglan, Dist. Nashik**ABSTRACT**

Over the years World Literature has always influenced me to understand their social milieu their culture, their food habits, hobbies and interests that are very much like me. It gives me immense pleasure to read them time again. It somehow guides me to see in what circumstances Tolstoi must have written Anna Karenina, The Cossacks, How much Land Does a Man Need, it encouraged me to read Chekhov with great sincerity ,to learn about Three Sisters, The Cherry Orchard, Uncle Vanya. Even his short Story VANKA which made my mind to understand the plight of Poor people, Turgenev taught me the value of Love from his first novel First Love, Gemma taught me the true essence of love and life and the consequences thereupon. Torrents of Spring marks the age when Slavery was wiped in 1861. Gorky teaches us the great insights of the mother Earth and the trouble so many people have taken to preserve its value .Goethe makes us love his Faust and the life he saw when he travelled through his Italian countryside. Gustave Flaubert makes us aware that Madame Bovary was a part among us only .Dostoievesky reveals the dark secret of human being with great understanding of psychology. The World Literature is the very essence of human life. Without them we can't survive.

What an excellent thing it is to read for the pleasure. The pleasure we derive most from observing, by watching by experiencing and by imitating what the others have done .There is no literary piece that touches me more than the World Literature.Its a splendid and marvelous thing to get yourself attached when you see something happening in your life. Like Pearl S. Buck quoting, They are the instinctive expressions of the working of his mind, glancing, darting, penetrating and laughing.' The same thing happens when we see the great stories of the world. In Chekhov's ANTAGONISTS two people are caught in grave misfortunes and they both are unable to understand each another. He summarizes that, 'those who suffer are egoistic, angry , unjust, cruel, and less able to understand one another than really stupid people. Instead of coming together they separate.' Many times as a reader it seems to us that what we are reading is clearly related to our life. This story and the story VANKA deeply touches and disturbs our mind. Vanka is a small boy working on a rich merchant's house. They make him do all sorts of work. He doesn't get enough food to eat, nor enough sleep. On top of it he is treated cruelly. One day as the owners are away. He takes a fountain pen from the cupboard, a paper and starts writing a letter to his Dear Grandfather Konstantin

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Makharich. Who is a watchman one another landowners farm. Vanka writes that he is ready to do anything. He wishes him for the Christmas and loves him very dearly. He explains all the trouble he is facing to dear Grandfather. He remembers all the happy things he had, when he was with his Grandfather. "Come to me dear Grandad," continued Vanka. "I beg you for Christ's sake take me away from here. Pity me unhappy orphan they beat me all the time and I am always hungry and I am so miserable here I can't tell you I cry all the time. And one day the master hit me over the head with a last and I fell down and thought I would never get rip again. I have such a miserable life worse than a dogs. And I send my love to Alyona one-eyed Yegor and the coachman and don't give my concertina to anyone. I remain your grandson Ivan Zhukov dear Grandad do come."

Vanka folded the sheet of paper in four and put it into an envelope which he had bought the day before for a kopek. ... Then he paused to think, dipped his pen into the ink-pot, wrote: "To Grandfather in the village," scratched his head, thought again, then added:

"TO KONSTANTIN MAKARICH" How must we feel when we read such tearful passages from Chekhov. They make us think and give a thought to the poor souls. As he goes to post the letter. It is full of snow.

Vanka ran as far as the nearest letter-box and dropped his precious letter into the slit. . .

An hour later, lulled by rosy hopes, he was fast asleep. . . . He dreamed of a stove. On the stove-ledge sat his grandfather, his bare feet dangling, reading the letter to the cooks. . . . Eel was walking backwards and forwards in front of the stove, wagging his tail. . .

This makes us so emotional and at the same time pitiful. Because we have become stony hearted and unable to see the sufferings of our fellow beings.

Another Story that comes to the mind is Gorky's One Autumn Night. Gorky's sharp insights into the vagabond, the outcast and the fugitive, are unequalled in the literature till today. Once in the Autumn he was travelling to a very unpleasant place. The place was not familiar to him . He didn't have a single penny in his pocket nor a night's lodging. As he was wandering in order to discover any sort of fragment of food, thinking all the time to have a full meal. In our present state of culture hunger of the mind is more quickly satisfied than the hunger of the body. While pondering on such ideas thought what goes on in the mind of the ill fed person. The mind of a hungry man is always nourished and healthier than the mind of the well-fed man. Evening came with the rain Wind was blowing very fast. Gorky was eighteen when he experienced this situation. He was so tired because of his walk, everything was barren, dusty, cold wet sand around him. As he walked further that a girl was digging a trench in the sand with her hands. He was standing beside her. When the girl saw him, she gave a cry, and looked at him in terror. She was of his age only, with a pleasant face embellished unfortunately with three large blue marks. It somehow spoiled her face. She was digging to find some food underground. They both started to dig.as they did they found out all sorts of things, uneatable. But the girl finds out a piece of Bread...a loaf...wet...!'this girl was a strange thing ,her name was Natasha. The rain was pouring heavily the atmosphere was melancholy, wind whistling, some loose splinters of wood were rattling together-it was very disquieting and depressing sound. The waves of the river were splashing on the shore ,and



sounded so monotonous and hopeless, just as if they were telling something unbearably dull and heavy, which was boring them into utter disgust, something from which they wanted to run away and yet were obliged to talk about all the time. This girl was in love with a baker, a drunkard. Hers was a very bad condition, her clothes, her dishevelled hair and she was lamenting on every thing. Her hatred for the men was clearly seen by the words she spoke to him. She cursed him and her lover. Yet all this made a stronger impression on the Author than the most eloquent and convincing pessimistic books and speeches. She comforted him and encouraged him. This whole thing made a great impression on Gorky, "What a world of irony was in this single fact for me! Here was I, seriously occupied at this very time with the destiny of humanity, thinking of the reorganization of the social system, of political revolutions, reading all sorts of devilishly wise books whose abysmal profundity was certainly unfathomable by their very authors-at this time. "These and so many short stories of this class not only teaches us humility but also makes us aware that life is very tough and without suffering and hard work we will not be successful.

Tolstoy's brisk psychological characterizations are set against the grandeur and panoramic sweep of a mighty nation. Korney Vasiliev is such a story that not only grips our mind but also makes us see the reality of the Russian people. Their life is very similar to that of our own. The story takes place in a village called Gayi. Korney has finished his Army and now returning to his village, to his family, having mother, his wife and two children. As he gets down at the station, he meets Kusma a poor man who takes fare for his shaggy hacks. Korney knew Uncle Kusma and gets the welfare of his family from him. He sarcastically says that his young wife has got a labourer from her village. And this angers Korney. Before marrying this woman he had heard about this labourer named Evstigney. As he entered the house his wife was surprised. Even she had given up expecting him. His mother was happy to see her son. After many years he was visiting them so he distributed presents for the family. His wife was behaving rather strangely and this angered him the most. The little girl Agasha was sleeping when the husband and had a fight. Korney was very angry and was hitting his wife. This made the little girl cry. Korney seized the child's arm, and tore her away from the mother, and threw her into a corner like a kitten. This made the little girl handicapped forever. His wife accepted that she stays with Evstigney and the little girl is his. But Korney seemed not to understand anything and looked about him vacantly. He came outside the house. Inside Marfa and the little child were crying. They both were groaning louder as he packed his clothes, and afterwards bound it with a piece of cord. Marfa was cursing him in a tone of great anger. Korney did not answer her and woke up the dumb boy and ordered him to harness the horse. Surprised at the uncle's order he put on his felt boots and ragged sheepskin coat, took a lantern and went out in the yard. This action makes the story more penetrating as we feel one with the story. The little girl was crippled for her life. The climax again returns after nearly seventeen years in the late autumn. The flocks were returning home. Along the road, ahead of the flock, in a large cap and patched peasant coat, black from the wind and weather, a large leather bag on his bent back, walked an old man with a grey beard and grey curly hair; his bushy eyebrows only were black. He was walking with great difficulty over the mud in his soaked, torn, heavy boots, and at each step he leaned on his wooden staff. Driving the flock came a young woman, her skirt tucked up, with a coarse shawl on her head, a man's pair of boots on her feet, running quickly from side to side of the road. When she came nearer to the old man she saw him upside down and wished him, 'Good evening, good evening, bright



child was the old man's reply. She asked him if he requires a bed for the night. He shook his head and very kindly manner she told him to go to the next hut for the shelter. he knew the house. The old man was Korney and the young woman was Agasha, whose arm he had broken seventeen years ago. She had married into a rich family in Andreyevka, four versts from Gayi. From the strong, rich, proud man he was, Korney Vasiliev became what he is now—an old mendicant who possessed nothing but the ragged clothes on his body, a soldier's ticket and two shirts in his bundle. This change in him saw made him sure of ,that his misfortune had been brought him to the present state and for all this his wicked wife was the main cause. After beating his wife he left the place and tried his hand in every job but he was failure. things went from bad to worse. Following the sight which Agasha told him he arrived at the hut. The whole family gathered around him. They were eager to serve him. Given hot teas and sugar. In spite of his refusing the next cup of tea they insisted to have it. He even asked about the arm. They said that her father wanted to kill our Agasha. He was silent. The next day Korney rose earlier and was moving out of the house. Another old woman asked him to wait for the breakfast. He thanked her and left the house. On returning to his house his wife failed to recognize him. After a long time she recognized him and told him to go away. At this time while witnessing the situation the anger he had nursed against her for so many years had suddenly vanished. Fedor and the young dumb boy recognized Korney. And left the house and started walking towards the Zinovyevs, they took him in. He requested them for the night stay. Fever took him, towards morning he dozed off, and when awoke all the people had gone out for their work, and Agasha was alone remained in the hut. He called her in his feeble voice. Gasha, My time has come. I want to die; forgive me, for Christ's sake. The girl replied that God will Forgive. He told her to go and tell her mother that the stranger that came yesterday was. .and began to sob. Came to say good- bye to her. I'll tell her, Grandfather, I'll tell her. Said Agasha. With great difficulty he gave her a piece of paper to be given to whoever asks for it. His soldier's ticket. Thank God I've unburdened myself of my sins. These were the last words of Korney. His face assumed an expression of ecstasy. And he became still. As the girl returned back she saw him that the light had gone out of his stony eyes. When Marfa came to know the news of the stranger's death , she neared the house of Agasha, she felt sorry for him and accepted her mistake. Everyone knew that the rich, famous Korney vasiliev, who forty years ago had cut a figure in the place had died as a poor wanderer in the house of his daughter .It was too late to forgive or to beg forgiveness.

In conclusion I want to add one thing, that we read world Literature to get this humility from the literary pieces and they make us understand the human situation . They make us feel and cry, and delight.

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64.

ECHO AND NARCISSUS**SOWMIYA. S.L,**

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ABSTRACT:

A myth is any traditional story consisting of events that are historical, explaining the origin of cultural practice or natural phenomenon. Myth can mean 'sacred story', traditional narrative or 'tale of the gods'. Most myths are set in a timeless past before recorded time or beginning of the history. It involves supernatural beings and events. In a religious context, however myths are storied vehicles of supreme truth. By them people regulate and interpret their own lives and find worth and purpose of existence. In connection with Literature, myth is an integral part of literature. It is the stories of Gods and Goddess from all the culture. This paper presents the myth of Narcissus and his cause for falling in love with his own image, and Echo who transformed into a mere sound, which is the repeated reference in many works.

Myth has existed in every society. It is a basic constituent of human culture. Myth reflects, express and explores the people's self-image. The story of myth is of central importance in the study of individuals, society and the human culture as whole. The connection between literature and myth is one of mutual dependence. Even though literature cannot be reduced to myth and myth cannot be reduced to literature neither of two exists on its own. Not only does it offer a responsibility of multifaceted stories for the fictional world - making of literature, which expands modifies or rewrite mythological elements in the process of creative repetition.

Echo was a beautiful nymph, fond of the woods and hills, where she devoted herself to woodland sports. She was a favorite of Diana, and attended her in the chase. But Echo had one failing. She was fond of talking and whatever in chat or argument would have the last word. One day Juno was seeking her husband, who, she had reason to fear, was amusing himself among the nymphs. Echo by her talk contrived to detain the goddess till the nymphs made their escape. When Juno discovered it, she passed sentence upon Echo in these words: "You shall forfeit the use of that tongue with which you have cheated me; except for that one purpose you are so fond of reply. You shall still have the last word, but no power to speak first."

This nymph saw Narcissus, a beautiful youth, as he pursued the chase upon the mountains. She loved him and followed his footsteps. She longed to address him in the softest accents, and wins him to converse. But it was not in her power. She waited with impatience for him to speak first, and had her answer ready. One day the youth, being separated from his

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companions, shouted aloud, "Who's here?" Echo replied, "Here" Narcissus looked around, but seeing no one, called out, "Come." Echo answered, "Come>" As no one came, Narcissus called again, "Why do you shun me?" Echo asked the same question. "Let us join one another," said the youth.

The maid answered with all her heart in the same words, and hastened to the spot, ready to throw her arms about his neck. He started back, exclaiming, "Hands off! I would rather die than you should have me!" "Have me," said she; but it was all in vain. He left her, and she went to hide her blushes in the recesses of the woods. From that time forth she lived in caves and among mountain cliffs. Her form faded with grief, till at last all her flesh shrank away. Her bones were changed into rocks and there was nothing left of her but her voice. With that she is still ready to reply to anyone who calls her, and keeps up her old habit of having the last word.

Narcissus's cruelty in this case was not the only instance. He shunned all the rest of the nymphs, as he had done poor Echo. One day a maiden who had in vain endeavored to attract him uttered a prayer that he might some time or other feel what it was to love and meet no return of affection. The avenging goddess heard and granted the prayer. There was a clear fountain, with water like silver, to which the shepherds never drove their flocks, nor the mountain goats rested, nor any of the beasts of the forests; neither was it defaced with fallen leaves or branches, but the grass grew fresh around it, and the rocks sheltered it from the sun. Hither came one day the youth, fatigued with hunting, heated and thirsty. He stopped down to drink, and saw his own image in the water; he thought it was some beautiful water-spirit living in the fountain. He stood gazing with admiration at those bright eyes, those locks curled like the locks of Bacchus or Apollo, the rounded cheeks, the ivory neck, the parted lips, and the glow of health and exercise over all. He fell in love with himself. He brought his lips near to take a kiss; he plunged his arms in to embrace the beloved object. It fled at the touch, but returned again after a moment and renewed the fascination. He could not tear himself away; he lost all thought of food or rest, while he hovered over the brink of the fountain gazing upon his own image. He talked with the supposed spirit: "Why, beautiful being, do you shun me? Surely my face is not one to repel you. The nymphs love me, and you yourself look not indifferent upon me. When I stretch forth my arms you do the same; and you smile upon me and answer my beckoning with the like." His tears fell into the water and disturbed the image. As he saw it depart, he exclaimed, "Stay, I entreat you! Let me at least gaze upon you, if I may not touch you." With this, and much more of the same kind, he cherished the flame that consumed him, so that by degrees he lost his color, his vigor, and the beauty which formerly had so charmed that nymph Echo. She kept near him, however, and when he exclaimed, she answered him with same words. He pinned away and died; and when his shade passed the Stygian river, it leaned over the boat to catch a look of itself in the water. The nymphs mourned for him, especially water-nymphs; and when they prepared a funeral pile and would have burned the body, but it was nowhere to be found; but in its place a flower, purple within, and surrounded with white leaves, which bears the name and preserves the memory of Narcissus.

The story has been retold in poetry, drama and depicted in painting. Even the Psychologists are influenced by Narcissus. Sigmund Freud published a paper devoted to Narcissus in 1914



called "On Narcissism: An Introduction". Most importantly he introduces the idea of the 'ego ideal', and self observing.

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65.

GENDER EQUALITY**SHRI NIDHI M,**Department of Eenglish,
Holy Cross College (autonomous),
Trichirapalli.**ABSTRACT:**

Gender Equality, in addition referred to as sexual equality, is that the state of equal straightforward access to resources and opportunities despite gender, at the side of economic participation and decision-making; and thus the state of valuing completely different behaviors, aspirations and desires equally, despite gender. Gender equality, equality between men and girls, entails the thought that each one individuals, each men and girls, area unit unengaged to develop their personal talents and build selections while not the restrictions set by stereotypes, rigid gender roles and prejudices. Sustainable development depends on ending discrimination toward ladies and providing equal opportunities for education and employment. Gender equality has been once and for all shown to stimulate economic process, that is crucial for developing countries. There is no property development while not gender equality and from a development perspective, the globe might miss achievable targets due to gender-inequality.

Key Words: Gender Equality, Discrimination**INTRODUCTION:**

Gender Equality, additionally called sexual equality, is that the state of equal simple access to resources and opportunities despite gender, together with economic participation and decision-making; and therefore the state of valuing completely different behaviors, aspirations and desires equally, despite gender. Gender equality, equality between men and girls, entails the thought that each one individuals, each men and girls, area unit unengaged to develop their personal talents and build selections while not the restrictions set by stereotypes, rigid gender roles and prejudices. Gender equality implies that the various behaviour, aspirations and desires of ladies and men area unit thought-about, valued and favoured equally. It doesn't mean that ladies and men have to be compelled to become identical, however that their rights, responsibilities and opportunities won't rely upon whether or not they area unit born male or feminine.

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**GENDER EQUALITY:**

Gender equality analysis is conducted at intervals an oversized variety of educational disciplines and knowledge base environments. One common divisor is that it problematises varied aspects of gender equality. as an example, the analysis could concern varied interpretations and applications of gender equality as an inspiration or the organisation and implementation of gender equality policy, or however gender is ‘made’ in varied contexts and what will it imply in respect to power, health, education and allocation of resources in society. The analysis may additionally be expressly aimed to remedy issues frozen in gender stereotypes, hatred or gender discrimination.

Gender equality analysis may be divided into 2 broad classes. One focuses on the assorted areas and levels of gender equality policy. the opposite considerations problems that have an effect on society and might be aforementioned to be gender equal, like the distribution of unpaid work, financial gain variations and parental insurance.

Gender analysis is typically erroneously thought-about a lot of politically familiarised than alternative analysis, and gender equality policy and analysis have typically been needed. however gender analysis isn't a service establishment serving the national government's development of gender equality policy. as an example, an exact university's gender equality policy isn't identical as whether or not or not the university includes a centre for gender studies. withal, there's continuously an immediate door from gender analysis to politics.

IMPORTANCE OF GENDER EQUALITY:

Sustainable development depends on ending discrimination toward ladies and providing equal opportunities for education and employment. Gender equality has been once and for all shown to stimulate economic process, that is crucial for developing countries. UN ladies rumored that in Organisation for Economic Co-operation and Development member countries, half of the economic process over the past fifty years is attributed to ladies having higher access to education, as well as increased in the number of years of schooling between girls and boys. Because of this, GVI has established projects that put an emphasis on educating girl children, as part of long-term sustainable development initiatives. Despite progress created underneath the global organization Millennium Development Goals (in almost all countries around the world women still face barriers to the labor market. For example, the World Bank reported that as many as 2.7 billion women globally are prevented by law from working in certain jobs. In eighteen countries, men can legally forbid their wives from working. On prime of that, women face further obstacles such as sexual harassment, expected gender roles and having to carry out the majority of unpaid care work and arduous chores like aggregation water.

THE NEED OF GENDER EQUALITY:

Gender equality is vital for the planet to push additional cerebation. This helps in recognition and usage of full potential of someone no matter their gender. This concept is incredibly less



understood in India, which has offers rise to stereotyped beliefs about certain genders. When it comes to female the general thinking , ‘women belong in the kitchen’ has somewhat changed but it still has a long way to go. A man is equally accountable for room, children and the household work and I whole heartily thank such men for understanding their responsibility as a fellow human, than following the typical gender based segregation of work .Gender equality is mythical concept in many parts of the world. Gender difference is deep unmoving, till and unless we tend to face it, there's no means obtaining out of it.

CONCLUSION:

There is no property development while not gender equality and from a development perspective, the globe might miss achievable targets due to gender-inequality. Women and ladies represent 1/2 the world’s population and so additionally 0.5 its potential. An equal society begins with ladies reclaiming their robust voice, then gender wouldn’t be the maximum amount of a relation of power. Gender equality is a fundamental right which contributes to a healthy society filled with respectful relationships between one another. Women who begin to step outside of the norm are questioned for their power and capability to accomplish their nice ambitions. Women have each right within the world to try for what they need, it's society that tells them otherwise.

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66.

**MARGINALITY AFLOAT: RACE, CLASS, CASTE IN AMITAV
GHOSH'S SEA OF POPPIES****A.R. SRI GAYATHRI,**

M.Phil Scholar

Shri Sakthikailash Womens College,
Salem.**MRS. P. HELAN HEMA,**

Asst. Professor

Shri Sakthikailash Womens College,
Salem.**ABSTRACT**

This paper traces the Marginality Afloat in Amitav Ghosh's Sea of Poppies; it is the first of Ibis trilogy novels. It also explains about marginalized community issues like caste, race, culture, indenture labour and colonial ship. This paper is a study and analysis of the cause and reason of marginalization and oppression imposed on people by the patriarchal society. Ghosh's Sea of Poppies spotlights about the former slave ship called Ibis it is packed with multitude of characters such as Raja, a Chinese criminal, Coolies etc. The ship that sails off to Mauritius is stuffed with marginal people like Zachary Reid a mixed race young man, a group of Indian formers including Deeti and Kalua who struggles to save their life from patriarchal society. Most of these characters are relegated to the margins of social spaces and they have no other option than migration to save their life. Ghosh's Sea of Poppies successfully captures the agony of the dispossessed and marginalized people.

Key Words: Marginalization, Colonization, Oppression, Patriarchal Society

Literature is considered as the mirror of society, it is suitable for Indian Diaspora too. Diasporic writers write in relation with the culture of their home land and at same time they adopt and negotiate with the cultural space of the host land. Seeing diasporic literature in broader perspective it is seen that diasporic literature helps in understanding various cultures breaking the barriers between different countries. Diasporic writers live on the margins of two countries and create cultural theories. Diasporic literature acts as a cathartic indignation. Amitav Ghosh was born in Calcutta on July 11, 1956 in Bengali Hindu family. Now he was living in New York with his wife Deborah Baker and his children Lila and Nayan. He spent most of his life in other countries. His frequent travels and stay in different nation has helped him to assimilate the lively hood and characteristic of varied people. He has not left a chance passion his writing where he could fill his gathered experience and expertise. Ghosh's Ibis trilogy consist of three novels namely Sea of Poppies, River of Smoke and Flood of fire. All



these three novels are beautifully picturises some historical incidents like opium war and trade.

This paper traces the Marginality Afloat in Amitav Ghosh's Sea of Poppies; it is the first of Ibis trilogy novels. It also explains about marginalized community issues like caste, race, culture, indenture labour and colonial ship. This paper is a study and analysis of the cause and reason of marginalization and oppression imposed on people by the patriarchal society. Ghosh's Sea of Poppies spotlights about the former slave ship called Ibis it is packed with multitude of characters such as Raja, a Chinese criminal, Coolies etc. The ship that sails off to Mauritius is stuffed with marginal people like Zachary Reid a mixed race young man, a group of Indian formers including Deeti and Kalua who struggles to save their life from patriarchal society. Most of these characters are relegated to the margins of social spaces and they have no other option than migration to save their life .Ghoh's Sea Of Poppies successfully captures the agony of the dispossessed and marginalized people.

Ibis trilogy is a story of half 19th century. Sea of Poppies is a story of events that brings together ship-siblings with no different of caste, colour, religion, language as they move towards the similar fate. The story is divided into three parts land, river and sea. Deeti is the first character to be introduced in the novel. She is a young mother from a small village. Deeti's husband Hukum sing is a drug addict. This addiction slowly kills him. Deeti became widow in young age. She was forced by relatives and family members to commit sati. She was also tortured by her husband's lecherous brother she escapes from him with the help of Kalua an ox-driver who saves her from funeral prey. Both Kalua and Deeti became outsiders to the society because Deeti was an upper class and Kalua was a lower class man. To safe there life from the patriarchal society and they have no other option to flee the country and they end up in Ibis which is sailing to Mauritius. These two characters represent the two different marginal locations of colonial India. Raja Neel Rattan was arrested in a forgery case a petition submitted on his behalf to safe himself he pays a penalty and was ordered to leave his motherland with his family. As the Raja of Rashkail Neel enjoyed the privilege of caste but after he was convicted he lost his caste and position , he was made to clean the cell of Ah Fatt a half-chinese; half-pasi; opium addict from cation. Here the economic margin changes from princely status to a normal person who struggles to save his life.

Paulette, a French Woman who was born in India was first take care by Jodu's mother. Her personality is a fusion of French and Indian culture. She is a perfect example of tolerance and she pays equal respect to all culture. Paulette was under the custody of Mr.Burhams and family after she was left orphan. The relationship between them was a father and daughter. But Mr.Burhams did not acts as a fatherly figure he sexually harassed her in the name of religious instruction.

Zachary Reid son of American father and Maryland feed woman as mixture of race he was tortured and to safe himself from racism he stepped in to Ibis and improved to the level of second mate. Even being second mate he was tortured and threatened because he is mentioned "Black" in the ship list. The experience in Baltimore says clearly about the class discrimination in America. His black friend who is not a freeman was knocked to death by his fellow white men. He was in guilty that he could not save his friend in his last moment because he was afraid that he would also be killed. Even at the last moment also his friend



did not accuse him for his state instead he was worried and said him to run away from the place quickly to save his life. “It’s about jobs; the whites won’t work with you, freeman or slave: keeping you out is their way of saving their bread” (52).

Later he met Paulette and became friends. When they were talking about the reason for leaving the place in *Ibis* she explained about the harassment done by Mr. Burnham. Zachary recalls about his mother the slave woman, was sexually exploited by his father. A young girl of fourteen who had stood trembling at the entrance to his cabin in the woods, he kept for bedding his slaves. Her feet were unwilling to move to that place when Mr. Reid told her to get over the bed. ‘It had still twisted him in a knot to hear his mother speak of that first time in Mr. Reid’s cabin in the woods’ (305).

Men, women and different social segment of people are kept in different parts of ship and their locations in the ship are suggestive of the multi-layered, multi-tiered marginality propels the ship. The novel ends up with the ship wreck. But the ship wreck made all the marginalized free for a while, though not certain of their survival. Ghosh makes Zachary, who himself is a marginal subject to rewrite the script of lives for hyper marginalized people like Deeti, Jodu, Kalua. For some like Paulette who is disguised as an Indian coolie to escape from her guardian this mask helps her to migrate from this place. For other like Deeti, Kalua, Jodu the grab of the coolie is the only way to migrate and escape from death. Zachary a son of African slave knows that the mask of ship’s second mate is a means of moving into water where no colour exists.

Sea of Poppies creates a world made of a few privileged ones and masses of oppressed subjects. The lives of marginalized subject in the novel are the condition which was followed by the people in past. This novel speaks about the part of tortured face by the people of past generation. Ghosh suggests that land is never free of class, patriarchy and racism. And water with its indeterminacy is the only site where margins can create a humanist alchemy.

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67.

A STUDY OF ISOLATION AND FAMILY IN *THE ACCIDENTAL TOURIST* BY ANNE TYLER**SURBHI MALHOTRA**Research scholar
Banasthali Vidyapith**ABSTRACT**

The present research paper deals with the concept of isolation and family in Anne Tyler's novel, The Accidental Tourist. Each character undergoes a transformation between isolation and belonging. This novel was a finalist for the Pulitzer Prize and won National Book Critics Circle Award for Fiction in 1985 and the Ambassador Book Award for Fiction in 1986. Anne Tyler humorously presents the diversity of relationships and its approaches to the characters. She is the author of over twenty novels; her eleventh, Breathing Lessons, was awarded the Pulitzer Prize in 1988. The Accidental Tourist is set in Baltimore, Maryland; the plot revolves around Macon Learya writer of travel guides whose son has been killed in a shooting at a fast-food restaurant. He and his wife Sarah, separately lost in grief, find their marriage crumbling until she eventually moves out.

Keywords: Family, Isolation, Relationship, Emotions, Pessimist**INTRODUCTION**

The novel opens with a pessimist approach of Sarah and Macon towards each other. After losing son both of them lost interest in each other and their married life. They cease to be affectionate and passionate for anything which is part of their life. Macon is a writer of tour guides who is least interested touring until and unless it is obligatory for him. The entire purpose of his guides is to make the traveler feel as if he had never left home. In his guide readers searched for "pasteurized and homogenized milk." He is passive and belongs to eccentric family. After the death of their 12-year-old son, Ethan his wife Sarah left him alone with a pet dog. After three weeks he cannot imagine the fact that his wife left during this emotional traumatic period. Sarah finds Macon too predictable, methodical, and unemotional. Macon thinks Sarah is too spontaneous. He told his eccentric family that it is a "mutual separation". He was sad confused and lonely. His confusion and sadness increased day by day because of his nosy family members whom every now and then made him realized about his loneliness. They all blame Sarah and Sarah blamed him to not having interest in saving the relationship. The only solution he has found out in this distressing condition was writing about traveling "As much as he hated the travel, he loved the writing"...1. It appears as if the

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whole universe is against him and his struggle shows that he is about to surrender until he meet Muriel Pritchett. Macon hires Muriel Pritchett, a quirky young woman with a sick son, to train his unruly dog. She is pushy and bossy too, she is the exact opposite of Macon's wife: brash, talkative, less "classy" and less educated, and fond of wearing eccentric outfits. When Macon first met her while taking back his dog from the dog boarding shelter, she forcefully insisted Macon to hire her to train his disturbed dog Edward. "Biters, barkers, deaf dogs, timid dogs, dogs that haven't been treated right, dogs that have learned bad habits, dogs that grew up in pet shops and don't trust human being...I can handle all of those"³⁸. Even she insisted him to talk to her without any reason "talk about...anything! Pick up the phone and just talk. Don't you ever get the urge to do that?"² Macon soon finds himself drifting into a relationship with the two of them i.e. Muriel her sick son Alexander. And despite his initial resistance to this relationship, Macon finds that he is constantly surprised by Muriel's insightfulness, strength and optimism, as well as her quirky habits and ability to listen. Both of them are contrast of each other.

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67.

A STUDY OF ISOLATION AND FAMILY IN *THE ACCIDENTAL TOURIST* BY ANNE TYLER**SURBHI MALHOTRA**Research scholar
Banasthali Vidyapith**ABSTRACT**

The present research paper deals with the concept of isolation and family in Anne Tyler's novel, The Accidental Tourist. Each character undergoes a transformation between isolation and belonging. This novel was a finalist for the Pulitzer Prize and won National Book Critics Circle Award for Fiction in 1985 and the Ambassador Book Award for Fiction in 1986. Anne Tyler humorously presents the diversity of relationships and its approaches to the characters. She is the author of over twenty novels; her eleventh, Breathing Lessons, was awarded the Pulitzer Prize in 1988. The Accidental Tourist is set in Baltimore, Maryland; the plot revolves around Macon Learya writer of travel guides whose son has been killed in a shooting at a fast-food restaurant. He and his wife Sarah, separately lost in grief, find their marriage crumbling until she eventually moves out.

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68.

**FIERY WOMEN REDEFINING THE WORLD IN CHITRA
BANNERJEE DIVAKARUNI'S *THE PALACE OF ILLUSION*****A.SUGANYA**Assistant Professor of English
Vellalar College for Women
Erode**ABSTRACT:**

Chitra Bannerjee Divakaruni has emerged as a twig legend in the contemporary Indian English Fiction. Her synthesis of cultures and her formal experiments have certainly been far more successful than those of her contemporaries. As a modern novelist, Chitra Bannerjee is always engaged in the act of deconstructing myths. She takes up mythical and legendary tales from her own culture and unfolds them in the light of modern sensibility. The Palace of illusion is the mythical work of Chitra Bannerjee. She reinterprets The Mahabharata in modern context. These mythic frameworks of her novels contribute to the creation of a female universe. The world of myth is essentially feminine in nature as opposed to the cerebral world which is masculine. In her novels there is an attempt to create fresh myths, the new myths symbolizes the feminine world that Divakaruni envisages. It is a world where women rescue other women and do not wait helping for the men. She re-evaluates self- effecting and self –sacrificing Indian women.

Key Words: Feminine, Re-Evaluate, Mythical, Culture, Masculine, Mahabharata, Symbolizes

Chitra Bannerjee is an innovative, multifaceted novelist who imbibes several personalities in one. As a diasporic women writer she portrays the cultural dilemmas, the generational differences and transformation of their identities during displacement. She has linked the elements of magic realism, myth and culture to bring out other themes such as nostalgia, identity crisis, demythification and remythification. Myth is a traditional story of ostensibly historical events serves to unfold part of the world view of a people or explain a practice, belief or natural phenomenon. Chitra Bannerjee began to re-evaluate the myths and stereotypes of surrounding Indian Women; in her novel "*The Palace of Illusion*" the use of myths is the most outstanding part with the technique narration. In the two novels, she retells the ancient Indian Text with fresh layers of meaning and interpretation.

The novel *The Palace of Illusion* is capable of giving new insights to understand and interpret the same events of *The Mahabharata* of which we are already familiar as the context, here is defined and determined by the female who herself is one of the characters of



the drama. The novel is written in first person who adds a feminist essence to the entire novel. By making Panchaali the protagonist, she gives own thoughts on her own life through her own words. Draupadi literally means daughter of Drupad. She rejects the egotistic name her father gave her and refuses to believe that her identity is to be bound by the men in her life. Draupadi quickly reasserts herself and renames herself Panchali (meaning derived from the Kingdom of Panchala). Chitra Bannerjee Divakaruni portrays Panchali as a powerful, strong and independent woman, an equal to the men around her, rather than subservient story of Panchali is the story of the assertion of female will. She detests the fact that she was not desired by her parents. This thought of her connects her with prevailing modern tendency in our society where girl child still is unwelcomed. Birth of a son is celebrated with all the festivities while the birth of a daughter is a silent affair.

Another instance of feminism can be felt when the tutor of Dhri comments for Panchali that the greatest purpose of the Kshatriya woman was to support all the men in her life. Panchali denies this point of view and argues who had set such norms and flawed values for women and asserts that there was other greater purpose to serve in her life. This incidence proves that Divakaruni's Panchali is not only a strong woman who can take a stand for her sake unlike other women of her time but also is consistent with the modern contemporary concepts like modernism and individualism. Draupadi does not plead for outward equality for women. Her spirit rises in rebellion whenever she observes injustice or discrimination against women. She registers her strong protest when she hears that women have to perform her subservient duty. She disagrees with the idea that woman's duty is to offer prayer when fathers, husbands or sons go to war. Instead of praying that they should come back alive, woman should pray that they should die a brilliant death on the battlefield for the sake of honor of Kshatriya.

Draupadi quickly realizes that it is a strange cultural conspiracy against women that men should have glory and greatness whether alive or dead. it is really strange to expect women that they should pray their men folk should die even when they fully know that life without them would be nothing but miserable. Draupadi's thinking is ahead of her times. Even in the age of *Mahabharatha* when war was highly glorified, she perfectly understands the futility of it. She is surprised why men must fight in order to give evidence of their glory and greatness. She shows the courage to think differently and makes a promise to herself that she would act differently when time comes. She would never pray for the deaths of her sons in war. She says that there are other ways to spend life fruitfully. She emphasizes on the need of searching and implementing these ways. Here, Divakaruni reveals altogether a new facet of Draupadi's personality. Far from being one who was the cause the Great War as is commonly perceived, Draupadi stands for peace. She does not even remotely approve bloodshed and death in the name of war. It is important in the sense that though war is fought, won or lost by men, women have to suffer under all the circumstances. If men die, as heroes in the war, their manes are written in golden words in history. Women are always losers irrespective of the consequences of the war. Draupadi is capable of looking at the war not as simply clash between two groups but she is aware of its social and psychological dimensions. Men who win in war get land and resources, men who lose are entitled to name and glory.

Draupadi emerges as a person who is gifted with foresight and critical thinking. She detests war and destruction. She is ready to discover different ways which will help men and women both to find peace in life. There is irresistible quest in her to search for her true identity. She



cannot be satisfied merely to be a daughter of Drupad or sister of Dhristadyumna. She refuses to be a cattle who can follow what men dictate without a thought. Her intellect cannot find any justification behind a ridiculous idea that good women must pray that their men folk must attain glory even when they have to die at battlefield rather than coming home defeated. Her mettle is revealed because she simply refuses to be governed by traditional ways, but she the superiority of female intellect when she condemns war and believes that there are other ways that can ensure glory and greatness as well. She becomes the symbol of suppressed female intellectual powers that have not been given sufficient scope to flower and flourish even in the contemporary times. Without even giving adequate opportunity to females, very often conclusions are drawn that either they are unfit for the job or would not be able to do justice to it. Entire movement of feminism has repeatedly asserted that adequate opportunity be created for the flowering of women potential; equality would be natural and logical corollary. Feminist movement can succeed provided women like Draupadi feel the irresistible quest to discover their identity.

Feminist perspective is concerned with asking new questions about old texts. Mahabharatha the epic of India is one of the most significant old texts that have come down to us. The epic by depicting the conflict between Pandavas and Kauravas thrives on universal issues and concerns; which though in the epic are depicted in the context of then old world but at the same time almost all the issues depicted in the epic invariably have universal and timeless significance. In conformity to the social tradition, the female characters in the epic though significant in their own accord are not shown to control the happenings. Chitra Bannerjee Divakaruni has raised new questions about the old text of Mahabharatha by female perspective by choosing Panchali to be the narrator of the novel. In feminist literature, female character occupies a prominent place. She is the narrator and we see the world through her eyes. Palace of illusions lends to feminist interpretation as entire novel

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69.

RESURGENCE OF HISTORY IN SALAM RASHID'S *A TIME OF MADNESS*: A NEW HISTORICAL READING**R. SURESHRAJAN**Don Bosco College,
Yelagiri Hills**ABSTRACT**

*In the late 1970s and early 1980s literary critics seemed to concentrate much on the relationship between literature and history. There was a growing interest in how literature shaped and represented history. Texts were beginning to be viewed as products of a particular historical setting, rather than as universal. There was a notion that literature is able to influence history and the social and political ideas of its time Louis Montrose uses the terms 'historicity of texts' and 'textuality of history' to describe the chief concern of new historicists these terms explained how texts are embedded in history and how history is only available in the form of texts in which it is captured, this paper focuses its attention on how new historicism views literature as interwoven with history, power, politics and culture in Salam Rashid's *A Time of Madness*.*

Keywords: New Historicism, History, Power, Politics and Textuality.

The usage of the term 'new historicism' began with American critic and Harvard English professor **Stephen Greenblatt** has analyzed the origins of new historicism. John Brannigan has put forth how literary texts are a site of power relations, Aram Veesser, English professor at the city college of New York has postulated the common assumptions of new historicist critics. American Literary theorist Louis Montrose has given the essence of new historicism using two terms 'historicity of texts' and 'textuality of history'. American literary critic **D.A. Miller** has used new historicism for the individual study of Charles Dickens' *Bleak House*. Carolyn porter has studied how new historicism if often caught in the practices it opposes.

American theorist Stephen Greenblatt's book renaissance *Self Fashioning: From more to Shakespeare* is usually considered as the origin of the current usage of the term. New Historicism makes a parallel study of literary and nonliterary and back grounding the historical. New historicism focuses its attention on the text (literature) and the co-text (history) rather than treating history as the context. Therein both literature and history inform and interrogate each other, and they are read in the light of each other it is a paradoxical approach to literature wherein there is no privileging of the literary. It is an attempt to defamiliarise the canonical literary texts. John Brannigan defines new historicism "as a mode of critical interpretation which privileges power relation as the most important context for

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texts of all kinds and treats literary text as a space where power relations are made visible". Catherine Gallagher puts forward that left wing politics eventually paved the way for new historicism. She argues that historicism is not an accomplice of power relation because it introduces a wide range of political compelling issues and non-canonical texts into the educational system.

Literature can be used in various ways in maintaining disrupting power relations. It can serve to promote a budding cause or to defend a dominant idea. For example in Shakespeare's time literature sustained and had as its part the predominant belief that the ruling order was sanctioned by religious providentialism. Power polices itself and so it does not always have to be repressive power is maintained not only by the physical or military apparatus of the state but more so by representations and discourses which operate by hegemony. This was a digression from the humanist notion that literature was a teacher of moral lessons to human beings to the notion that it was a guardian of the state by maintaining social order. They turned to Shakespeare to prove that he was indeed defending the church ideologies and notions, thereby being a watchdog to the state. Even in the noblest of literature there was the presence of power relations and ideology.

There are variations even among new historicist critics on how they view literature and its attitude towards and within the social order. Although there are variations, they are united in their methodology and in their view of nature of power relations. They together succeeded in drawing attention to history in literary studies. The common assumptions of new historicist critics according to **H. Aram Veesser** are as follows:

1. Every act of expression is linked to material practices
2. Every opposition is at the risk of falling prey to the practice it tries to expose.
3. The literary and non-literary texts are inseparable.
4. No discourse gives access to unchanging truths or unchanging human nature.
5. Critical methods and languages participate in the economy they describe.

From **Foucault**, new historicists have learnt how not to look at the interpretability of the text but to look at its function. Therefore it seems to be insensitive to the different kinds of texts. Foucault has also affected literature in a positive manner, because new historicists are the same: the relation between literature and power relations in the past. New historicist essays enable us to see how literary texts which are usually read for entertainment, character studies and so on, can also be a study of cultural practices, and mediation of power and political and historical stories from literature, to represent oppression and power.

There is no such thing as individual subjectivity of the author that is reflected in the text because all texts are the product of social, cultural and political forces of that time. The critics compare literary texts of a particular period with a wide range of other texts to bring out alternative histories. One of the leading writers of Indian born and Pakistani writer who habitually writes about facts through literacy language to confess the suffering and condition of people in history by research just like Amita Ghosh in India. Fellow of Royal Geographical Society, Salman Rashid is author of ten travel books [The Apricot Road to Yarkand, **Jhelum: City of the Vitasta**, **Sea Monsters and the Sun God: Travels in Pakistan**, Salt Range and Potohar Plateau, **Prisoner on a Bus: Travel Through Pakistan**, **Between Two Burrs on**



the Map: Travels in Northern Pakistan, Gujranwala: The Glory That Was, Riders on the Wind, Deosai: Land of the Giant and. He is the only Pakistani to have seen the North Face of K-2 (Chhogho Ri) and trekked in the shadow of this great mountain. His work - explorations, history, travels - appears in almost all leading publications. Among his notable publications *The Time of Madness* is one such book which implicitly criticizes and mocks the traditional setting of the writing, suffering and chaos of partition, how people on both sides of the borders underwent hindrance in terms of culture, custom, atmosphere of living and even food habit. Thus this paper seeks for how new historicism views literature as interwoven with history, power, politics and culture in Salam Rashid's *A Time of Madness*.

During the chaos of Partition in 1947, something dreadful happened in the city of Jalandhar in Punjab. As a result of this, Salman Rashid's family fled Jalandhar for Pakistan, the newly created country across the border. They were among the nearly two million people uprooted from their homes in the greatest transmigration in history.

That day the lives of twelve five of my direct family and seven Eldu's- blames less people came to violent end to become a part of the statistic of over million dead in the partition (85)

Besides those who fled, other members of the family became part of a grimmer statistic: they featured among the more than one million unfortunate souls who paid with their lives for the division of India and creation of Pakistan. After living in the shadow of his family's tragedy for decades, in 2008, Rashid made the journey back to his ancestral village to uncover the truth. *A Time of Madness* tells the story of what he discovered with great poignancy and grace. It is a tale of unspeakable brutality but it is also a testament to the uniquely human traits of forgiveness, redemption and the resilience of the human spirit. It is the story of a man who was born in Pakistan, but his heart and soul resides in India, and the reason for this unique likeness for Hindustan, is that it is the land where once his ancestors lived and died.

I was going to a home I had never known a home in a foreign land, land that state propaganda wanted me to believe was enemy territory (1) In late February 2008, my wife Shabnam and I were invited to dinner at the home of the Indian High Commissioner (9).... A regular reader of my weekly history column... Daily Times, as well as of my work as travel writer (9)

So he visited Jalandhar (Punjab, India) the place where his grandfather once lived, he visited the house which was built by his grandfather, - Lobhaya Gulari, the maker of tin true... you are a grandson of Dr. Badaruddin exclaimed (46) he even talked with those people who killed his grandparents, aunt's, during the madness of 1947, when people killed each other in the name of religion and it was the time when India was divided and the newly created Nation by the name of Pakistan was born. He also compared the attitude of people living in India with that of Pakistan, he exposed the hypocrisy of Jinnah and the Muslim league leaders, and criticized the rising influence of Saudi Arabia on Pakistan and its culture, and the so called "arabization of Pakistan". And he rightly mentioned that those who are governing Pakistan are themselves the most corrupt leaders. I hope someone from Pakistan will read this book,



and try to take some advice from this man, who is honest in his thoughts.

At last I will end this with the author's own words-' If I am anything, I, a child of the Maha Sapta Sindhu, am the truest Hindu '. (33)

Although it is a very short memoir, but still the author summarized the story very nicely, and he should have avoided the use of heavy vocabulary to make it more enjoyable for normal Readers. Still I will recommend this book to anyone who is interested in reading about the partition. As the plot proceeds to next level he happens to meet a person whose grandfather led the mob apologies for his ancestor deed.

I am grateful too to

Mahinder Partap for his heartfelt apology when we first met. We need more men like him on both sides of the borders.... (125) we need also men, particularly in Pakistan who can admit the errors of the past seven decades and begin to make amends. Only then will the border between two people dissolve. (126)

Salman Rashid as a New historicists bring out the political, social and cultural forces which form an essential part of the text, a separate analysis, and thereby brings out how the text interacts and negotiates with history, power and politics. Further he proves that literature is a space where power relations are made visible. New historicism brings out how literature is interwoven in history, power, politics and culture. Only few writers make daring attempt to write manipulated history in literature obliquely. Salman is also one among the writers who fell into the group just like Amitav Ghosh and Khushwant Singh who made audacious attempt in literature.

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70.

GENDER EXPLOITATION IN NGUGIWATHIONGO'S PETALS OF BLOOD

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ABSTRACT:

The paper analyzed about the gender exploitation in Ngugi's Petals Of Blood. Gender is the domain of aspects connected to, and differentiating between, masculinity and femininity. Exploitation is one of the attacking evils prevent man from the times immemorial in some way or the other. It is this human difference resulting in enormous problems to the Africans, during the British hegemony that has flustered the conscience of the famous Kenyan writer, Ngugiwa Thiongo and constrained his scholarly awareness to turn to exposing clearly the oppression and exploitation in all his published fictional and non-fictional works. In Petals of Blood, the female characters such as Karega's mother, Mariamu, Wanja's grandmother, Nyakinyua and Wanja's cousin. Through Wanja, Ngugi once again lifts the issue of individual loss vis-a-vis collective struggle by the whole community.

Keywords: Exploitation, Illmorog, liberation, "Theng'eta, Mau Mau rebellion

Gender is the domain of aspects connected to, and differentiating between, masculinity and femininity. The philosopher and feminist Simone de Beauvoir applied existentialism to women's experience of life: "One is not born a woman, one becomes one." In context, this is a philosophical statement. However, it may be analyzed in terms of biology a girl must pass youth to become a woman and sociology, as a great deal of mature relating in social situations is learned rather than normal.

Exploitation is one of the attacking evils prevent man from the times immemorial in some way or the other. It is this human difference resulting in enormous problems to the Africans, during the British hegemony that has shaken the conscience of the famous Kenyan writer, NgugiwaThiongo and constrained his scholastic insight to turn to exposing clearly the oppression and exploitation in all his published fictional and non-fictional works.

Petals of Blood is Ngugi's fourth novel. *Petals of Blood* is written in the post-colonial times, though the neo-colonial system had already been deep-rooted. The four main

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protagonists- Munira, Abdulla, Wanja, and Karega who come to Illmorog to obtain a leave from depression of their past lives and in turn they find themselves connected due to the Mau Mau rebellion. As Abdullah represents the failure of the rebellion, Wanja sustains from the past fear associated with the same and Karega's brother who is seized due to betrayal by Kimeria experiences the attack of neocolonial system along with the modernisation of Illmorog.

The title of the novel is significant as it witnesses the changeover of an virtuous bean flower (Illmorog) to exploit theng'eta flower which is commodified (the now new modernised Illmorog) and results in fire and blood forming petals of blood. The four characters are like the petals of a flower united by the common bud in the form of Illmorog, who later turn into vehement ones as all are examined for the murders of the capitalists in the novel.

In *Petals of Blood*, the female characters such as Karega's mother, Mariamu, Wanja's grandmother, Nyakinyua and Wanja's cousin. Mariamu displays a representation of all the good principles of African Community. Through her Ngugi enlarges the result of bleeding of the inhabitant by their own people. In this novel Ngugi bends his care to his fellow Africans who have allowed the ways of the Britishers. He had seen of African society after independence as existing of two layers, the ethically advantaged, publicly powerful and really loaded quality and the impoverished and needed vague notion. He saw the earlier as, hunter and the final as sufferer in all their relationships.

It is to the hunter class that Mariamu belongs. She is a gambit of double bleeding both at home and in the society. She is the second of the two wives, who had to labor not only on the fields but calm at home. At the end she is defeated up by her own husband and she attempts shelter under Munira's father and asks for farming rights. He too attempts to get benefit of her powerlessness but Mariamu has too much self- respect to exchange her body for a piece of land. She had declined the power and bias of her own husband, so how could she allow Brother Ezekiel misuse her. Thereafter her resistance Brother Ezekiel annoyed that she might ruffle him to the world. But she is not curious in uncovering. All she need is an finished to her voice of struggle. Even she has lost her elder son in the fight for independence after which all her dreams are naturally shifted on her younger son, Karega to whom she attempts to give Western education. For now she accepts that education would driveto her freedom from trickle. And repeated bafflement faces her when her son is sent away from school.

Karega explores sorry and incapable for not existing upto his mother's hopes. Both mother and son are fresh about the current social set-up. It is the bourgeois society of cut-throat contest, where carnal success can only be solved through devotional loss. Additionally displaying the abused state of her class and sex, Mariamu enhances a kind of all the good morals of Africa- culture-piety, sense of justice, loyalty and veracity that is an basic part of her life and character.

As a result of the character Wanja's cousin Ngugi repeatedto highlights the dishonesty that is slowly infuse Africa. Wanja's cousin departs to the city to flight her state of struggle. Although when she again arrives to the village as a successful city woman, economically independent and disallows the ways of her vicious husband he attempts to burn her. It is



clearNyakinyua, Wanja's grandmother that Ngugi stimulates the past majesty of Africa, particularly through her tale of the history of Ilmorog, during the journey to the city. She describes how Ilmorog was once a victorious village with a large population, where peasants worked hard on their land, where there was success and happiness everywhere, till the Britishers arrived and captured all the youths of the village apart from their homes, to engage in wars in distant lands.

The villagers appreciate her as an ideal. She shifts a repository of traditions, love, and secrets of the ethnic group, the protector of by gone ideals. In a critical scene she reestablishes the ancient attitude of the alcoholic drink, Theng'eta. She describes Wanja that in those days, it was not used, as it now today to drug people's mind opposing the uselessness and rudeness of present life. But was used in delivering imaginative powers and strengths and was had only after a hard day's work. "Theng'eta. It is a dream. It is a wish. It gives you sight...only you must take it with faith and purity in your hearts." (210).

But these real aspects of hope and virtue are lacking in today's world. So by inducing the ceremony of Theng'eta-making, Nyakinyua again builds us alert of Africa's delightful pre-colonial era. Again when she recalls her husband, it is with happiness and great respect for her bold warrior, with whom it was a relationship of similarity and hope something missing in present Africa. She tells Wanja, "He was a man-he belonged to a race of men such as will never be" (324). This is actually a dispute that she flusters open to all Africa. Ngugi scrutinizes to focus the brief nature of the Capitalistic system by viewing that the traditional African values of equality, brotherhood and communal unity survived and so can be effected about again.

Wanja that Ngugi plays the addition of the individualistic and hegemonic system through comprador origin. It is because of a wrong social set-up that Kimeria, a symbol of the most revolting form of capitalism exploits Wanja and addresses her on the way of destruction and annihilation. Not only Kimera but her own parents too are capable for destroying her life. The fixed fight between her parents focuses Ngugi's confidence that domestic rapport is impossible without wider social symmetry.

As Wanjavisualises later, that the root of fixed fights between her father and mother was infact a social one. Although her mother affirms in going back to her African roots, her father catches it as going back to unawareness and boldness. As a child she is puzzled by these native fights. Later, like Mumbi in *A Grain of Wheat* she visions that social and domestic rapport is an basic side of each other. She departs to the city to leave from the bad atmosphere at home. She wishes to begin a good job, but there is no job for drop-out school girls in this society. The only job that this society can allow her is that of a prostitute. So prostitution becomes a figure of exploitation and bias. Even Karega defines prostitutions, "we are all prostitutes, for in a world of grab and take, in a world built on a structure of inequality and injustice"(240).Wanja becomes symbolic of both social and gender exploitation.

Through her Ngugi comments the issue of gender difference. He is of the assumption that true freedom would start with the elimination of both racial and gender variation. Wanja harmonizes a symbol of the whole oppressed class. Her combat is an effort to substitution the present social setup. And it is regularWanja's relationship with three men; Munira, Karega



and Abdulla that Ngugi's aim of true revolt is examined. All three men, like Wanja return to Ilmorog to skip their failing past.

For Ngugi, past is valuable in accepting the present and rectifying the future. With Karega who symbolizes the worker's activity in the final move towards freedom, Wanja textures at peace but even Karega aborts to hold Wanja's past. He accepts that on the contrary battle for real freedom, Wanja has linked the race for power and money. Karega terminates to accomplish that she is more a sufferer, and if people like her are expelled from the combat, true freedom will only stay a faraway dream because even Wanja symbolizes the oppressed class. She became a seducer and opened a whorehouse that provided work to so many unemployed girls. Wanja is fact their rescuer, their beacon of light. Now prostitution enhances not only a symbol of exploitation but also a method of survival. Karega's failure to understand her molds him to deny her. And finally it is Abdulla who is, "the best self of community, a symbol of Kenya's truest courage" (228) who acts as Wanja's saviour. He understands Wanja's past. He neither wants to demolish her like Munira nor deny her like Karega but wants to save her. The difference between Karega and Abdulla is elucidated by Abdulla himself to the inspector. "I thought he [Karega] was going too far in overstressing the importance of workers' solidarity aided by small farmers. what about the unemployed? The small traders?...in a word, fair distribution of opportunities..." (320).

Then Abdulla is capable to understand Wanja's abused condition. For him Wanja also represents the source of a new artistic energy that reconstructed Ilmorog from a village to a flourishing city. Eventually she is restored to the posture of friendly connection with the hidden law, a link made clear in the drawing she creates in the hospital when her mother examines her, as to who is the father of her unborn child, she creates a sketch of Abdulla. So certainly she conceives a child sufficiently fathered by the real hero of the book, Abdulla, proof that chance of future happiness and growth lies in the rebellious spirit (Killam 105). Ngugi desires in the hope we have for Wanja and the child she will bear that love, friendship and decent human relationship may flourish (Killam 113). In the fire all her rich lovers depart and she is saved by Abdulla. In her survival from the fire is suggested the image of a phoenix. Wanja arises as a phoenix, the bird, as Munira says us, "that is periodically born out of the ashes and dust" (281). So fire garnishes a symbol of recreation and wish. Through the figure of Wanja as a phoenix is also suggested the aspect of human history as a cyclic one that there is a fixed fight between the exploiter and the exploited and in this struggle one group of oppressor is ruined only to be regained by another.

Each time Wanja is regularly experiencing what she strokes to be a new beginning but which is spirit takes her entire circle, back to where she started. First she rescues to the city, later she gives up the job of a barmaid and goes to her grandmother in Ilmorog, where she vibes a new concern in her relationship with Karega. However after Karega depart her she assets herself in chances very similar to those in which she begun, as owner of a whorehouse. Near the end of the novel when she is saved by Abdulla, she summarizes the meaning of life: "Maybe life was a series of false starts, which once discovered, called for more renewed efforts at yet another beginning" (337-38).



So the ending of the novel rests completely questionable. On the one hand Ngugi builds us aware of the regular motif of history, but at the same time wish is suggested through Wanja's approval of Abdulla. To deed and combat is what creates her life meaningful. If Abdulla symbolizes Wanja's saviour, she makes a beacon of light for the whole village of Ilmorog. Wanja stimulates the village's unconscious soul and brings it to life, setting the complete village on the path of revolt. Through Wanja, Ngugi once again lifts the issue of individual loss vis-a-vis united fight by the whole community.

As long as Wanja's combat is personal, she is unsuccessful and pains from a sense of uselessness and despair. But when this combat become the struggle of the complete community not only Wanja but the whole city of Ilmorog yields new strength. Thus we see that the figure of Wanja is highly complex. This complexity is further emphasized by her name. Her name comes from "Wanjiku", the mother of the nine clans of the Gikuyu people. Wanja also means 'stranger or outsider'(Killam106). She truly epitomizes the condition of Africa at the time torn between various struggles and conflicts and at the same time aims an importance for alteration.

Marria Lugones argues that colonial powers used a gender system as a tool for domination and fundamentally changing social relations among the indigenous.

According to gender theory, the history was to feel the effects of working and lower class women. For example Judith Walowitz's *Prostitution and Victorian Society: Women, Class, and the State*(1980) demonstrated the ways in which the Victorians had shaped working-class women's recourse to casual prostitution during the off-season into an identity through state policy. Whereas in working-class communities women's seasonal exchange of sex for money or food did not mark them out.

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71.

**COMMUNAL HERITAGES AND MORAL IDEALS IN THE
CONTEMPORARY FEMININE TALES**

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ABSTRACT

A family acquires a good reputation when its roots are strong with great traditional values. A country obtains a grand status when its ethical values are highly respected. What makes a society great? It's crystal clear that values add colour and vigour to its prominence. When one looks at the culture of any society or nation, they refer to the traditional values. If values are strong, the individual would be powerful. Powerful individuals make up an influential society which in turn makes a dominant society. As a big tree grows from a small sapling, a big nation is also built up with a small seed of moral values. In the present scenario, values are vanishing. So, the modern female writers have focused their attention on incorporating and safeguarding values through their contemporary creations. Manju Kapur, Githa Hariharan, Shobha De and Anita Nair are the modern embodiments who have rightly tried to uphold the individual values and raise the position of their new women to be recognised throughout the world for their social and ethical consciousness.

Key Words: Ethics, Modern Culture, Traditional Values and So On

The primary motive of writing a story or directing a movie is to reflect on the tastes and customs of the readers or audience's desire. The world is reflected in the movies and the novels. May be the novel and movie didn't confine themselves only to the state of entertainment, but they crossed the miles by educating the people through values. When a reader finishes reading a book, he/she certainly thinks of what the impact of the novel on his/her personal life is. Maybe they try to find answers for a good number of questions that remain unanswered in their chaotic mind sets. That could be the reason for the movies and the novels to have a great impact on the minds and the hearts of the people.

Manju Kapur, the contemporary feminist has six novels to her credit. Every novel of hers revolves round sensitive family relations and human values. From her debut to latest novel, she never deviated from the theme. Her debut *Difficult Daughters* (1998) revolves round the family sentiments and affections in joint family. Amidst the sensitive relations, Virmati falls in love with a married man and ruins the life of her own and defames her family reputation. The novelist similarly runs the story by focusing on the partition of the country and the



protagonists struggle for becoming independent. She shows how Virmati is ostracized by the conventional society and feels too dreadful to share her life to her own daughter.

Her second novel *A Married Woman* (2003) turns around Astha, the female protagonist a true replica of lower middle-class family. The family certainly gives more importance to marriage than the individual's emotion. Brought up in a family where pennies were carefully counted, she moves to a higher middle-class family. The freedom which the family gives her makes her to turn to a lesbian. Kapur carefully preserves her individual status, portrays her as a reputed artist and socially responsible woman moved by the deaths of the people in the Babri Masjid issue. She makes Astha to travel through the ups and downs of a bumpy ride and finally makes her to reach the destination safely. She shows how human values and social values should be protected. Her delineation of Astha as a responsible woman struggling for her family and country shows Kapur's sensitivity towards the modern woman.

The third novel *Home* (2006) also concentrates on the subtle relations in joint families. Caught in the web of Patriarchal cultures and traditions, Sona, the eldest daughter-in-law of an orthodox family makes her life miserable in the name of traditions. Being a woman who only knows the world within the four walls of the house has only a single vision towards her life. Unable to view the other angles of the modern development, she fails to understand the internal emotions of her daughter. Born in a family where importance is given to family than individual's interest, Nisha suffers with her love. Kapur cleverly shows the pros and cons and makes Nisha to settle happily with the same family sentiments and values inherited from ages.

The fourth novel *the Immigrant* (2008) narrates the life of a modern woman who crossed the oceans to have a life of her own. Unfortunately, she misses the reality of true relation between a married couple and challenges to set a life of her own. Nina, an unmarried

and intellectual woman was married to Ananda, an immigrant in Canada. Caught up between two different cultures, Ananda fails to protect the pure relation in his married life. Kapur efficiently shows how Nina pulled herself without demoralizing her native culture and values. She moves away from her husband simply by saying "I am sorry Ananda, I can't be grateful as you want me to be. Consider it a character defect" (328).

The fifth novel *Custody* (2012) moves around another joint family of the Kaushik's who were known for their affections and values. Fortunately, the younger brother of the Kaushik's family was blessed with an aspiring son, Raman Kaushik. He marries Shagun, who is physically beautiful but mentally repulsive. She moves away with her husband's boss leaving her children and husband. Raman fights for the custody of his children and wins over his daughter but loses his son forever. Kapur shows how such relationships destroy the deep relations and leave the children at crossroads. She shows how the values of the joint family systems look after the younger ones. The pain moves everyone, "beta, you know even if Papa and Mama live separately, there is no need to inflict greater changes upon your life. In school who will care about what goes on at home?" (211).

Brothers (2016) a recent creation focuses on how an IAS officer; a wife of the younger brother has an illicit relation with her Chief Minister brother-in-law and ruins a family. The



journey of the family starts from a small village and reaches to a metropolitan culture where the innocence has wiped its way and modernization has crept into the nook and corner of a small family. The result was so pathetic that the family had to witness a fratricide. The reason was so simple that politics and illegal relationship have silently swept away the old traditional values burning the family tiers into ashes. Kapur clearly shows how the values had defended the past generations and how modern thoughts have burnt their ethics.

Githa Hariharan, another famous feminist stresses the orthodox values in the lives of simple people. Her novel *The Thousand Faces of Night* (1992) clearly pictures the lives of three different women. Sita, a matured woman who could imbibe the old traditional values, could lead a disciplined life. Her daughter educated in an advanced country viewed her life in another angle. Mayamma, a woman from a rural background had experienced another angle of life. “A woman without a child, say the sages, goes to hell. Mayamma invoked the power

of Pratyangira, the well-proportioned one, to stall this tortuous descent” (81). Hariharan shows how the mother of Sita and father-in-law of Devi have instilled the spiritual values into Devi’s mind. Despite that Devi was trapped between the religious teachings and realities in her life. Unable to bear the silence in her married life, she moves away from her husband, but finally returns to her mother. May be the ethical logic made her to make a right decision.

Shobha De’s *Socialite Evenings* (1989) portrays the realities in metropolitan culture. A family in Bombay digests the orthodox values forgetting the modern culture that the city has already imbibed in it. Born to a Patriarch, Karuna the protagonist leads a life of her own. She chooses modelling as her career, where a family like hers was not ready to accept her fancy career. Her two sisters follow the footsteps of their parents. Unfortunately, three of them failed to satisfy the successful equation of their parents. Her elder sister divorced, Karuna was send away from her in-law’s house and another sister lost her consciousness.

De shows the aristocratic culture and its impact on the laymen. Anjali is one example who feels life is something which doesn’t have any fixed equation as such to follow but live according to her wish. Finally, she was fed up with her excessive independence and turns to God. Though many men wanted to marry Karuna after her divorce, she refuses to live with any of them and turns to be a son to her parents in their old age. Though Shobha De shows her women as personification of modern culture, inherently a few instances show that she was not away from values and ethical senses.

Anita Nair’s *Ladies Coupe* (2001) is a story of women who met in a train journey. Life is in fact a journey where we come across many people but will not have attachment with all. For one reason or the other, we may be connected to a few people who have a deep impact on us. Man is a social being, he cannot be isolated. The journey of Akhila makes her to discover herself when she discovers the hidden realities in the lives of other women. She finds women around her were suffering in one way or the other. May be there is no distinction between the married woman and the unmarried woman. Both must struggle in the hands of their own fortune.

One of the women among them suffers with the domination of her parents, husband and daughter-in-law. She fails to view that life is something which she alone has the power to



enjoy. “I am a woman who has always been looked after. First there was my father and my brothers; then my husband. When my husband is gone, there will be my son.” (22). A teenager brought up in a conventional family had to suffer from the sexual harassment. Another middle-aged woman and an intellectual had seen two shades in her life. There is a lot of difference in love before and after marriage. Margaret Shanti could witness it directly from her own life. Another middle-aged woman who was caged in her maternal home was also caged forever in a three-fold position of being a daughter, wife and mother without much change in her individual life.

Marikolunthu another uneducated woman was the true replica of woman, who was entrapped in the name of poverty. Her life was completely out of her hands. Her life was ruined by the so-called rich people, who were only rich in money but not in heart. Akhila whose life was filled with orthodox values had chosen a life out of suffocation. Nair shows how these women suffered and tried to maintain their cultural values which will otherwise ruin their family and life. When we need to win one, we must lose the other, but losing or gaining with values would be the ultimate aim of the individual and the society.

Every country is proud of its rich talents, resources and culture. No one claims that richness is alone its resources or intellects. Traditions, cultures and values are always on high pedestal. As air and water are required for the sustenance of life, values are also essential for the growth of any economy. Perhaps it is the responsibility of every individual to protect his family and country. Once he does it the values are secured. Dream in reality, reality is life, life is society, society is nation, and nation is dream, though it beats round around the bush it is a fact.

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72.

**ADVERSITY IN CHITRA BANERJEE DIVAKARUNI'S
THE PALACE OF ILLUSIONS****D.VEVEK,**Guest Lecturer in English,
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Rasipuram.**ABSTRACT**

The paper deals with Draupadi as a powerful woman and how she faced problems in the Male dominate society. In this novel, Draupadi had many dreams about herself. But unfortunately that are spoiled by world of man because of their superstitious belief but nowadays the women are always wants that being a bold as well as courageous. So, it inspires every woman. Woman of today are more intelligent than men but something is lacking in the men which seems to make one feel that the woman of today is highly impatient in achieving everything. Today's man has to become either of Pandava so that Draupadi of present day may boast to have wealth in her possession.

In this novel, Draupadi had many dreams about herself. Unfortunately that are spoiled by world of man because of their superstitious belief but nowadays the women are always wants that being a bold as well as courageous. So, it inspires every woman. *The Mahabharata* is a mythology of epic proportions that would come to shape a way of life for centuries to come. Often overlooked though is the story of a woman was more than just an pawn in the hands of her masters; Draupadi.

The portrayal of characters in the epic, the role of women in society was set in stone and there was little room for rebellion. The obedient daughter, the dutiful wife, and the self-sacrificing mother— taught and learn to done, no matter the fit. Draupadi existed in the story in the background where a woman's role was to meekly serve her husband. There was on question of woman's equality with men. In this age of the kingdoms, a queen was seldom sought after beyond her role as a spawn- bearing machine of virtue and beauty. It is hearer that Panchaali made her entrance.

Taking on the challenge of being the wife of five husbands, she faced disdain homeland mockery at the hands of the kingdoms to the extent of being called the kingdom's prostitute. She was not only proud but clever. Cleverness is a quality that is often constructed as cunningness in a woman, but Draupadi used her husband's love for her advantages and gained there respect, advising them on political matters and having her opinions fervently adhered to. She steadily gained their favour, eventually superseding the opinion of even the revered mother. Step by step, she began to gather power in ruling the lands.

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A central idea to the story is Draupadi having five husbands-it's one of the things everybody remembers her for. Yet we hardly hear Draupadi's voice in the story as to how she feels about this. Was she okay with it? Did it trouble her? We just have to interpret the answers from her behavior, but we will never know how she truly felt about having to be a "virgin" and "pure" for each husband while being "passed on" from one to the other. This idea of a woman's virginity being tied up to her morality is one that is imposed even today in courts, families, and institutions.

Draupadi was touted as the cause of the war. The story is a telling example of how a woman's beauty, one created and structured by the males of the society, is blamed as the cause of all unvirtuous behavior. Her beauty, over which she had no control, was shown as a vice that caused the great battle Kurukshetra, taking away all responsibility from the kings themselves. Women's beauty has always been seen as a cause for all things immoral-from being the cause of wars in history to being the central reason for fights between Bollywood heroes to "win over" the woman.

The Palace of Illusion by Chitra Banerjee Divakaruni creates a world of and for Panchaali: it traces her life from the beginning in the fire to the very end. In Panchaali's voice, the book shows us her relationship with her father, her betrothal to her husbands, her role in the Mahabharata, her complex relationship with Krishna, and her deep attraction to a stranger. It is Draupadi's version of the Mahabharata. It breaks through the barrier of a woman who was conveniently set aside as a background process.

The story of Draupadi was written thousands of years ago, it is one that is being written even today. Story of women still carrying their father's names as part of their own, of women who have to repatch their hymens to please their spouses, of women whose appearances are pitted against them if they are too beautiful/not considered beautiful enough, of children told to pick their roles in the world as soon as they are born, and of all those babies discarded as unwanted for being born to the wrong sex. If at any point you could identify with the struggles Draupadi went through, then the importance of her story being told. And to all those women who have been told to behave as per their culture, like Draupadi.

This novel seems to have drawn equal amounts of flak and admiration for its retelling of the *Mahabharata* from Draupadi's point of view. The author maintained the original plot of the epic and the only change is that of perspective. Some love it for the some hate for the some. But there is no taking away from the fact that Divakaruni is a masterful story teller in '*The Palace of Illusions*' and represents the voice of not only the epic's most complex characters. The novel is no doubt a fine expression of feminism; it is voice from all the sides, the voice of an Indian woman. Draupadi, express very confidently and firmly her life with all good and bad experiences. Her relationship with Krishna and Karna are the highlights of this work. "*The Palace of Illusions*" is read as the best feminist writing. The basic idea of feminism is told as feminism is that writing which speaks of the experiences of the life of women in general. When we apply this basic meaning of feminism, then the novel is a fine book of feminism. The first reason is that the major voice heard from the beginning of the novel is to the end is the voice of Draupadi. She narrates her life story in a very confident and courageous voice.



The novel traces the Princess Panchaali's life beginning with her birth in fire and following her spirited balancing act as a woman with five husbands who have cheated out their father's kingdom. Panchaali is swept into their quest to reclaim their birthright, remaining at their side through years of exile and a terrible civil war involving all the important kings of India.

Panchaali is a fiery female redefining for us a word of warriors, gods and the ever-manipulating hands of fate. Here this novel woman who has five husbands wished on her as she comes into this world from a fiery column is worth hearing, because a woman who maintains five husbands, and those all were the heroes of that time is not an ordinary thing, again she keeps herself so pure after having sexual relationship which we find between husband and wife, with five husbands. In this respect Draupadi is so strict and firm, also who tells her five husbands, that when she will be the wife of one husband the remaining four would not even touch her finger what I found what I found very strong and confident is the voice of Draupadi in this novel. Because in such a male dominated, patriarchal society, Draupadi, an ordinary woman controls and governs her five husbands. That her five husbands do not break the boundary line which was marked by Draupadi. It is the wisdom and courage of that woman whose husbands were able to win the battle which was a decisive battle between Pandavas and Kauravas. Here Draupadi is found o dashing became when they return after 12 years of exile and the five Pandavas princes; Drupad, the king of Panchal, whose desire for vengeance against Drona activates the wheel of destiny; and Karna, the great warrior, who is doomed because he does not know is parentage.

Thus "*The Palace of Illusions*" is really a new voice of Indian women, the voice is strong, confident, courageous, and most important faithful and affectionate woman. After having a big humiliation and insult, Draupadi remains unbreakable and unchangeable, unchangeable from the principles of womanhood. It is a woman only who is always constructive in the big course of time, Draupadi proves herself the most constructive. She remains a guide, a teacher, instructor, to all her five husbands and to the coming generations of woman. She not only fulfills her duties as a wife but actively participates in all the activities and actions of Pandavas. Her balancing act is indeed beyond imagination. It is Divakaruni's Panchaali who becomes a role model for all coming Indian women. Times make men and women. Draupadi, born of fire, was a beautiful and courageous woman of substance. She didn't question her fate when she was destined to marry all five Pandava brothers. She followed her husbands to forests. Although she was unforgiving toward Duryodhana and Dushshasana for what they did to her, she didn't exactly demand that war be fought to avenge the humiliation.

Modern women, in most traits, are like Draupadi. They too are courageous and stand up for their rights. Times have changed. You have courts of law and dramatic spaces for potrates when need arises to fight against unjust laws. Women have come long forward. I still think the domestic role played by Draupadi as house keeper and manager of work force and finances serves as an example for modern women too.

Woman of today are more intelligent than men but something is lacking in the men which seems to make one feel that the woman of today is highly impatient in achieving everything. Today's man has to become either of Pandava so that Draupadi of present day may boast to have wealth in her possession.



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THE CONCEPT OF PAPERLESS CLASSROOMS IN THE OMANI CONTEXT



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ABSTRACT

Paperless classroom is a revolutionary concept advocated by numerous educational experts today. It can be considered as a natural outcome of the digitalization of education and educational resources necessitated by the rapid technological development of our times. This paper attempts to analyze critically the concept of paperless classroom in the context of EFL/ESL learners in the tertiary sector IN OMAN WITH PARTICULAR REFERENCE TO THE UNDERGRADUATE PROGRAMMES AT DHOFAR UNIVERSITY SALALAH. The first part of the paper evaluates the current theory and practice of paperless classrooms worldwide. The second part is an observational analysis of the behavior patterns of undergraduate students in the EFL/ESL classrooms at Dhofar University. A vast majority of students in this segment unconsciously practice some of the important concepts of paperless classrooms. Therefore, the present educational scenario demands a serious study of the concept of paperless classroom and its practical implications in the learning process.

Keywords: Paperless Classroom, Dhofar University, EFL/ESL Learners & Digital Technology.

Introduction

The evolution of paperless classroom is a natural outcome of the digitalization of education and educational resources necessitated by the rapid technological development of our times. In a paperless classroom teachers and students use computers or other digital devices instead of notebooks and textbooks (Wang, 2010). In spite of the innovative developments in educational technology, the whiteboard and paper remain the primary teaching tools in most tertiary level classrooms across Oman. There have been encouraging efforts from the part of the academic community to move from paper-based classrooms to paperless classroom

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through the increased use of LCD linked computers for instructional purposes in the classroom. Unfortunately, these efforts have not gained the desired momentum in many educational institutions in Oman. However, it is necessary to think seriously about the concept of paperless classrooms critically in order to keep abreast with the innovative developments in the field of higher education.

This paper attempts to analyze critically the concept of paperless classroom in the context of EFL/ESL learners in the tertiary sector in Oman with particular reference to the undergraduate programmes at Dhofar University, Salalah. The first part of the paper evaluates the current theory and practice of paperless classrooms worldwide. The second part is an observational analysis of the behavior patterns of undergraduate students in the EFL/ESL classrooms at Dhofar University. A vast majority of students in this segment unconsciously practice some of the important concepts of paperless classrooms. Therefore, the present educational scenario demands a serious study of this concept and its practical implication in the learning process.

A vast majority of students in colleges and universities own and use iPads and smart phones nowadays. The new technology invariably makes its way into the classroom in an attempt to improve the learning experience. The proper application of technology can ultimately create a paperless classroom. The term "paperless classroom" encompasses all the ways that classes can be taught and managed using new technologies (Furr, 2003). In short, a paperless classroom results from the successful integration of technology in the classroom that eliminates all purposes of paper and pen. Students will be able to access their lessons, homework and grades solely through the internet or the school network (Google Sites).

The Paperless Classroom

Paperless classrooms are constituted of teachers and students who use only laptops, iPads or other digital devices as an alternative to textbooks and notebooks in the classrooms. All exchange of information, tests, assignments, exams and grading are also done electronically. This total dependence on electronic devices is ensured by keeping textbooks and note-books away from the class. The students are required to bring their personal laptops or iPads to school and use it throughout the day for all their academic activities. (Arney, Jones & Wolf, 2012). According to Slowinski (2000) "paperless learning involves a fundamental shift from the physical exchange of materials between teacher and student to a virtual exchange. With information technology, students locate resources, communicate via e-mail, conduct research on the WWW and submit assignments electronically to the teacher".

The paperless classroom is primarily intended to promote and develop the electronic skills of the students and to prepare them for the practical world outside school (De Bonis & De Bonis, 2011). According to Ferguson (2017) paperless classrooms help to improve students' engagement and motivation in their learning activities. Active participation from all students during class will maximize the learning outcome and the immediate real-time feedback will help to ensure the improved performance of students (Watfa, & Audi, 2017). Another important consideration for implementing paperless classroom is the environmental concern. Paperless classrooms are considered to be eco-friendly because it helps to conserve nature by saving trees from which paper is made.



Research has indicated that younger students were found to be more positive about using iPads and laptops than older students. Similarly, boys are more positive than girls in the use of technology (Ferguson, 2017). Paperless classrooms are basically learner-centered because students explore and structure their knowledge through interaction with other learners and through internet. Therefore Grigoryan & Babayan (2015) believe that the teacher's epistemology of knowledge is conditioned by his competence to provide appropriate technological instruction to the students. As a result, Paperless classroom offers a new paradigm of learning and not just a new tool or a method of teaching and learning (Yuniarti, 2014).

Creating a Paperless Classroom

The idea of paperless classrooms emanated from the fact that life outside the school has become more and more dependent on technology and many offices are now paperless. Moreover, many educators believe that a paperless education promotes a more efficient and organized classroom while preparing students for the practical world outside classroom walls. Before introducing technology, it is vital that educators are knowledgeable and comfortable with administering all Web tools to be used in the classroom. The first step in creating a paperless classroom is making available the necessary digital devices and adequate internet bandwidth. The second step is using a Learning Management Solutions (LMS) or creating a Classroom Websites (edudemic, 2014). The smooth and efficient transition to a paperless classroom mainly depends on the teacher's competence to provide appropriate technological instruction to the students.

There are a number of learning management solutions (LMS) such as Apple Classroom, Apple Schoolwork, Blackboard Learn, ClassDojo, D2L, Edmodo, Google Classroom Microsoft Classroom, Moodle and Schoology. Moodle and Blackboard are two popular platforms used by many educators because of their flexibility, ease of use, and robust features. Although implementing an LMS is a popular option, many educators choose to create their own website, either through a simple blog platform or by constructing a template. Google recently introduced an easy-to-install, Open Source Course Builder (OSCB) for educators. Through a comprehensive process, an educator can set up and customize his or her classroom's site (edudemic, 2014). Whether you choose an LMS or build a website, the online platform will serve as the backbone for your paperless classroom. Since Google Docs have multiple functions needed for efficient classroom management, it is considered to be an excellent tool for creating a paperless classroom.

The Google Classroom

Google Classroom is a free web service developed by Google for schools with the aim of creating, distributing and grading assignments in a paperless way. The primary purpose of Google Classroom is to streamline the process of sharing files between teachers and students. It was introduced as a feature of G Suite for Education known as Google Apps for Education in 2014. Later, in 2015, Google announced a Classroom API and a share button for websites, allowing school administrators and developers to further engage with Google Classroom.



Finally, in 2017, Google opened the Classroom to allow any personal Google users to join classes without the requirement of having a G Suite for Education account. Currently, any personal Google user can create and teach a paperless class free of cost (classroom.google.com).

Google Classroom combines Google Drive for assignment creation and distribution, Google Docs, Sheets and Slides for writing, Gmail for communication, and Google Calendar for scheduling. Students can be invited to join a class through a private code, or be automatically imported from a school domain. Each class creates a separate folder in the respective user's Drive, where the student can submit work to be a graded by a teacher. Many applications are now available for mobile users. These Apps allow users to take photos, attach assignments, share files from other apps and even access information offline. Teachers can now grade the assignment and return it with his comments, making it possible to monitor the progress of each student (classroom.google.com).

Advantages and Disadvantages of Paperless Classrooms

According to De Bonis (2011) there are several advantages for the paperless classrooms. First of all, it can offer improved efficiency of improved efficiency of the learning experience. This efficiency is achieved in terms of time and accessibility to materials especially through internet and the proper organization of materials that contain relevant information. In addition, the technology improved communication between students and teachers can enhance the learning experience and provide transparency and effectiveness of assessment and grading. De Bonis (2011) also enumerates other advantages such as facilitation of asynchronous learning that can help students in developing the virtual environment skills and competencies they will need later in their life. Moreover, Students can work together to share ideas and submit their homework online while teachers can find everything in one location which will make their work comfortable, easy and flexible. Finally, the traditional paper dependent learning experience can be replaced with a more efficient exchange of information and feedback in virtual space along with the electronic storage and maintenance of grade files.

The primary requirement for paperless classroom is to own a laptop, iPad or any digital device that can access internet and download and use different applications. New technologies are expensive and everyone may not be able afford it. Loss of face-to-face interaction can be a problem for some students. Modern technologies allow face-to-face interaction through web broadcasting and video conferencing. Finally, the continuous use of social media can cause underdeveloped skills in learners, especially social skills and the **skill of reading** from books and **writing** on paper (Shonfeld & Meishar, 2017).

The Rationale and methods of implementing a paperless classroom

Implementing a paperless classroom is not a simple task. It is necessary to take into account all the aspects of the teaching and learning activity including the practical issues of infrastructure and the availability of technically trained and qualified teachers. Even after satisfying all these conditions there can be unseen areas which need to be addressed. In this context, it is relevant here to highlight some of the findings of Shonfeld & Meishar (2017)



who conducted the case study of a school which implemented paperless classroom. The researchers asked three qualitative questions to the respondents. **What methods do teachers in a paperless classroom use? What is their attitude toward the paperless classroom policy? What are the challenges they encounter?**

- **Preparing students for the future** - Learning in a paperless classroom is perceived by the teachers as a means of preparing students for the future world and for the job market. The digital skills that the students acquire during classes are part of training them to develop real- life skills such as self-learning, information gathering, and collaboration.
- **Efficiency of learning** - Teachers said that learning in the paperless classroom was more efficient in two ways. First, it was more efficient in terms of time and accessibility to and organization of information.
- **Empowerment of students** - The pedagogical rationale that emerged from the teachers the perception is that the students' needs must be put at the center. According to the teachers, the technology enabled them to design lessons that focused on active and meaningful learning and contributed to the enjoyment of learning.
- **Talking about the methods implemented**, the researchers said that teachers in this school could use effectively Media-enriched learning, Adaptive learning, Group learning and flipped classrooms.
- **The researchers also pointed out certain problems.** They highlighted four primary categories such as **Distraction and discipline problems, Information Overload, Technological Problems and Underdeveloped Skills.**
- **Talking about underdeveloped skills**, the researchers further pointed out that the students' **social skills** were in retreat. As online space becomes a more significant place for interaction, social skills are reduced accordingly and social anxiety rises. Similarly, the **skill of reading** from books and the **skill of writing** on paper were also seriously affected by the continuous use of digital media.

The findings from this study are relevant for anyone who is interested in paperless classrooms because it highlights the practical issues in a realistic manner. Though there are many advantages, the disadvantage of underdeveloped social skills, lack of reading and writing skills can adversely affect the learners.

Paperless Classrooms in the Omani Context

Many higher educational institutions in Oman make effective use of technology in their teaching and learning activities. All the higher educational institutions in Oman have equipped their classrooms with computers and LCD projectors. These electronic devices are used effectively by many teachers in the classrooms. In the Omani context, the application and use of technology rarely go beyond the confines of classrooms. Teachers mainly exploit the possibilities of technology only in their instructional activities. This is due to the fact that all the assessments, evaluation and grading is still in the paper based mode. Students rarely take online examinations for the purpose of assessment except in IT courses. All the important examinations are paper-based and students do not use laptop



or iPads in the classrooms except for project work. Therefore, paperless classroom is not a familiar concept for students in the higher education institutions of Oman.

In a paperless classroom, all academic activities are essentially digitalized because textbooks and note books are not allowed in the classroom. All examinations, quizzes and assessments and grading are implemented in the in paperless mode. Although, paperless classroom has not become a reality in Oman, students often exhibit some of the essential characteristic of paperless classrooms. An observational analysis of students' behavior patterns revealed that many undergraduate students of Dhofar University unconsciously practice some of the basic concepts paperless classroom. A specific case in context is the unexpected use of a digital text book of English Language in an engineering class. When many male students of the class said they do not have the text book, they were asked to get a photocopy of the particular unit. One of them immediately asked why don't you use LCD projector and display the lesson for the whole class. He knew that a soft copy of the book was stored was stored in the computer for the class listening activity. This was an eye-opener to the EFL/ESL teacher. On that day, the reading activity class was taken using the digital version of the English for engineering textbook. The whole class enjoyed the fresh experience of looking on the screen in an English reading activity class instead of using their textbooks.

Another instance was from the English writing activity class for the undergraduate students of the business stream. The teacher was using the white board in a summary writing activity in this business English (ESP) class. After explaining how to write the summary of a passage, the summary of the paragraph was written on the whiteboard as an example for the students. The teacher then asked the students to copy it in their notebook as a model answer for them. When the teacher went around the class to see how they are doing the writing task, he found a group of boys talking to each other without doing their writing task on the paper. On being asked why they are talking to each other instead of writing the summary, one of the boys showed the photo of the summary that the teacher had written on the white board and said he would copy it on paper at home. Even though it annoyed the teacher and certainly not an emulating example to be followed by other students, it turned out to be an enlightening experience for the teacher.

An Observational Analysis

A reflection on the episode of the writing activity class made the teacher to adopt a better strategy in his classroom. On reflection, the teacher realized that performing a multi-task like speaking and writing simultaneously in the class impromptu can cause certain problems. While writing the summary on the board, he had missed out a word inadvertently but it was added later on his re-reading of what was written on the whiteboard. Of course, it was added after the boy had photographed the summary in his smart phone. So the teacher decided that he would prepare even the simplest writing task in advance and always use the digital media to display it for the students instead of doing the task impromptu in the class.

The above episodes from the undergraduate EFL/ESL classes are recounted here only to show that students are naturally inclined towards the idea of paperless classrooms.



Although they are ignorant of the theoretical implications of paperless classrooms, unconsciously, they practice the basic tenets of this concept through the innovative use of the digital devices at their disposal. It is an indication that gradually, the student community in Oman will move towards the goal of paperless classrooms. As the above episodes illustrate, even the teachers are moving slowly and decidedly towards the same direction. This is evident from the increased use and application of computer and LCD projector for the teaching learning activity in the classrooms.

Teachers in Dhofar University used to provide photocopies of the syllabus, assessment schedules and home work tasks in the classroom. Nowadays, most of the teachers post them on Moodle, the learning management system (LMS) of Dhofar University. Moodle can be customized by individual teachers and accessed by all his/her students for all their class activity needs. Most of the teachers use this LMS for posting their homework tasks, assignments and even handouts which can be printed out. Students can easily log into the system and get information about all the activities that happen in the class. Sometimes teachers post final grades of the continuous assessments just before the final examinations. This is done without the name of the student but only with their ID numbers to conceal the identity of individual students. All these digital applications practiced currently in Dhofar University is an indicator that it can gradually move into paperless classrooms in the near future at least in certain disciplines after further studies and research.

Conclusion

In Short, paperless classrooms provide students with an opportunity to promote and develop their electronic skills and help them to improve their engagement and motivation in their learning activities. It prepares them adequately for the practical world outside school. Another important consideration for implementing paperless classroom is the environmental concern. Paperless classrooms are considered to be eco-friendly because they help to conserve nature by saving trees from which paper is made. As teachers migrate gradually into the new zone of educational technology, paperless classrooms will continue to redefine innovative teaching methodologies.

Effective use of technology and careful implementation of paperless classrooms can create boundless possibilities for future education. Although the students of Dhofar University do not have much information about paperless classrooms, unconsciously, they practice many important concepts of this theory through the innovative use of the digital devices at their disposal. Similarly, the digital applications practiced currently in Dhofar University by the teachers is a definite indicator that the university can gradually move into paperless classrooms in the near future at least in certain disciplines after further studies and research.



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