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Thiru.A.T. Paranjothi

Secretary

I am immensely happy that the Department of English and Research Centre is organizing an International Conference on “English Literature- A Tool for Social Upliftment” in collaboration with L Ordine Nuovo Publication on 7th March 2018.

Literature and Language are the two imperative requirements for human upliftment. As there is an ever increasing demand for literature teaching, innovative techniques and approaches for language, it would be a fitting gesture to organize such a Conference as this international level paves way for pooling national and international resources with the academic exchange of expertise from eminent language experts and researchers worldwide. The strategies employed in teaching one language and literature will definitely contribute that of other language literatures. Hence it would be a feast to the minds of budding scholars and teachers to be aware of various literatures, also the innovative teaching methods of language and literature.

I am sure that the Conference will provide a fruitful interaction among teachers, scholars and students of various languages from several corners of the globe.

I wish the Conference organized by the Department of English and Research Centre a grand success.



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Dr. (Tmt) K. Thiripurasundari

Principal

I am happy to note that the Department of English, Sri Parasakthi is organizing an International Conference on “English Literature- A Tool for Social Upliftment” in collaboration with L Ordine Nuovo Publication on 7th March 2018.

I am sure it will enlighten the importance of Teaching language and literature. There is an intimate connection between literature and life. It is, in fact life which is the subject matter of literature, and by teaching any language & its literature, it improves the vocabulary, exposes imagination and learning of general human interests. It also develops the creative thinking, which enhances the depth in knowledge and feels pleasure in actual application. By organizing this type of conferences the students will be more benefitted and the reflection will be on the society. This is exactly what we have to do in the present day context.

The Department has been quite active in organizing such programmes in order to provide opportunities for teachers and scholars of this area to discuss academic problems so as to enhance their professional competence and research capability.

I appreciate and congratulate the Head of the Department of the English and Research Centre Mrs. A.S. Radha & Dr. (Mrs.) S. Karthika and all the staff members of the Department of English and student volunteers who are actively involved in organizing this Conference. I wish the Conference all success. And I wish the department to bring immense laurels to Our College.

From Editors' Desk

Lexically 'Conference' means a formal meeting for discussion or debate, even an event for exchange of information and views. It has many avenues, one among is the International level which came practically result-oriented event at Parasakthi College, Courtallam on 7th March 2018, jointly organized with L Ordine Nuovo Publication, Tamil Nadu., under the style and title on 'English Literature: A Tool for Social Upliftment' studied with many sub-themes to ease the participants to involve and commit fully in the event with their views and write-ups before the dignified audience to assess its truth and value, besides need and importance on personal discussion before it go for a printed form.

This special issue comes in multiple volumes on English literature. The first volume consists of 25 articles in English literature. The articles touch an area of the researchers' interest in literature. They also explore the new avenues where people find something could be filled in with. The published articles in this volume bridge the gap in the field of English literature. The articles are highly informative with exhaustive research and outcomes are quite innovative and enlightening. The readers of these articles will have something to store for their life.

The editorial team appreciates all the contributors for their research novelty and innovative outcomes. We also appreciate all the readers who invest their time to cherish these ideas into practical steps. Language is to express and literature is to follow and live. We sincerely thank the publishers and the team who put their effort to bring out this special issue.

At this Moment we make our Sincere thanks to Management and all faculty fraternity of English Department for this Successful Academic event backed by their wholehearted contributions and supports, which exhorted us at large that are really appreciably commendable.

Special Issue Editors

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About the Editors



Mrs. A.S. Radha, M.A., M.Phil., has been working in the Department of English, Sri Parasakthi College for Women, Courtallam since 2006. At present, she holds the post of Head and Assistant Professor of Department of English. She did her undergraduate and postgraduate in Holy Cross College, Nagercoil. She did her M.Phil Dissertation in American Literature. Her Area of Specialization is Indian Writing in English. She has participated in various National and International Seminars and conferences. She has been the resource person to various institutions. With great

enthusiasm and cooperation from the department members, she successfully carries the department activities.



Dr. S. Karthika, awarded her Ph.D degree in 2013 in British Literature from Alagappa University, Karaikudi, Tamilnadu, India. She did her M.A & M.Phil in English from the same University Securing University First and Fifth rank respectively. She has been working as Assistant Professor in English in the Department of English, Sri Parasakthi College for Women, Courtallam, Tamilnadu since 2009. At present, she holds the post of Head of the Research Centre in English. Her area of specialization is British literature and Commonwealth literature. Her area of Interest in research is ethnic studies, gender studies, diasporic literature,

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Mr. B.P. Pereira, Founder Director of SPEECH POINT is a Soft skills / HR / English trainer after his M.A.(Eng), M.A.(Psy), M.A.(Edn) besides holding M.B.A., B.G.L, PGD-JMC and other few PG Diplomas in multi disciplinary academic status. He has authored three books, edited 14 books, published 23 papers, presented 40 papers and carried out nine major event managements. He is one of the Associate Editors of Roots & Bodhi International Journals. He is associated with three NGOs for their project guidance and executions and also Psychological Counselor for few homes for

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Dr. S. Balakrishnan has been awarded Doctorate in the field of Philosophy entitled "Antonio Gramsci on State and Culture: A Study @ The Madura College, Madurai. He is working as an Editor-in-Chief @ Roots & Bodhi International Journals. He served as an Assistant Professor in the Department of Philosophy, The Madura College, Madurai (2011-2014). Served as an Assistant Professor in the Department of Philosophy, Arul Anandar College, Karumathur in F.I.P. Vacancy (2010-2011). He has published 20 Books with ISBN, Presented & Published 70 Research Papers in Journals and Books with ISSN & ISBN.

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Academic Excellence in research is continued promoting in research support for young Scholars. Multidisciplinary of research is motivating all aspects of encounters across disciplines and research fields in an multidisciplinary views, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of Books; motivating dissemination of research results for people and society.

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CONTENTS

S. No.	Title	Page No.
1	Portrayal of Women in Shobhaa De Novels M.Sudha	1
2	The Images of Dalit Women in Bama's <i>Sangati</i> S.Johnsy Sophia	4
3	Re-Creating the Past in Chinua Achebe's Things Fall Apart Ms.Surabhi Mukherjee	10
4	Post Colonialism and Eco Criticism in Amitav Ghosh's the Hungry Tide G.Vijayalakshmi	13
5	Aesthetics of Dalit Autobiographies C.S.Sreelekshmi	16
6	Comparative Literature Felcita Amelia Dharmaraj	20
7	Demolition of Culture and Tradition in Chinua Achebe's Things <i>Fall Apart</i> : A Post-Colonial Analysis S.VishnuPriya	23
8	Traversing the Postmodern Geopolitics in Works of Salman Rushdie Aman Deep Singh	27
9	Decolonization and Feminism in Lee Maracle's <i>I am Woman</i> Mrs.P.Selvi	30
10	Concept Civilization of Colonialism in 'Things Fall Apart' S.Uma	35
11	Teaching Different Language Forms(Prose And Poetry) in The E.L.T Classroom C.T.Abdul Majeed	37

12	Cosmopolitanism in Vikram Seth's <i>An Equal Music</i> R. Eveline Shindya	43
13	Culture and Ethics in Amish Tripathi's <i>The Immortals of Meluha</i> S.Rama Priya	48
14	Description of Moral Values in <i>The Tenth Insight: Holding The Vision</i> by James Redfield P.Merlin	52
15	Contemporary Literature A.M.Dhivya	56
16	Relevance of Psychogeography in Cultural Studies Sruthi Catherine Thomas	60
17	Caste System Reflected in Arundhati Roy's <i>The God of Small Things</i> K.Nanthini	64
18	Contemporary Indian Society Represented in Chetan Bhagat's Selected Novels P. Karunanithi	68
19	Women Writers and Images of Women A.Semmozhi	72
20	Stream of Consciousness in Vijay Tendulkar's <i>Silence! The Court is in Session</i> and George Ryga's <i>the Ecstasy of Rita Joe</i> - A Comparative Study J. Esther Arockia Mary	77
21	An Imprint of Post Colonialism in the Select Works of Amitav Ghosh Pleassy Paul	80
22	Chitra Banerjee Divakaruni as an Outstanding Writer and Poet: A Critical Evaluation S.F.Filomine White Sheela	84
23	Psychological Impact of War in Atiq Rahimi's <i>Earth and Ashes</i> J.Roselin Jemi	97
24	Parsi Sensibility in Geive Patel's <i>Mr. Behram</i> G.Saranya	99
25	A Thematic Comparison of Saul Bellow's <i>Henderson the Rain King</i> and R.K. Narayan's <i>The Guide</i> R.Annapoorani	102

PORTRAYAL OF WOMEN IN SHOBHAA DE NOVELS

M.Sudha

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Abstract

The entire article deals with the portrayal of women in Shobhaa De's novel. Shobhaa De being women writer talked about the self realization of women with specific attention towards psychological insight and existential concerns. Most of the women in De's novels are though highly educated, sensible and also lead a blessed life as far as material concerns, but her women character feel some vacuum in their lives. They were longing for self identity. She explores the world of urban women of higher social strata. She neither describes her women as love slaves or mere helpmates at family, nor women as always sinners or oppressors. She gives a holistic approach to the problem of men -women relationship, by concerning about basic human problems. This article brings the appearance of the new fully awakened women in De's Novels. Her novel portrays the emergence of the new women marching towards free thinking, sexual liberation, independency and self realization.

Keywords: *New women, self-discovery, identity, emancipation, liberation*

Introduction

Shobhaa Rajadhyaksa, also known as Shobhaa De is an eminent Indian novelist and columnist. De is best known for her depiction of socialites and sex in her works of fiction for which she has come to be known as the "Jackie Collins of India". Being one of the Indian's most popular writers, De has seen it all; life as a model a copy, writer, a journalist, a socialite, a script writer, a bestselling novelist and a busy mother of six children. Some of the novels of Shobhaa de are "Socialite evenings", "Speed Post", "Second Thoughts", "Sisters", "Selective Memory", "Snap Shots", "Sultry Days", "Strange Obsession", "Spouse", "Shooting From the Hip" and "Small Betrayals".

Shobhaa De the Novelist fought spiritedly against all the traditional beliefs and moral values denouncing them. It gradually tuned into an explicit annoyance and finally took shape of an open rebellion since the ancient age. Women have written novel in plenty and their novel attempted to picturize the life as it is seen through the eyes of man. But Shobhaa De breaks the world of English fiction by shifting from Man's Perspectives to Woman's angle aphasis from the external to the internal world.

The present article focuses on the portrayal of women in the novels of Shobhaa De, the most popular Indian women writer in English. It

emphasis on the image of women in her novels. The fictional concerns of De analyze the world of women, their suffering as victims of male hegemony; they also express social, economic and political upheavals in India society. De is famous for her frank narration in which she is considerably different from others. She doesn't believe in describing her women characters as sentimental slaves but tries to mirror her feminist mindset while portraying heroines in her novels. The women were not infested by dowry or poverty, but struggling for identity.

In all her novels, De represents new morality, according to which woman is not to be taken as a mere object, plaything, toy of lust and pleasure, but man's equal and honored partner. She depicts a variety of women from the traditional, subjugated and marginalized to the extremely modern and liberated women. She gets into the lives of mechanical house wives and their loveless family. The novel portrays the life styles of the elite and the middle classes of urban world women who are represented as sexually liberated and free thinkers who have been termed as 'New Woman'. These New women are physically active and mentally strong. They are a blend of physical freedom, sexuality and stamina with feminist self-assertiveness and traditional domestic femininity, a woman who can combine pleasure, career and

marriage. They are eager to participate in pleasure as they would do in play, work, etc. All her women are a rebellious modern Indian woman who challenges the orthodoxy of social taboos. They are different from sexually ignorant Indian women. Her women question the traditional set up in the society. They are designed as assertive, dominative and of struggling nature. They are not submissive and guilty of their affairs. Her protagonist characters are against the good old image of women.

Socialite Evening, the first novel of De, is about the journey of 'Karuna', middle class girl to a self-sufficient woman. She is the perfect example of the misery of women in India. She is the picture of the marginalization of the Indian women in the hands of their husbands. This novel clearly brings out the search for identity and selfhood of Karuna who suffers due to the callous and non-responsive attitude of her husband. Her entry into the world of modeling reveals her act of rebellion. Similarly another character Anjali, a socialite of Mumbai stands against her husband who treats her as an object of lust. Finally she divorces him due to his oppressive attitude. Through these two characters, she projects the picture of subordination and marginalization of Indian women.

In 'Starry Nights' she reveals the truth that 'the woman is the enemy of other woman' through the realistic portrayal of Assha Rani, Geetha Devi, Malini and Rita. Instead of showing love, respect for their own sex, women ill-treat and exploit women. According to De, 'sex is the bedrock of all relationships'. Her women in this novel frankly discuss and practice sex. They are bold and rebellious who protect against their exploitation and strive to assert their identity. However in this novel women broad minded enough to continue with their flings and affairs. These women are confident and are reasonable to justify their relationship. The modern Indian women of De's novel are not passive in nature. She protests

strongly against the forces in male-dominated world, which threaten her very individuality.

To escape from the boring, unfeeling, suspicious and dominating husband, Maya in 'Second Thoughts' develops a relationship with her college going neighbor Nikhil and also she tries to keep her 'self' her individuality intact and restore calmness to the yearning soul. De tried to present the plight of the New woman who is trapped in a maze of domestic chores and ignored presence, takes bold and unconventional steps to keep her individuality and identity intact. The consummation of Maya's simmering love for Nikhil does not come unexpectedly. The incubation period is over, the new woman steps out as bold, fearless, uncaring and looking ahead.

In De's novel, all her women have pre-marital sex. Sex is no longer a taboo to her women. There is a great deal of sexual freedom in her women. Even marriage does not curtail sexual freedom. Through her novels, De brings to light the fact that women have same feelings, passions, and aspirations as that of a man. Ambition is not the property of men alone, even women can be ambitious. Every woman wants to fix their identity, continues to search for self-discovery.

Sometimes De has been charged of commercializing woman while expressing sex in an elaborated detail. But the truth is, she fights for the cause of women and has brought out the aspect of sex since women are cornered in the name of sex. Hence she tries to portray her women in such a way that they are sexually liberated and use sex on their own terms. She draws our attention to women's exploitation, discrimination and commodification.

In 'Sultry Days', De presents a group of modern women who, when ill-treated turns to rebellious and protect. They break the social harms and codes. Most of the women in the novel bored with their husbands seek new relationships outside marriage and challenge the patriarchal system. The modern women

depicted by De do not depend on their fathers, husbands or sons for their survival. They are financially independent and are bold enough to face life with all the difficulties. They are assertive, practical, and strong and solve their problems by themselves.

Conclusion

Being a woman, De is more interested in the predicaments of women. She presents the vital reality and makes us aware of the miseries of women and injustices done to them by their counterparts in the patriarchal society... Furthermore her novels move around only the metropolitan women. Shobhaa De restricts her characters to the urban area, ignoring the life of ordinary, illiterate and rural Indian women. Shobhaa De's women represent the New Indian woman's voice. A New woman is in search of self-identity, seeking liberation in all walks of life, replacing the traditional image of Indian woman. De also exposes the women's misunderstanding regarding their freedom and mocks at their way of asserting their individuality by posing to be men without concentrating on female empowerment as a whole. Her women protagonists fail to understand that their sexual freedom is being used and abused by men. De suggests that, whenever women whether circumstantially or ambitiously disregards morality, they cannot escape disaster and consequent suffering.

Though De has presented women who indulge in free sex, live fashionable wealthy life, she in no way seems to support the way of life adopted by these so called modern women. On the contrary De shows her contempt and dislike for their unethical and socially unaccepted behavior. Her heroines are condemned to as a result of their indulgence in unusual activities and deviant behavior. In fact, Shobhaa De advises her women to analyze their behavior and stop posing to be men.

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THE IMAGES OF DALIT WOMEN IN BAMA'S *SANGATI*

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Abstract

This paper would like to focus the problem faced by the subaltern Dalit people by the upper class people. *Sangati* by Bama is a Post Colonial text of the Subaltern Dalit people. In this text Bama show number of problems the Dalit women have face in society that is riven on the lines of caste and gender. Black women are suppressed than Black men. The Black women ill-treated by their husbands as well as the upper class people(white). Similarly, in India the Dalit women have. Bama's fictional landscape is dealt with victimization of Dalit women such as wife beating; sexual harassment and loneliness.

Keywords: Caste, gender, images of Dalit women

Dalit literature is about the sufferings of “oppressed class”. Dalit fiction and its literary movement are based on the common ground of social oppression. It is a study of marginal and colonized. Dalit literature is a form of post-colonial literature. The form of Dalit literature covers a wide range of literary genres. It is a literature of whole community but of an individual. Many writers, thinkers, social reformers and political figures gave their contribution in the dalit literary movement like B.R. Ambedkar, M.K. Gandhi, Rettaimalai Srinivasan etc.

Decades after winning independence, Indian Women still face inequality and abuse. Women are denied their rights from cradle to grave. Almost every day there are chilling instances of violence, ethnic cleaning, heinous torture, child abuse, man slaughter and several other human rights. In all socio-economic classes and especially the lower class is affected by Violence. Infanticide, preference to male heir, dowry, sexual harassment all these subjugate woman.

The meaning of gender and sexuality and the balance of power between men and women must be eradicated. People's attitude and mentality should be changed, and boys are to be educated to view women as valuable partners. Many have fought for the rights and the time of Subjugation is vanishing and the time of celebration has started to dawn.

If we take the life of Dalit women. They are doubly oppressed. Women are considered as the symbol of sex and object of pleasure. A study of Dalit feminist writing reveals a tale of endless miseries, inhuman victimization and shocking gender discrimination. Bama, was already, formulating a dalit feminist. She was a Tamil Dalit Christian. *Sangati* was originally written in Tamil in 1994. It was translated by Laxmi Holmstrom into English. The whole narrative is divided into twelve chapters. The word *Sangati* means events, and thus the novel through individual stories, anecdotes and memories portrays the event, that takes place in the life of a woman in paraiya community. The novel also reveals how Paraiya women are doubly oppressed. *Sangati* deals with several generation of women: the older women belongs to narrators grandmothers generation VelliammaKizhavi's generation, and downward generation belongs to narrator, and the generation coming after as she grows up.

Sangati exposes that how a man spends money to earn as they please but on the other hand a woman has to fulfill their family responsibilities. The theme of *Sangati* is “Subjugation to Celebration”. Bama's ‘*Sangati*’ is a unique Dalit feminist narrative. It is mainly concerned with women's movement in India.

Literature also contributes in the Dalit movement and to the women's movement in India especially in Tamilnadu movement of 1960s may be noted as the starting point of feminism. But of course before this there

already occurred various struggle against male oppression, the privilege systems and inequality.

Sangati also refers news and the book is full of interconnected events—the everyday happenings of Dalit community. It goes against the notions of traditional novel. The book does not carry any plot in the normal sense, but it is a series of anecdotes. The author herself says the purpose of writing the book in her acknowledgement.

My mind is crowded with many anecdotes: stories not only about the sorrows and tears of Dalit women, but also about their lively and rebellious culture, passion about life with vitality, truth, enjoyment and about their hard labour. I wanted to shout out these stories. (9)

Women are presented in *Sangatias* wage earners as much as men as working as agricultural and building side labours, But earning less than men do. Yet the money that is earned by them can be spent as they please, whereas women bear the financial burden of running the family. Women are also constantly victim to sexual harassment and abuse in the world of work. Bama exposes caste and gender problems both outside and inside the community. *Sangatifocuses* generally on dalit women on various issues such as gender, sexual discrimination. According to Bama all women in the world are second class citizens. For dalit women, the problem is grave. Their dalit identity give them a different set of problems.

The meaning of gender and sexuality and the balance of power between men and women must be eradicated. People's attitude and mentality should be changed, and boys are to be educated to view women as valuable partners. Many have fought for the rights and the time of Subjugation is vanishing and the time of celebration has started to dawn

In this autobiographical novel, the stories not only explain sorrows, tears, sexual harassment and restless labour of Dalit women but also their rebellious nature and their

eagerness to face the problems in life. Their self-confidence enables them to overcome adversities of life. Thus this novel as a whole brings out the Dalit feminist picture before our eye. It plays significant role in contributing both to the Dalit movement and to the women's movement in general.

"Sangati" reflects the voices of many Dalit women. They share the experiences of their daily lives. In fact, Bama's mother and grandmother used to narrate the stories. With the influence of which, she has been able to write the novels such as *Sangati*. This novel has written in the spoken language without giving any glamour of modern Tamil language. She uses idioms and songs which show her skill of writing.

Through this novel, she throws light on various aspects such as economic inequality, authority of men, traumatic situation of women, child labors, helplessness, bitter experiences and ceremonial occasions. The observation and experience from the childhood and the questions which aroused in her mind about the problems of Dalit women inspired her to present the novel more effectively exposing the Dalit characters and their predicaments.

Lakshmi Holmstrom Successfully translated this novel into English in 2005. She says, "Hard labour and precariousness leads to a culture of violence is a theme that Bama explores boldly throughout this novel"(xvii). All the twelve chapters in this novel are important in revealing the miserable and the restless conditions of Dalit women from the childhood to the old age. The first chapter opens with a lovely idiom, "Munavadupponnu Muthamellamponnu"(3). It means the joy in the birth of a third female child is equal to the showering of gold. This has become true in the life of Bama. Because she is the third child in her family and now, she is being considered as precious gold in the field of feminist writing.

Velliyammaapaati, the grandmother of Bama is the central character in *Sangati*. She is

introduced in this novel as a social worker especially attending deliveries without expecting any benefit. But ironically the upper caste women did not invite this expertise lady because of caste discrimination. After the disappearance of her husband Goyindan, she lived independently and brought up her two daughters she worked restlessly till her death. She had close contact with Bama and revealed such experiences. She discussed and described the prevailing customs and rituals of her community. This helped Bama to acquire more knowledge about the historical situations from her grandmother's time to her age. This old lady was converted into Christianity. As a result of it, Bama's mother Sevathi studied up to the fifth class. Whether a husband is living or left or dead, the family burden rests upon the helpless woman. It is expressed through the life of Vellaiyamma.

The episode of Mariamma in the beginning chapters creates deep feelings, she stands as an example in experiencing the hardships of Dalit Woman in every stage of life. Her irresponsible father lives with another woman. He does not take care of his children. His cruelty and sexual harassment causes the death of his wife. He represents the life of a husband and a father in every Dalit family of that village.

Mariamma as a motherless child takes care of her two sisters and earns restlessly in order to feed them. One day, while working she fell into the well and she was hospitalized for months. But poverty forced her to work; she went into the hill to gather firewood. She was attacked by an upper caste landlord, Kumara Swami Ayyah. In order to defend himself from his illegal deed, he himself complained against Mariamma and Manikkam. This case was brought before the community panchayat. The male dominated panchayat, which could have given justifiable verdict, gives more importance to that upper caste man.

The naattaamai began to speak. At once, Savuriamma scolded her baby who was sucking

at her breast and whining. 'shut up, devil of a child, let me hear what they are saying. 'Settling the child more comfortably as she stood there, she went on, 'As far as I know, this is the first case of sexual misbehaviour that has come before the village meeting. The landowners get up to all sorts of evil in the fields. Can we bring them to justice, through? After all, we have got to crawling to them tomorrow and beg for work.

When Maarimma saw her father advancing towards her to beat her again, She was so terrified that fell down at last and asked for forgiveness. Nobody asked Manikkam to prostrate himself. After this, Mariamma was asked to pay a fine of Rs 200, and Manikkam a fine of Rs 100.

The naattamai finished the proceedings by saying, 'It is you female chicks who ought to be humble and modest. A man may do hundred things and still get away with it. You girls should consider what you are left with, in your bellies. (25-26)

The leaders of this panchayat raised the questions only to Mariamma and penalized her more. They were in want of moral courage to resist the landlord's cruelty and snobbishness. Therefore, they always tried to protect the interest of the land lord, sometimes at the cost of Dalits. This is an example of feudal deception which has worked to entrap especially the Dalit women. The poor Mariamma was insulted publicly which injured her future and made her to suffer through her life. She was forced to marry a wicked young man, Manikkam. Through this event of Mariamma, Bama shows how Dalit woman miserably suffers, when she has careless father and an irresponsible husband. In another incident, Mudaliyar's educated son misbehaves with Paralogam, who hides the event out of fear. These incidents are quoted to illustrate the cruelty of the upper caste people.

Some of the Dalit women such as ShanmugaKelavi tried to resist the oppressive

nature of the upper caste men. In claiming the essential resources, Kelavi revolted but in her own humorous way. She was caught up while swimming in the well that belongs to Srinivasa. She tried to escape from the supposed punishment humorously responding, "Ayya, the well water is not at all good, and it's all salty"(117). She also showed her revolt by urinating into SrinivasaAyya's drinking water pot, when he punished a little boy for touching the same pot unknowingly. It appears shabby but it is her way of revolt in order to meet the ferocious means of rebelling.

One of the children from our streets went and touched it by mistake, so the ayya picked up some young groundnut stalks and beat up the child cruelly. She watched this and said," The wretched man is beating up that innocent child just because her hand brushed against his water pot. See what I'm going do to him". And she pissed into the pot when he wasn't there.

All of us laughed when we heard this. Not only did she do that, she went into the village and said to everyone," He said that the water in the well was contaminated because paraichi swam in it. Now let the evil fellow drink my piss". And she went about abusing him and calling his names. (118)

Likewise during election, claiming the car for her return journey and reluctant to vote any one are some of the deeds of her revolt.

Bama presents a lovely little girl, Maikanni in this novel. She is very much impressed by this girl. The story of this girl depicts how a mother, a wife and a daughter in a Dalit family become victims to the terrible situation. Maikanni started to work for the family when she learnt to walk. Her mother was busy in producing the children and her father was irresponsible yet who thought his manliness could be proved in keeping some other house hold with other woman. The example of Maikanni also focuses on the problem of child labour and harassment of the children. It is the social and the biological harassment.

There are many children like Maikkanni in our streets who work so hard inside their home and outside, when they are still so young I have seen boys eating their fill and playing about. But a girl, even though she can scarcely walk herself, will go around carrying a baby brother or sister: or she'll carry water pot, she'll pluck grass for the cow, and gather firewood for the hearth. (76)

The subaltern scope includes the gender and sex discrimination also. When a girl child is born, there will be curses but when a male child is born there will be praises. In general, it is seen in all the communities. But Bama focuses on such events to say that a girl child is not a curse to the family. She projects the social discrimination between the boys and the girls taking common examples of games. As the boys play many games, where as the girls play the game related to cooking. Thus, Bama narrates so many incidents to show the discrimination.

It's the same when the children are a bit older, as well. Boys are given more respect. They'll eat as much as they wish and run off to play. As for the girls, they must stay at home and keep on working all the time, cleaning vessels, drawing water, sweeping the house, gathering firewood, washing clothes and so on. When all this is done, they will carry the tiny babies, minding then even when they go out to play. (7)

Bama also talks about the torments of Dalit women relating to health. Dalit women are not able to get proper food and drink. They never go to the hospital even at the time of child birth. Thus, she portrays the vulnerable position of women in Sangati. Coming of age ceremony and marriages in paraiya Dalit community are described through several characters from the old age to the modern. The people, who are economically better, celebrate the coming of age ceremony in grand way.

In paraiya community parisam system was existed. It means a monetary gift given by the groom's parents to the bride. But now the

dowry system is practiced imitating the upper caste. "Tali" is not important among the paraiya Dalit women and they have the privilege of widow re-marriage. But it is not possible in the case of upper caste women. The plight of KuppusamiNayakkar's daughter, who is made to suffer as a widow, is one of the examples. Not only that, patti. Say they borrow right and left, lose out here and there and get a girl married. Say the bridegroom dies soon after all that. The girl's life is finished, then. she can't wear flowers, nor use kunkumam and turmeric ever again. She can't wear jewels, she can't even wear coloured saris. They'll call her a widow and keep her away from all good occasions. That ayyaKuppasamiNayakkar's daughter became a widow just two years after her marriage, and now she has to suffer like this, poor thing. It seems they don't even give her enough kanji to fill her belly properly. Does that happen among us? We don't even use the word "widow". We are all the same, and live alike. (112)

In Dalit communities re-marriage tried to bring some solution. But Bama does not say the widow re-marriage is the ultimate solution. A girl has no individuality of her own. She is socially imprisoned or she is kept in the web of masculinity from which she cannot come out. In this way, Bama discusses the problem of widowhood and socio-economic stability of a woman. If she does not work and she does not earn, she has to depend on others for their livelihood.

People believe that Christianity is a religion of freedom and brotherhood. But in paraiya Christian community, a girl or a woman is not free to choose the life partner. Once she is married, she has to live with the husband though he is unworthy till her death. Paraiya Christian community believes in the chastity and the commitment, whether it is for good or bad the people have accepted it. Bama does not want to portray such incidents as if they are

disastrous. Because for her, marriage is not all that.

Bama projects some couples in the quarrel scenes. In the sheer freedom, the Dalit women pick quarrel with their husbands for the wages or for the equal responsibilities. A woman has a longing to have a better domestic life. She does not want any disparity between herself and the husband. Bama proves it in three types of quarrels in a domestic situation.

The Dalit women have the feeling of insecurity. They are threatened in many ways both inside and outside the world. When a Dalit woman is deprived of some kind of love in a family, then she wants to take it in one way or the other form. Hence, she behaves as if possessed with a ghost. But according to Bama, possession of a ghost is a psychological activity born out of depression. The suggestion of the writer for the women folk, who have no education is that they showed not be scared of any calamities any crisis that comes in their lives.

The soothsayer began to beat his kodangi drum. There was a stomach-churning rhythmic sound, 'Day in day in da day in day in da day in day in da'. As soon as Virayi heard it, her head began to swamy in time to rhythm. I felt as hairy caterpillars drumstick tree were crawling inside my chest. I wanted to run away from there. At the same time, I wanted to watch Virayi dance for a little while before I went away. The soothsayer began to began his kodangi drum faster and faster. Virayi tossed her head about and whirled round and round. Her face was beaded with sweat. As Virayi swirled and whirled, my own head began to sway, without my being aware of it. When I looked around me, I realized that it wasn't just my head that was swaying about, but the heads of older woman, too. I said to Innasiamma who had come there with me, 'I'm really frightened now. Let's go now, please it's time to go to church, anyhow. (48)

After completing education, Bama finds very difficult to face the life as a Dalit woman. House owners, neighbours and even colleagues pestered her with hundreds of questions. Her courage and confidence moulded her to go against the challenges in life.

She concludes her novel with a message, “we must bring up our girls to think in new ways from an early age. We should educate boys and girls alike, we should give freedom to girls” (123). In her opinion, education is the only way to eradicate poverty and casteism. It is appreciable that now Dalits are awakened and

enlightened through education and they are aware of their responsibilities. An effective cure from casteism is a radical change in the thinking of each and every Indian Citizen.

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RE-CREATING THE PAST IN CHINUA ACHEBE'S THINGS FALL APART

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Abstract

African writings achieve global acclaim through a sensitive portrayal of its own culture and boldly projecting the quality of that life. It evolved primarily as a result of the colonial encounter. The imposition of imperialist ideologies in Africa was comparatively harsher than other Asian countries because of the predominance of their oral traditions. Modern African writers like Chinua Achebe, Ngugi wa Thiongo, Wole Soyinka and others have focused on the reality of African culture in the past and its recreation in the present. Chinua Achebe is driven in the direction of cultural affirmation, expressing the culturally rich past of his country. This commitment towards his roots is the social matrix on which his novel Things all Apart is based. Through the creative process of recollection Achebe weaves the images of what the ancient Igbo world must have been. The spirit and beauty of pre-colonial Africa is very well projected in characters of Okonkwo and Ezeulu. Through these characters Achebe takes the responsibility to unfold rich cultural heritage of his country.

Keywords: Identity, Colonial Consciousness, Cultural affirmation, Subservience.

Introduction

We are the men of soul
men of song we measure out
our joys and agonies
too, our long, long passion week
in paces of dance....(Achebe 1979:29)

Chinua Achebe is a Nigerian novelist, critic and poet and one of the most widely read African author. His works revolve around the depiction of Africa and Africans to the world and their rich cultural heritage. His reputation as a novelist rests on his impartial understanding of, and his ability to represent, the Nigerian environment. His realistic characterization and depiction of his country's misinterpreted traditions has inspired a sense of nationalism in many African writers. He has successfully been able to bypass the imitating trends in English literature and found his own way to fighting the misinterpreted image of his country. He is the author, co-author, and editor of numerous books, among them are five novels: Things Fall Apart (1958),

No Longer at Ease (1960), Arrow of God (1964), A Man of the People (1966), and Anthills of the Savannah (1987). The present paper investigates Achebe's commitment in recreating his past through his novel Things Fall Apart.

Most of the African novelist were driven in the articulating his people's hopes and

aspirations, way of life, and even their vision of the future. They acted as mouthpiece of traditional African society and depicted its assets boldly. G.D. Killam in his introduction to *African Writers to African Writings* writes:

African literature primarily for and to the people of its own country, and expresses their hopes and fears and aspirations. Moreover, it reasserts the uniqueness and dignity of their communities, things they were perilously close to losing as a result of colonialism. (Killam, xii)

Achebe is considered as an interpreter of his community and as a critic of that rich cultural lifestyle. His writings have achieved universal acclaim for the interpretation of his own culture and its ambience and people which occasion it. He strongly believes that a writer should be able to bring out his culture and its past in the most memorable way and he does it to make the reader, across the globe, believe that with all its imperfections Africa is producer of culture, not consumer. His novels deal with the cultural and social conflicts as a consequence of colonialism at their native land and their endless struggle to be self-contained in African society.

Re-writing history through the medium of literature, expressing the desires and fears, and articulating hopes of people makes Achebe's writing loaded with personal experiences. The notion of commitment that writers have to their

community and culture is the nucleus of Achebe's vision of writing. Through the collective process of re-creation and associations Achebe foregrounds what the ancient world of Igbos must have been like. His attempt to re-create his country's past questions cultural transitions. The importance of unity of the tribe and the adherence to the principles of religious traditions creates a society that has an essentially cultural ambience. In his discussion of the Role of the Writer in a New Nation, Achebe takes up the issue of how a writer re-creates the past and its importance:

When I think of this I always think of light and glass. When white light hits glass one of two things happens. Either you have an image, which is faithful if somewhat unexciting, or you have a glorious spectrum which though beautiful is rather a distortion. Light from the past passes through a kind of glass to reach us. We can either look for the accurate through somewhat unexciting image or we can look for the glorious technicolor. We cannot pretend that our past was one long, Technicolor idyll. (Killam, 9)

Achebe's first novel *Things Fall Apart* is a novel of recollection of the past, Igbo past. It is the reminiscing of the glorious days before the arrival of the colonizers and acceptance of the fact that his their native culture will never be the same. It faithfully reconstructs the past of Igbo people around 19th Century, presenting a detailed analysis of the Igboland (Eastern Nigeria). Achebe retrospect back to his family and community's past to show, through his narratives, the nature of his ancestral life and the intricacies of his culture, which have always been misinterpreted. As Achebe himself commented in a lecture delivered in 1964 at Nigerian Literary Association:

The worst thing that can happen to any people is the loss of their dignity and self-respect. The writer's duty is to help them regain it by showing in human terms what happened to them, what they lost. There is a saying in Igbo that a man who can't tell where the rain began

to beat him cannot know where he dried his body. The writer can tell the people where the rain began to beat them. (Achebe, *African Writing*, 8)

Things Fall Apart is divided into three parts, in which the first part unfolds the live of the inhabitants of Umuofia, the fictional locale of the novel; the second part depicts the intrusion of the colonizers resulting distress all round; the final part justifies the title of the novel, where chaos and anarchy are loosed upon Umuofia, destroying its culture and native traditions. It shows the disintegration of the Igbo society and the struggle between the individual and the society. The novel successfully provides every details pertaining to the things of the past, for instance, goat-skin bags, drinking horns, drawing lines in chalk and breaking kola nuts to honor guests. It has a typical traditional tribal culture running in oral tradition from one generation to other.

Umuofia is a traditional community and its culture and beliefs are well depicted by Chinua Achebe in this novel through its protagonist Okonkwo. He presented the life of these people, their norms of behavior, attitude and values, which is well protected by religious sentiments. The strength of their community depends on intimate face to face relationship among each member of the society, which dilutes their individualities, making them stand as whole.

These societies observe their norms very meticulously. In the very beginning of the novel Achebe brings forth the heritage of culture and tradition that is presented in forms of faith and customs. Whenever a guest visits the household, the eldest and most important person brings a kola nut and offers it to the guest for approval. The guest always carries their goatskin and their drinking horns:

One day a neighbor called Okoye came in to see him (Unoka). He was reclining on a mud bed in his hut playing on his flute. He immediately rose and shook hands with Okoye, who then unrolled the goatskin bag which he carried under his arm and sat down. Unoka

went into an inner room and soon returned with a small wooden disc containing a kola nut, some alligator pepper and a lump of white chalk.

"I have a kola" he announced when he sat down, and passed the disc over to his guest. (TFA, 5)

The kola nuts are considered as a symbol of honor and refusal to accept it from someone is a symbolic gesture of anger and resentment. When the priest of Ani, Ezeani hears that Okonkwo beat his wife during the "Week of Peace", he refuses to accept this honor of kola nuts from him to show his resentment:

Okonkwo brought out kola nut and placed it before the priest.

"Take away your kola nut, I shall not eat in the house of a man who has no respect for our gods and ancestors". (TFA, 30)

But the beauty of Achebe, as a writer is that he not only glorifies his past but also highlights its flaws. Nwoyke, Okonkwo's son had heard that if a woman gives birth to twins then they were put in earthenware pots and thrown away in the forest and even this thought made him sick. His grandfather Unoka was not given a proper burial. He died of the swelling which was an abomination to the earth goddess. When a man was afflicted with swelling in any part, he was left at the evil forest to die:

When a man was afflicted with swelling in the stomach or the limbs he was not allowed to die in the house. He was carried to the evil forest and left there to die... The sickness was an abomination to the earth and, so the victim could not be buried in her bowels. He died and rotted away above the earth and, was not given first or second burial. (TFA, 18)

Rituals are associated with every aspect of an Umuofian life. Customs and ceremonies dominate the life of an individual right from his birth. Achebe has very well projected these rituals on different occasions in the novel; for instance, the naming ceremony of the new born child is done after seven market weeks and this is visible in how Okonkwo's second wife Ekwefi names her children who died young:

The naming ceremony after seven market weeks became an empty ritual. Her deepening despair found expression in the names she gave to her children. One of them was a pathetic cry, Onwumbiko- "Death I implore you". (TFA, 77) Achebe is also not supportive of the sacrifice of the innocent victim in order to avenge against a neighbouring tribe. The sacrifice of Ikemefuna is very well captured in the novel. It is some of these practices that encouraged some of the Igbos to convert their faith into Christianity after the arrival of colonizers.

Achebe is more interested in trying to learn from his past and for this he creates it again and again. In *Things Fall Apart* also he focuses on how the moral scheme of traditional Igbos is a part of their social world. He says that, "It is too late in the day to get worked up about it or to blame other, much as they deserve such blame and condemnation. What we need to do is to look back and try to find out where we went wrong, where the rain began to beat us". (Achebe, *Novelist as a Teacher*, 9). Achebe deftly uses the character of Okonkwo to project in detail the Igbo society. He is a fine product of the society, the culture of which demands unquestioning loyalty to clan's ethic in daily existence. He knows his culture intimately, seeks to maintain it and live up to its standards. He personifies his society at the moment when the social fabric is about to be altered. His life is an instrument through which Achebe analyses the cultural disintegration of the soil.

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POST COLONIALISM AND ECO CRITICISM IN AMITAV GHOSH'S THE HUNGRY TIDE

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Abstract

This paper focuses with the post colonialism on his novel The Hungry tide, this novel was surrounded by the concept of the theoretical work of Island studies, through the ways of islands are conceptualized in different historical and cultural contexts. Amitav Ghosh's The Hungry Tide (2004), novel which actively theorizes the concepts in Island studies. The Hungry Tide is a detailed study of historical account of colonial and post colonial settlement in Sundarbans. This novel enthusiastically theorizes the concepts which are central to the island studies. The Hungry Tide is set in the sundarbans "immense archipelago" in the Ganges delta and tells the largely forgotten history of the forced evacuation of refugees from the Island of Morichjhapi in 1979. The Liminal space of the sundarbans, "the tide country", is an extraordinary background for a fictional investigation of the relationship between Postcolonial island geographies and identities. The main focusing with this novel The Hungry Tide is a complex example of Ecocritical post colonial literature.

Introduction

Post colonial literature often addresses the problems and consequences of the problems and consequences of the decolonization of a country, relating to the political and cultural independence of formerly dominated and themes of racialism and colonialism. A range of literary theory has evolved around the theme. Eco criticism studies the relationship between literature and the environment. So this novel of Amitav Ghosh 'The Hungry Tide' focused with the post colonialism and eco criticism view, post colonialism examines the effects of imperialism before, during and after colonialism. These two themes are evident all throughout The Hungry Tide in its characters, setting, and culture.

Post colonial literature examines the lingering effects of imperialism. These effects can be found in the architecture, language, art, tools, clothing, government and even the people of post colonial societies. Western imperialism frames other nations as inferior and need of 'civilization' in the form of control under the guise kindness. With the justification of 'civilization', the colonized slowly lose their culture. Post Colonialism literature is a way for controlled and oppressed nations to express their situation and bring consciousness of their plight on a world wide scale.

Through this above research The Hungry Tide informs the reader of the environmental situation in the sundarbans caused by western ideals and also it is the place of viewing the ecocritical literature examines the relationship of the environment to other focuses. It examines the picture of the land is represents with the metaphors, values and culture. The Hungry Tide is about a place that remains remote and exotic to the readers and it is about a community of people, who live on the periphery of the Indian subs conscious, the dispossessed of the tide country.

The Hungry Tide doesn't have the historical sweep like The Glass Palace, but it is a layered and moving page of Ghost creates a roughly description of the Sundarbans. This book filled with the use of clearly realized information, the strange and enchanting sundarbans with the mangroves and man eating predators, fishes and dolphins, tempests and tides, myth, culture and history come alive as interfaces in Ghosh's fictions. The Hungry Tide seems almost cherished and it shares Ghosh's concern for the historical or in the holder of the geographical backdrop.

Interposal between the Sea and the plains of Bengal this archipelago stretches for more than three hundred kilometres from the Hoogly River in west Bengal to the shores of the

meghna in Bangladesh. It is called India's doormat the threshold of a teeming subcontinent' (50). Sundarbans is an untamed area where the Ganga empties into the bay, where there is no border to divide and fresh water and salt and boundaries between land and water are always mutating, creating a diverse and natural habitat where tigers and snakes, crocodiles and sharks roam free. This is a place where floods continually inundate the ground and entire forests raise their heads above the tides and vanish.

The important thing is that it is the type of liquid landscape where surging cyclones can destroy thousands of lives with the brush of one gigantic wave, where animals and humans, myth and reality imperceptively merge into each other in a custom thrash about for endurance. The collection of names for the sundarbans is a kind of showing the metaphor for its Ephemerality. The land itself changeable, the subject radical conversion as a result of late summer storms and rush water. Whole Islands are washed away by the cyclones that remove inform the Bay with huge tidal surges.

In his other novels, Amitav Ghosh shows here an anthropologist's fascination for the place and its people and the stories they inform to the local myths and legends that subvert the official version of history and religion. The tide country people have a classic narrative of genesis which they pass on orally from generation to generation. *Hungry tide* is a powerful evolutionary story of this region and its people

The theme is primarily about Indo-American cytologist Piya Roy, who cannot even speak her mother tongue, comes to the tide country of the sundarbans in Bengal to study river dolphins', Ghosh chose to set the hungry tide in sundarbans for several reasons. The tide country is not simply a remote and hostile environment where nature can be studied in the raw. It is also a substantial human environment, where natural phenomena develop through interaction with mankind. It is in fact a zone of

several different kinds of interaction, a zone of contact between different kinds of interaction, a zone of contact between different cultural, national, ethnic, linguistic and religious communities. In common knowledge that almost every island in the tide country has been inhabited at some time or other.

The significance of the tide country is that it is a border country, where different have interacted for centuries. Initially, this takes the form of a particular challenge to a precise phase of European colonial history, whereas Ghosh registers his challenge to the official accounts of the imperialists' across the very locations associated with their failure. Morichjhapi, with past of a major battle between a group of powerless refugees and a dominant but cruel political force, becomes the focus for the novel's main conflict.

In this perspective, Amitav Ghosh's historically engaged fiction presents the whole episode more or less objectively, even through the specific political characters and discourses that led to the gruesome massacre and forceful eviction of the refugees are down placed in the novel. Amitav Ghosh that he has dared to record, the history, which interfaces in terms of fiction, this little publicized historical event. The novelist elaborates: "was it possible that in morichjhapi had been planted the seeds of what might become, it not a dalit nation, then at least a safe - heaven, a place of true freedom for the country's oppressed?" (159),

This narrative act on the part of Ghosh, locating political brutality in the depths of the dark jungle, suggests that the hungry tide is likely to enact its own voyage into a heart of political darkness. The storming of morichjhapi symbolically anticipates the later storm in which fokir is killed while assisting piya. The hungry tide, as we have seen, has two climaxes: the storming of morichjhapi, and the storm, which destroys fokir. The hungry tide is a stunning novel of humane breath which is epic in scope sophisticated in its observation of people and

their milieu , poetic in its evocation of the 'terrible beauty' of the Sundarbans.

According to Cheryl Glotfelty "Eco criticism encourage others to think seriously about the relationship of humans to nature, about the ethical and aesthetic dilemmas posed by the environmental crisis, and about how language and literature transmit values with profound environmental crisis, and about how language and literature transmit values with profound environmental implications"(Glotfelty). The purpose of most ecocritical literature is the form to bring knowledge to ecological struggle and optimistically to sign on help. Eco criticism is an important step in bringing consciousness to the environmental crisis that the world faces today, but it only works for the people, who more learnt about it.

The characters in the Hungry Tide all are totally different views on the environment; some are like the eco centric view, while other too peoples like western mindsets. These types of peoples are so important because it is related to everyone regardless of their own personal opinions, and this may always allow them all to observe certain things and other outlooks on the subject. The Hungry Tide differentiates itself from other literature is by making the environmental itself a character in the form of Bon Bibi this is the most interesting ways on focusing in this novel. Because of the fight between the environments the other characters becomes concrete rather than metaphorical.

Conclusion

This novel always focused between the two things that one is post colonialism and eco criticism. The novel causes the readers to think their viewpoint on the importance of the environment. Kumari Shikha touches on the inner struggle this rethinking can cause, "Amitav Ghosh creates emotional dilemma among us as to whom to support" (Shikha). Because he is too forwarded on going to the explanation of both view points. The eco critical point of the novel brings out the awareness to

the humiliation of nature that is happening because of western practices left behind after colonialism. Ghosh examines the cultural and political issues were started during the time of this novel and also gives his characters depth and authentically by reflecting and merging these different views.

The Hungry Tide does not focus on any one character but gives an overview of many different outlooks, and every character grew up and was raised in a different way. The contrast and conflict between all of these views creates a tension that makes the reader focus more directly on the topic that they all disagree on. For the form of research on this paper that to conclude with the overview of Amitav Ghosh is a person who travel beyond the paradigms of common wealth literatures. Ghosh is responsible for bringing in the continental themes such as Immigration, revising history, anthropology, sociology and the disciplines of knowledge.

The Hungry Tide skilfully focused with the Post- colonial and eco critical theories to encourage the reader to see through a de-westernized lens. It gives typically oppressed groups such as the environment and native peoples a voice; the world gains much needed awareness of global situations from novels like The Hungry Tide. The Environment and native peoples have been silenced and marginalized by western culture throughout history. Through novels like The Hungry Tide, awareness of these groups and their situations is increase the Universe level.

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AESTHETICS OF DALIT AUTOBIOGRAPHIES

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Abstract

The paper aims to address the misconceptions that define the aesthetics of Dalit literature as different from the mainstream literature and to navigate the different perspectives which help in determining its richness. The writers and critics of literature see Dalit writings as lacking in imagination and repetitive in its themes. The writers of Dalit literature has brought to the forefront the invisibility of their existence who suffer severe blows of racial injustices and reminiscences their by-gone culture and heritage. With reference to the autobiographies of Om Prakash Valmiki's *Joothan: A Dalit's Life*, Sharan Kumar Limbale's *Akkarmashi: The Outcaste*, BamaFaustina's *Karukku* the study has attempted in deciphering the in-betweenness and rootlessness of the so-called relegated sections, thereby unraveling their lives and invigorating the communities to articulate their voice for freedom and liberation. The native shock and cultural dilemma these writers confronted has become a discourse for the communities to recapitulate their perceptions of history to resist the bifurcated notions of a nation according to race and class. The study also deals explicitly with disseminating emancipation from their double conscious identities and emanating the constructed prejudices of the society.

Keywords: Dalit literature Dalit aesthetics, Dalit consciousness, collective consciousness, trauma, representation, cast hierarchy

Introduction

The marginalized psyches conceptualized in Dalit writings, in particular, Dalit autobiographies, have contributed in validating or ratifying the crippled identities of the downtrodden Dalits. This socially liable group is bifurcated in the name of caste. The varying degrees of humiliation and oppression the Dalits suffered at the hands of the Upper caste is being recapitulated in its fullest essence by these writers. They not only deal with the negation and self-alienation they have encountered, but also express their need to articulate their voice of liberation. Thus the quintessence of Dalit literature revolves around the very many aspects of self-assertion, representation and forming a cultural politics of their own, irrespective of gender, race, caste and ethnicity. Though realism dominated Dalit literature, the "values of equality, freedom, justice and solidarity" (Limbale 120) forms its aesthetics. It is self-reflexive of its history and further questions the socio-cultural practices which abets in creating a discourse "on the past, present and future of dalits" (Yesudasan 149).

The so-called mainstream literature fails to apprehend this charisma of Dalit literature and

admonishes its aesthetic nuances, debilitating the people and their literature. Some of the non-dalit writers attempted to decipher the dilemmas surmounting their lives but none of their works could speak with candor about their pejorative existence. Even the enticed readers of the mainstream literature too find it difficult to understand the Dalit sensibility and the Dalit aesthetics. Nonetheless, the writers of Dalit literature have tried to amalgamate and converse with the civil society, producing an episteme "to facilitate the eruption of dalit voice and truth, breaking the silence and darkness in the midst of the prevailing politics of knowledge" (Yesudasan 150). Writers like B. R. Ambedkar, Mahatma Jyotirao Phule, Ayyankali, Baburao Bagul, Mariamma Chedathy, Namdeo Dhasal, Arun Kamble, Sivakami, Unjai Rajan Abhimani, Gunasekaran and others have championed in bringing forth the dalit consciousness and the dire need to liberate them from the clutches of thralldom.

Autobiographies are a vehicle to elicit effectively the traumatized experiences of the Dalits and the cultural contestations they confront in a society which is regarded as the monopoly of the Upper castes. These narratives

also record their ardent emotions, abominable oppression which dates back centuries and their lamentations and hardships, thereby authenticating their experiences of the past, to evoke them to vocalize their identifiable position and unmask their camouflaged existence. Om Prakash Valmiki's *Joothan: A Dalit's Life*, Narendra Jadhav's *Outcaste: A Memoir*, Sharan Kumar Limbale's *Akkarmashi: The Outcaste*, BamaFaustina's *Karukku* etc. are some among the exemplary works which fores had owed Dalit consciousness. The Dalit life and characters depicted by these writers seek for liberation, asserts freedom and equity through reconciliation and amity, and not by the violent rejection and demolition of the dominant groups. They have evolved into constructing a niche for their progenies by tracing their history, thus providing them with an identity of a better individual, untouched by the clichéd outlook of race and class. In *Towards an Aesthetics of Dalit Literature*, Limbale opines that the aesthetics of Dalit literature rests on three things: first, the artist's social commitment; second, the life-affirming values present in the artistic creation; and third, the ability to raise the readers' consciousness of fundamental values of life like equality, freedom, justice, and fraternity.(120)

In fact, this has been the prerogative with which the writers anticipates their predicament by making use of the potent tools of artistic excellence to navigate and annihilate their fate as the inhabitants of an 'area of darkness'.

Valmiki's *Joothan: A Dait's Life* presents the horrendous journey the author underwent as an untouchable from his childhood till the end of his life. The institutionalized hegemony of the Brahminical Upper caste Hindus enunciated in *Joothan* calls for re-creating a Dalit consciousness per se "a consciousness of struggle, a consciousness that brings revolutionary change both in the outside world and in our hearts, a consciousness that leads the process of social change" (Valmiki x). The deliberate use of the

title *Joothan*, meaning the leftover food, is reflective of the humiliation, the suffering and the demeaned existence of the Dalits in the society. It encapsulates how the Dalits preserve and rely on the *joothan* to sustain their lives. They are forced into accepting *joothan* from the Upper caste; nonetheless they have to face severe violence. The narrative realistically portrays the exclusion of rights in every sphere of their lives, including the right to own a land, right to education, right to self-affirmation and individuality. Valmikilends them the voice to articulate their stigmatized presence in the society and makes room for their liberation from such an 'imagined community'. To him, the best tool to challenge their deprived status and to create a space of negotiation is only through education. But such privileges of education are shunned to the underprivileged category. Valmiki breaks the shackles of serfdom and caste-based discrimination by uplifting himself with help of education. In every step of his he experienced humiliation, mental torture and anguish. His determination to elevate his fellow men and to strengthen their zeal to exterminate their bygone struggle of "perpetual physical and mental persecution" (Valmiki xxx) finds its culmination in *Joothan*. Valmiki remarks that his outpouring of the dilemmas of Dalit life is, infact, the "unraveling of my self, layer upon layer" (Valmiki viii) thus forming the collective consciousness of the community. Through this work Valmiki has brought about a radical change in conceiving the ignominies and ironies that encompasses their social and cultural milieu thereby exhorting his men to fight "for abolishing the whole bogey of caste-structure and caste-hierarchy" (Valmiki 14)

Bama too like other Dalit writers desired for "a new society made up of justice, equality, and love" (xxiii). She conceived her autobiography *Karukku* not only as a confessional account of the "unjust social structures" (xxiii) that ruined the lives of the dalits, but envisages a

revolutionary resistance from their desperate living. *Karukku* talks at length about the degraded low-caste people and the cultural hegemony which censured them religiously, politically and economically thus driving them towards a state of inactivity and dejection. The circumstances that blatantly rejected their presence in the Indian soil is the presuming reminder of the dominance and the pervasive authority of the high-caste which makes them adhere to follow the norms set forth by the conclusive establishments of power. This, in fact, has provoked Bama to bridge the gap between the bifurcated society in terms of caste, class and race thereby delimiting the interference of the upper classes and of the Church into their lives. In this context, *Karukku* can be seen as a powerful exploration of the self and of the dalit community as a whole, highlighting the importance of history in analyzing and understanding "the changing notions of identity and belonging" (xix). More importantly the narrative enables them to raise their voice and clamor against the injustices meted out to them and proclaim; "My language, my culture, my life is praiseworthy, it is excellent" (x). Thus the work goes beyond communicating the superficial life of the poor dalits.

The authority and power attributed to the upper-caste and the Catholic Church is challenged through *Karukku*. It is obvious that the title assumes significance in contributing "freshness, newness" (xv) to what is being described which serves to expose the precarious condition of the dalits. Bama claims that the double-edged palmyra leaves have many congruities when compared to her life in the village. It has become an image and a symbol for the injustices and the nefarious reception the dalits received. She articulates the different shades of exploitation her community had to suffer along with the deterioration of their culture. Through her accounts and perceptions she has stirred the conscience of thousands of

dalits exciting them with the essential "vitality and the inner strength of the Dalits" (Jamal 322). Her quest to discover the self and gives the community an identity of their own finds its fullest expression in *Karukku*. She incites in them an urge to fight back and demand their rights, thus "They, who have been the oppressed, are now themselves like the double-edged karukku, challenging their oppressors" (xxiii).

Dalit literature "celebrates the aesthetics of human dignity and human autonomy" (Jain 47). It is not just a movement to claim for a unique status and equality but abhorrence against the established authoritarianism. Severe criticism has been raised by the mainstream writers about the stereotypical representation of Dalits in Dalit literature and regarding their struggles in every sphere of their lives. Limbale remarks that "Dalits can represent Dalits in an authentic manner" (Valmiki xxvi). He has devised his literary works to cater the needs and demands of his community as well as their literature. The conundrums associated with the life of the Dalit community are judiciously expressed with precision and intensity in Limbale's *Akkarmashi: The Outcaste*. Limbale's autobiography is a rejoinder to the other works which severely depicted the enigmatic survival and their clamor for liberation amidst the growing dominance of the casteist society. What differentiates Limbale from other Dalit writers is that he is a half-caste, the progeny of a Dalit mother and an Upper caste father. His quest for individuality and freedom goes beyond the cloistered life of the downtrodden Dalits. The Dalit women are objects of sexual pleasure for the high-caste, in fact, his mother is a victim of their lasciviousness. "There is a Patil in every village who is also a landowner. He invariably has a whore. I have written this so that readers will learn the woes of the son of a whore" (Limbale ix). Limbale asserts that his autobiography is the projection of the life history of his mother and of the community altogether. He writes:

Every time the dominant classes attack and exploit the weak, they violate their women. The sexual exploits of the men among the wicked exploiters draw legitimacy from their authority, wealth, society, culture and religion. But what of the exploited woman? She has to carry the rape in her womb. That rape has to be borne, fed and reared. And this rape acquires and lives life. (Limbale xxiv)

The Outcaste is an intensely powerful narrative which questions the absolute power of the Upper caste and their discretion to demarcate the society into two halves: the high caste and the low caste. The excruciating pain he underwent as the son of a single parent, his ostracizing as a half-caste and of his Dalit identity forms the crux of the novel. Limbale's narration goes to the very nerve of the Indian caste system unraveling the futility of his community's desperate search for self-assertion and independence. He encompasses a wide spectrum of issues including the miserable condition of the Dalit women, the discrimination he faced while seeking admission in colleges, abject poverty and sarcasm his community witnesses, the dilemma of the illegitimate children and of their troubles for matrimony. Limbale never felt pity for their predicament rather he used his pen to wage war against the atrocities meted out to them. He makes use of his language to reveal the world that the Dalits "live with the burden of inferiority. And this book is a tale of this burden" (Limbale x).

These autobiographies dubiously represented the uncertainties of the dalits in existing as the unprivileged section and scrupulously argued for allocating a room for their social, cultural, political and psychological development. The writers made clear remarks on the aberration of the society in relegating these communities to the frontiers. Their works reach the million readers in the world and changed their perspectives and apprehensions regarding the minorities. These works proliferate a deconstruction of the social hemisphere of

isolation and untouchability, thereby amalgamating the disposed category into the homogenous population. The ideologies and thoughts presented in these writings influenced many Dalits to come to the forefront to articulate their passive and suppressed emotions. They meticulously presented Dalit culture, community, life and Dalit milieu. This encompasses the aesthetics of Dalit literature. Limbale criticizes those who deny the aesthetics of Dalit literature as, "Equality, freedom, justice and love are the basic sentiments of people and society. They are many times more important than pleasure and beauty" (119).

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COMPARATIVE LITERATURE

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Abstract

Comparative literature is a method of studying literature and culture across different fields like in linguistics, in national and in various types of disciplinary fields. It helps us to get the comparison from the inside that is in depth. It is similar to the study of international traditions but works with languages and artistic traditions. Comparative literature is also concerned with various activities and it has relationship with literature as well as with other spheres of human activities this also includes history, philosophy, politics, arts and science. The person who does such a kind of comparative study is known as the comparatists. This field has an interdisciplinary nature and that deals with sociology, anthropology, critical theory, cultural studies and religious studies. The term "comparative literature" and "world literature" are usually used to designate a similar course of study and scholarship. This type of literature is mostly used in the United States. Mostly the comparative literature is defined broadly as the "study of literature without borders." Many comparatist share the desire to start the literary experience with other cultural phenomenon such as historical change, philosophical concept and social movements.

Keywords: Comparative, Comparatist, comparison, poetics and language.

Introduction

There is a movement among the comparatist in the United States and in other country. Comparative literature is all about the features of literature and of different culture. Comparative literature is based on some literature that is where culture and language intersect in between. This type of literature is very difficult to incorporate two or even more literature at the same time. It is difficult for even comparatist to compare multi- dimensional features of comparative literature. As it includes literature based on religion, historical background, social and cultural norms of very different society. Comparative literature actually refers to some literary work or the other works that is compared with some other literary work. Comparative literature is the study of comparison or the difference between the two types of literature. When we compare two different types of literature we must focus on Religious movements, social movements, aesthetic tactics, myths and forms.

A Comparatist can easily analyse two different forms. It is very easy for him to analyze two different types of works by critically analyzing or by comparing it with some myths and so on. Bijay Kumar Das says about the comparative literature as:

"Comparative literature analyses the similarities and dissimilarities and parallels between two literatures. It further studies themes, modes, conventions and use of folk tales, myths in two different literatures or even more."

In the poem of the same author that is by Sylvia Plath namely the poem "Stings" and "Arrival of the Bee Box". The poetry goes on like this

Stings

Bare-handed, I hand the combs.
 The man in white smiles, bare-handed,
 Our cheesecloth gauntlets neat and sweet,
 The throats of our wrists brave lilies.
 He and I
 Have a thousand clean cells between us,
 Eight combs of yellow cups,
 And the hive itself a teacup,
 White with pink flowers on it,
 With excessive love I enameled it
 Thinking 'Sweetness, sweetness.'
 Brood cells gray as the fossils of shells
 Terrify me, they seem so old.
 What am I buying, wormy mahogany?
 Is there any queen at all in it?
 If there is, she is old,
 Her wings torn shawls, her long body
 Rubbed of its plush ----

Poor and bare and unqueenly and even shameful.

I stand in a column

Of winged, unmiraculous women,

Honey-drudgers.

I am no drudge

Though for years I have eaten dust

And dried plates with my dense hair.

And seen my strangeness evaporate,

Blue dew from dangerous skin.

Will they hate me,

These women who only scurry,

Whose news is the open cherry, the open clover?

It is almost over.

I am in control.

Here is my honey-machine,

It will work without thinking,

Opening, in spring, like an industrious virgin

To scour the creaming crests

As the moon, for its ivory powders, scours the sea.

A third person is watching.

He has nothing to do with the bee-seller or with me.

Now he is gone

In eight great bounds, a great scapegoat.

Here is his slipper, here is another,

And here the square of white linen

He wore instead of a hat.

He was sweet,

The sweat of his efforts a rain

Tugging the world to fruit.

The bees found him out,

Molding onto his lips like lies,

Complicating his features.

They thought death was worth it, but I

Have a self to recover, a queen.

Is she dead, is she sleeping?

Where has she been,

With her lion-red body, her wings of glass?

Now she is flying

More terrible than she ever was, red Scar in the sky, red comet

Over the engine that killed her ----

The mausoleum, the wax house.

And in her next poem the poetry goes on like this:

"Arrival of the bee box"

I ordered this, clean wood box Square as a chair and almost too heavy to lift.

I would say it was the coffin of a midget Or a square baby

Were there not such a din in it.

The box is locked, it is dangerous.

I have to live with it overnight

And I can't keep away from it.

There are no windows, so I can't see what is in there.

There is only a little grid, no exit.

I put my eye to the grid.

It is dark, dark,

With the swarmy feeling of African hands Minute and shrunk for export,

Black on black, angrily clambering.

How can I let them out?

It is the noise that appals me most of all,

The unintelligible syllables.

It is like a Roman mob,

Small, taken one by one, but my god, together!

I lay my ear to furious Latin.

I am not a Caesar.

I have simply ordered a box of maniacs.

They can be sent back.

They can die, I need feed them nothing, I am the owner.

I wonder how hungry they are.

I wonder if they would forget me

If I just undid the locks and stood back and turned into a tree.

There is the laburnum, its blond colonnades,

And the petticoats of the cherry.

They might ignore me immediately In my moon suit and funeral veil.

I am no source of honey

So why should they turn on me?
 Tomorrow I will be sweet God, I will set
 them free.

The box is only temporary.

When we compare these two poems Plath says about the terror and wonder at bees that she has purchased. As she uses imagery such as "African Hands" and "I need feed them nothing i am the owner". Here she directs a correlation to slavery. About the women's suffering and struggle with the works they do. In the poem "Stings" she says that being a woman is a drudgery. The wording that she uses in this poem states that woman are also facing another type of slavery for them. Then in both the poem there are freedom expressed at the end of each poem. This is how we compare two poems by the same poet.

Here are another type of comparison of poetry by different poets namely "Acquainted with the night" by Robert Frost and "Sonnet 27" by William Shakespeare and the poetry goes on like this:

Acquainted with the Night

By Robert Frost

I have been one acquainted with the night.
 I have walked out in rain—and back in rain.
 I have outwalked the furthest city light.

I have looked down the saddest city lane.
 I have passed by the watchman on his beat
 And dropped my eyes, unwilling to explain.
 I have stood still and stopped the sound of feet

When far away an interrupted cry
 Came over houses from another street,
 But not to call me back or say good-bye;
 And further still at an unearthly height,
 One luminary clock against the sky
 Proclaimed the time was neither wrong nor right.

I have been one acquainted with the night.
 and the next poem goes on like this:

SONNET 27

Weary with toil, I haste me to my bed,
 The dear repose for limbs with travel tired;
 But then begins a journey in my head,
 To work my mind, when body's work's expired:

For then my thoughts (from far where I abide)

Intend a zealous pilgrimage to thee,
 And keep my drooping eyelids open wide,
 Looking on darkness which the blind do see:

Save that my soul's imaginary sight
 Presents thy shadow to my sightless view,
 Which, like a jewel hung in ghastly night,
 Makes black night beautiful and her old face new.

Lo, thus, by day my limbs, by night my mind,

For thee, and for myself, no quiet find.

Here when we take the comparative study between the two poems we can see that both the poems are in sonnet form and the last two lines states the "turn" or sudden realization of the poem. Both the poet use the sonnet form and says about how the night works upon them. The poem use as a form and the method of comparison and states how the form of poetry relates to the content and how it is used to express in the poetry.

Conclusion

In this paper I have said a few words on Comparative Literature and then about the comparison of two poems by the same author and then comparison of two poems by different authors but on the same type of structure.

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DEMOLITION OF CULTURE AND TRADITION IN CHINUA ACHEBE'S THINGS FALL APART: A POST-COLONIAL ANALYSIS

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Abstract

The main purpose of this paper is to trace the Demolition of culture and tradition of the Ibo tribes in Chinua Achebe's Things Fall Apart. Things Fall Apart provides the readers with an insight of Igbo society right before the white missionaries invasion on their land. The invasion of the colonising force threatens to change almost every aspect of Igbo society; from religion, traditional gender roles and relations, family structure to trade. The story portrays an image about the natives that refutes backwardness and reductiveness

Introduction

In *Things Fall Apart*, Chinua Achebe portrayed the life of a Nigerian tribe, the Ibo, before and during the European invasion. Okonkwo's exile for seven years had a huge effect on the loss of culture and tradition of the Ibo tribe when the 'white men' came. As the Ibo were tribesmen nurtured to be obedient and respectful to higher-status people and the power of the supernatural, none of the clansmen fought when outsiders came to the village. The altruism and democracy entrenched in the Ibo's consciousness caused their cultural loss. The destruction of their culture can be seen in three stages: their welcome at the appearance of the white men, the assimilation of a new culture, and finally total submission to it. The first appearance of the white men instigated excitement and curiosity among the Ibo. Assimilation of social norms and values and a new belief in Christianity resulted in gradual change in the Ibo social structure. Finally, the powerful force of the white men led to a total submission of all Ibo tribesmen.

Initially the outsider's arrival was welcomed as the Ibo were a democratic group of people who were acquainted with negotiation rather than fighting, and never killed a man unless negotiation was tried. This is exemplified in Chapter One, before a tribal war, in which it was clearly illustrated that the Ibo were a group who never fought first; rather, they tried to find a peaceful resolution instead:

“And so the neighboring clans who naturally knew of these things feared Umuofia, and would not go to war against it without first trying a peaceful settlement. And in fairness to Umuofia it should be recorded that it never went to war unless its case was clear...” (Achebe 9). This is why Uchendu, an elder of the village, had complained after the decision to kill a white man by some tribesmen from Abame, an Ibo village. This demonstrated the true nature of the Ibo, who tried to preserve the relationship of the clan by introducing negotiation when there was a potential for conflict - the Ibo had been taught always to try for negotiation before fighting, so the decision to kill the white man was foolish.

As it was one of the Ibo's strongly democratic characteristics, they did not kill newcomers as long as they did not harm the clan; they were merely excited and curious at the appearance of the white men. With totally distinct physical appearance and language, the white men were certainly a group of strangers the Ibo had never seen in neighboring clans and they wanted to know who they were and why they had come: “The arrival of the missionaries had caused a considerable stir in the village of Mbanta. There were six of them and one was a white man. Every man and woman came out to see the white man” (Achebe 125). Not only were the Ibo curious of the coming of a white man, but they were also excited by their powerful weapons. The guns able to kill people in the village of Abame in a very short time were seen

as magical like the power of the supernatural in their own beliefs: "They must have used a powerful medicine to make themselves invisible until the market was full. And they began to shoot. Everybody was killed,..." (Achebe 121).

Apart from the nature of the Ibo which tried to avoid confrontation and negotiate, the white men could stay in the village because of the Ibo's submissive character. They believed that the power of the gods would protect the clan, and were certain that their own gods and elders were powerful enough to protect them from a group of people they had not seen before. When they were asked for a piece of land to build a Christian church, they gave the white men an area of evil forest with the hope that the power of the spirits living in that area would kill them: "Let us give them a portion of the Evil Forest.

They boast about victory over death. Let us give them a real battlefield in which to show their victory.' They laughed and agreed, and sent for the missionaries,..." (Achebe 129-30). After successful settlement, the Ibo were gradually assimilated into new Christian's social norms and values resulting in changes to their social structure.

After the white men were allowed to live in the village, they tried to spread their own ideas - 'civilization' - and also their own beliefs in Christianity. The new religion of Christianity soon was believed to have a magical power protecting the white men from unknown power.

The Ibo were amazed to see that the white men did not die after building Christian church in the evil forest, which was in stark contrast to their belief that the spirits would kill people living on that part of land: "The inhabitants of Mbanta expected them all to be dead within four days. The first day passed and the second and third and fourth, and none of them died.

Everyone was puzzled" (Achebe 130). The magical powers of the belief were continuously performed. They proved that outcasts were still alive after they had their hair shaved, which opposed the belief that they would die if their

hair were cut or shaved. Also, they did not die after they protected the new-born twins from being killed according to the Ibo's belief that twins had to be killed to protect the clan from damage. The belief in gods which was a major part of the Ibo's social structure was replaced by the new belief in Christianity: "The Christian had grown in number and were now a small community of men, women and children, self-assured and confident" (Achebe 140).

The new belief assimilated as a major part of the Ibo's way of living created a good result in the European's attempts to rule the clan. In addition, the white men tried to demonstrate that they wanted to protect the clan from other tribes. In Chapter Twenty-One, Achebe illustrated Mr. Brown's scheme to convince the clan that they were being protected by him: "He said that the leaders of the land in the future would be men and women who learned to read and write. If Umuofia failed to send her children to the school, strangers would come from other places to rule them" (Achebe 156).

Mr. Brown had caught them on the horns of a dilemma he himself had created by his arrival. New social norms and values imposed in the Ibo's consciousness resulted in deconstruction of their social structure. "Mr. Brown's mission grew from strength to strength, and because of its link with the new administration it earned a new social prestige" (Achebe 156). Instead of working in the fields all day long as they did in the past, the Ibo at different ages went to school to earn new social prestige: "They were not all young, these people who came to learn. Some of them were thirty years old or more. They worked on the farms in the morning and went to school in the afternoon" (Achebe 156). Besides, instead of struggling to gain titles following the path of their ancestors, the Ibo absorbed new ideas of progression and joined the new social ranks. After studying at school, some were court clerks, court messengers, or teachers: "Mr. Brown's school produced quick results. A few months in it were enough to

make one a court messenger or even a court clerk. Those who stayed longer became teachers; and from Umuofia laborers went forth into the Lord's vineyard" (Achebe 156).

In the final stage, the powerful force of the white men resulted in the total submission of the Ibo. Their strong force was used to overcome the clan's elders and warriors. While almost all of the Ibo were unknowingly enslaved by the new materials and the new belief, the group of elders discerned that their own culture and tradition were going to be completely destroyed by the new culture. The elders were awake to the fact that they had to fight after they knew that the gods they had been respected were being challenged by some clansmen after they were convinced by the new belief: "... on one occasion the missionaries had tried to overstep the bounds. Three converts had gone into the village and boasted openly that all the gods were dead..." (Achebe 135).

However, it was too late for them as the clan were already submissive to the new social ranks, as Okonkwo was told by his friend: "'It was too late,' said Obierika sadly. 'our own men and our sons have joined the ranks of the stranger. They have joined his religion and they help to uphold his government'" (Achebe 151). Only the group of elders and the clan's warriors were aware of preserving the own culture and tradition and resisted the invasion of the white men. Finally, with more powerful forces, the white men could overcome the elders and the clan's warriors. Following the clan's profoundly altruistic character, after the powerful group of people to whom they had long been submissive were defeated, the white men became the most powerful group of people standing at the top of the Ibo's social rank: "The clan was like a lizard; if it lost its tail it soon grew another" (Achebe 147).

In conclusion, the destruction of the culture and traditions of the Ibo resulted from the Ibo's democratic and altruistic characteristics. Their democratic character allowed the white's

settlement in the Ibo land and opened the chance for the white men to impose new social norms and values. Their altruistic character made the Ibo submissive to the new group of people both mentally and physically; the white men were believed to be the more powerful group of people who could bring benefits and protect the clans like their own gods.

In contrast to the clan, Okonkwo, the main character, was passionately immersed in the clan's culture and tradition. He was praised as the one who could uphold and protect the tribal norms and values. He was one of the very few men who would fight the new invasion. His absence during his seven year exile was the same as the absence of pride and dignity of the Ibo tribe. Without Okonkwo, no one could uphold the dignity of the clan's traditions when confronted and so was gradually destroyed by the new set of norms and values brought by the white men. Living in a village far from his motherland, Okonkwo could not lead the clan to fight as he used to do. He despaired when the tradition he had been clinging to collapse. As narrated by Achebe in Chapter Seventeen, Okonkwo felt a great wrench at this loss when seeing the new generation, his son, Nwoye, in particular, turned to the new social prestige of the white men: "Supposed when he died all his male children decided to follow Nwoye's steps and abandon their ancestors? Okonkwo felt a cold shudder run through him at the terrible prospects, like the prospect of annihilation" (Achebe 133).

After his return to the village, Okonkwo tried to reclaim his pride and dignity he had lost during his exile in the hope it could unite the clan with his role as a good Ibo man: "He had lost the chance to lead his warlike clan against the new religion, which, he was told, had gained ground. He had lost the years in which he might have taken the highest titles in the clan. But some of these losses were not irreparable. He was determined that his return should be marked by his people" (Achebe 147).

His next mission was thus to expel the white strangers from the Ibo land with physical confrontation, as was custom. However, he was captured and found that the clan had all surrendered to the new social order. He decided to commit suicide.

His decision to commit suicide was not only made by his personal defeat but his great disappointment at the clan's loss of tradition and spirituality. He was conscious that he could no longer rely on the traditions he was firmly rooted in and had been trying to conserve, as they had been completely annihilated. He could not live in the new society. He was without a

sense of self and could never be recognized as the clan's hero as he had hoped.

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TRAVERSING THE POSTMODERN GEOPOLITICS IN WORKS OF SALMAN RUSHDIE

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Abstract

In this contemporary era, postmodern spaces are expressed through the essence of fragmentation where the thought process of an individual comes across the late-capitalist postmodern subject. Historiographic metafiction has become a means for postmodern writers to explore the postmodern spaces by revisiting the past through the element of socio-spatial dialect which helps in interrogating the ontological reality of the text itself. The postmodern spaces in the works of Salman Rushdie regulates through different human geographies which trigger social geography along with nations historiography. The multiple geographies and locations used by Rushdie are commonly used to reflect the fact that people belonging to different ethnicities have widely differing notions about geographical cartographies and how they are created. It is obvious that our own vision of such spaces can be reshaped over time i.e. there cannot be a single social-urban geography. The crucial point is that these imaginative geographies in the works of Rushdie modify the physical structures of cities, countries, subjectivity and human geography, and the ways in which we as readers and citizens are altered by these structures. Thus, the socio-spatial dialectic is a continuous two-way process in works of Rushdie in which characters create and modify spaces while at the same time they are governed in various ways by the spaces in which they live and regulate.

Keywords: Postmodern, Human Geography, Historiography, Geopolitics

Introduction

Salman Rushdie's works have contributed to the literary canon of Indian writing in English in very diverse and cosmopolitan manner i.e. defining fiction in the age of globalization. His seminal work *Midnight's Children* enumerates the history of modern India, thereby, fabricating the cultural multiplicity of social urban India in mid seventies. Though it has been seen as a political novel, it transcends the political aura and echoes a radical democratic humanism. The socio-spatial dialectic is best seen in the form of Bombay's metropolitan cum cosmopolitan culture which are describes in Book I and Book II. The narrator Saleem is connected to all historical events which enable him to personalize it and use the technique of first person narrative to let the readers traverse through these postmodern spaces which are associated with a "crisis of historicity". The defaced "birth-marks" on the face of Saleem is juxtaposed with the partition and the holocaust aroused out of it; "dark stain" and "dark patch" resembles two wings of Pakistan; the long nose of Saleem indicates self-glorification and pride of India. Saleem's growth indicates progression

of democratic India, as he becomes cursed to carry the burden of history throughout his life. The interplay of personal and national histories becomes most significant in *Midnight's Children*. Rushdie makes demise of the subject of spatial dialectics, and it Henri Leferve who gives insight of such dialectics:

Bodies are transported out of themselves, transferred and emptied out, as it were, via the eyes: every kind of appeal, incitement and seduction is mobilized to tempt them with doubles of themselves in prettified, smiling and happy poses; and this campaign to void them succeeds exactly to the degree that the images proposed correspond to "needs" that those same images have helped fashion. So it is that a massive influx of information, of messages, runs head on into an inverse flow constituted by the evacuation from the innermost body of all life and desire. (98)

The postmodern spaces indicate that the difference between biology and information is fading away affirming to the fact that we as postmodern beings live in a spatial-temporal dimension. Rushdie's *Shame* is depicts the military politics of Pakistan and socio-spatial

dialects consists of a society that depicts it to be suppressive i.e. chained by social and sexual codes as it compresses women under the veil of honor and rectitude. Representations are established as a complex concept, median to the novel as a whole and especially to the metanarrative within it. It consistently destabilizes the natural categories that it sets up; calling the concept of representation itself into question. Rushdie shows *Shame* as a part of the architecture of society, an epilogue rather than a satire verse highlighting the fact that suppression of women leads to other forms of suppression and humiliation which results in fury. Edward Soja comments:

Over the past thirty years... these "real fakes" have escaped from their formerly circumscribed territories and manufactories to infiltrate more deeply than ever before into the intimate everyday life of postmodern urban society, economy, polity, and culture. In these new secular sites and situations, the hypersimulations of urban reality have been blurring... the older distinctions between our images of the real and the reality itself, inserting into the confusion a hyperreality that is increasingly affecting where we choose to live and work, what we wear and eat, how we relate to others, who we vote for, how we shape our built environment, how we fill our leisure time - in other words, all the activities that together constitute the social construction of urban life." (451-2)

The postmodern spaces are further navigated through a search for identity and meaning in *Satanic Verses*. The socio-spatial dialect operates through three modes: pluralistic voices, urban life world, and manipulation of social geographies. It depicts issues like racism, sex, geopolitics of migration. The current geopolitical concerns and the complementary relationships has aroused from the present status of Central Asia and its economic, cultural and political spreading impulses around regions and zones. This certainly has the ability

to influence South Asian milieu. It is believed that certain initiatives will be taken that will stabilize their contacts for establishing peace and growth. *Jaguar Smile* is self-explanatory and revolves around power and powerlessness. It places Rushdie at the centre of political orientation indicating the book as anti-colonial liberalism, and he not shaken by any system.

Here, one can notice a jump from Cosmopolitanism to transnationalism. Transnationalism "implies a process in which formations that have traditionally been perceived as restricted to well-defined political and geographical boundaries have transgressed national borders, producing new social formations" (Khan 2). Transnationalism is indicative of a new geographical location and social condition rendering it postmodern geopolitics, whereas cosmopolitanism is a consciously embraced with the notion of globalization. In *Midnight's Children*, *Satanic Verses* and the *Moor's Last Sigh*, cosmopolitan cities like Bombay and London, are represented in a different way as that from New York as they are still viewed from a cosmopolitan position pertaining to specific national concerns. Globalization more likely is a managerial form of cosmopolitanism i.e. its cultural manifestations are derived from the "neo-imperial" metropolitan centers. In this light, *Fury's* paean of New York as the "super-place" is that of globalizing nature rather than cosmopolitan, as its concept of citizen of the world is hypothesized on Americanization of the subject. *Fury* subscribes to a fundamentally modernist notion of cosmopolitanism:

In the modern era, which corresponded to the economic and political dominance of Western nations, cosmopolitanism by and large meant being versed in Western ways, and the vision of 'one world' culture was only a sometimes unconscious, sometimes unconscionable, euphemism for 'First World' culture. (Abbas 771)

The absence of teleologies, this intense meditation on synchronicity, thus opposes the tyranny of linear time and blasts open the continuum of history to reveal moments, fragments, traces that can be re-captured and transformed into another history. As Salman Rushdie has written in *Imaginary Homelands*:

It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. But if we do look back, we must also do so in the knowledge – which gives rise to profound uncertainties – that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind. (10)

Rushdie has been a trendsetter and has developed a new trend in which geopolitics merges with postmodernism. His construction of historiographical metafiction shows a complete unpredictability, randomness of events that have been compartmentalized by Indian nationalist history. Rushdie novels express simultaneously, a strong urge to convey the destitution of nationalist historiography, and to come forth with a different mode of pondering upon the Indian past. What the readers find in Rushdie's works is a genealogy of the geopolitics, with a postmodern socio-spatial dialectic, framing the nation at work, throwing light upon the profound inconsistencies between the event and meaning. The discourse of globalization propounds a 'rhetoric of newness' which shows that Indian popular Culture has acquired a transnational character within and outside the country – food, music, religion, diversity, rituals and rapid

change – are responsible for shaping metropolitan cum cosmopolitan, or in words of a postmodernist, a 'rhizomatic' identity where tracing the roots becomes challenging and can often take the shape of resistance to the change and development.

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DECOLONIZATION AND FEMINISM IN LEE MARACLE'S *I AM WOMAN*

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Abstract

Post-colonialism is a geographical site, an existential condition, a political reality, a textual practice, and the emergent or dominant global culture or counter-culture. Today, it could be re-defined as a Western discursive practice. Sexism, racism and classicism are the oppressive forces that are ingrained in Canada's colonial history. The consequences of these forces on the Native women in Canadian society are documented in Maracle's works. In *I Am Woman* (1988), she extensively analyzes the situation of the Native within the context of a politics of decolonization. She demonstrates how marginality has been constructed by the hegemonic forces of imperialism and capitalism. Maracle does not intend to write for the European and European descendants established in their land. She sets up to narrate stories, mostly from women and children that have stepped in and out of her life. Resistance writing draws attention to itself and to literature in general as a political and politicized activity. Maracle's text adds a crucial dimension in its explicit analysis of the interlocking oppressions of sex and gender. *I Am Woman*, along with the 1980's writings by many women of colour in Canada and the U.S., has put in question many a version of Anglo-American feminism. Maracle answers the question, related to treating the Native women and women of colour as subjects as well as objects of feminist theorizing.

Lee Maracle's *I Am Woman* (1988) and *Bobbi Lee: Indian Rebel* (1990) are autobiographical works. They rewrite the conventions of representing the Native in the context of Canadian history and society. Maracle uses an autobiographical "I" to present herself as a political representative of women and in particular, of the Métis. Both the works document the struggle of Natives today within a history of resistance. Maracle analyzes her position as a Native woman within an active struggle of de-colonialization. The history, presented by Maracle is different from the Native and traditional Native "historical", oral narratives. It is the history of the struggle in the 1960s and 1970s.

Post-colonialism is a geographical site, an existential condition, a political reality, a textual practice, and the emergent or dominant global culture or counter-culture. Today, it could be re-defined as a Western discursive practice. In his seminal 1983 essay, "The Other Question: The Stereotype and Colonial Discourse," Homi K. Bhabha stated a fundamental remark within the context of the politics of difference:

"A certain Native American discourse of decolonization, I would argue, has held out for a counter-movement to modernist fragmentation and dissolution in its tendency to

"develop alternative and different notions of subjectivity".

Sexism, racism and classicism are the oppressive forces that are ingrained in Canada's colonial history. The consequences of these forces on the Native women in Canadian society are documented in Maracle's works. They illustrate her assertion that, like sexism, "racism is for us, not an ideology in the abstract, but a very real and practical part of our lives" (1988, 2).

On the first page of *I Am Woman* (1988), Lee Maracle states, "The voices of the unheard cannot help but be of value." (1988, 1) Reality is more accurately perceived from the bottom of a hierarchical society. Canadian Native women have been long ignored. They have been often overtly silenced. In fact, they were not spoken for by the white Canadians. At present, the ignored Canadian women are trying to be heard, to define themselves, to banish stereotypes and to write their own stories, "in which pain [does not have to be] our way of life" (1988, 4). In doing so, they aim at potential directions towards a world in which oppression on the basis of sex, race, class or sexual orientation does not have to be a structural element in social relations. However, they have to start from a particular place in time and

specific socio-cultural circumstances; as Lee Maracle puts it “once we understand what kind of world they have created then we can figure out what kind of world we can re-create” (1988,116).

In *Bobbi Lee* there is a chronological succession of Maracle’s life episodes with no interruptions. The epilogue works as a special chapter in which the whole narration is so far revised. Maracle attempts to fill in the gaps of her memory and warns the readers of the continuation of the partial portrait of moments of her life in *I Am Woman*. In *I Am Woman* (1988), she extensively analyzes the situation of the Native within the context of a politics of decolonization. She demonstrates how marginality has been constructed by the hegemonic forces of imperialism and capitalism. Colonialism, the resulting oppressions, and their effects on the Native people provide the background for the work. *I Am Woman* is a self-published book. In it, she foregrounds the context in which her text is inscribed as an anti-imperialist resistance to the dominant white, Westernized and elitist literary institution.

Dennis A. Maracle, publisher of the book writes a brief introduction, illustrated by the decentralizing rhetoric of the journey:

“This book is a journey. A journey down a path that is at the same time: thick with the dust of the ages; clear, virgin, untrodden; strewn with the refuse and casualties that are the trademarks of colonialism-cum-imperialism.... is a significant contribution to our collective search for a path to re-gain our humanity.” (Maracle 1988, x-xi) Maracle, on her part, reminds us of the multiplicity of voices and stories that find place in the book,

“The voices and stories of our grandmothers, the dispossessed, the lost and confused, the dead rebels, the hopeful energetic youth, channeled through the pen of one recently de-colonized woman” (Maracle 1988, x).

In the first chapter Maracle tells us about the difficult material conditions in which she writes: “Scribble...scribble...scribble...I gathered up a host of paper napkins, brown bags and other deadwood paraphernalia, most would call garbage on which I had scribbled the stories that people gave me and worked them up for publication” (Maracle 1988,1). She writes with passion and engagement, addressing “the Native people in desperate circumstances, who need to recover the broken threads of their lives” (Maracle 1988,11). Maracle does not intend to write for the European and European descendants established in their land. She sets up to narrate stories, mostly from women and children that have stepped in and out of her life and whose single common thread is the fact that “racism is for us, not an ideology in the abstract, but a very real and practical part of our lives” (Maracle 1988,2). Self-conscious of her literary effort, Maracle defines the project of her book as a composite of stories of her life, stories of other’s lives and some pure fabrications of her imagination, discriminating fiction from non-fiction and stating that even in the autobiographical genre, “Hindsight is always slightly fictitious” (Maracle 1988,4).

There could be much continuity between Maracle’s work and the earlier cultural productions of Native women, especially in the strategic use of the miscellany, of traditional oral narrative forms. But, *I Am Woman* explicitly situates itself as writing of resistance, and historically, within the project of the contemporary Indian movement. The work could not be locked into silence as a discrete oral event or within the confines of a Native language. Having been written in English, it takes as its interlocutor the dominant tradition in a polemic which is overtly conspicuous within the text.

Resistance writing draws attention to itself and to literature in general as a political and politicized activity. Another remarkable characteristic of resistance literature is that it is

produced within a struggle for decolonization. Contemporary Canadian history is the history of decolonization, the struggle to rewrite history by those without a history. Through her autobiographical discourse, Maracle sets herself up as a political representative for women and for the Métis. Maracle's political displacement of conventional representational practices of the Native is immediately evident in the contemporary politics revealed in her text. Indeed the specific frame of her ideological manoeuvre is the vindication of Native Canadian rights within the context of anti-imperialist politics, both at the local micro-political level, in the discussion of aboriginal land claims, and also on a continent-wide level in the emergent political force of American Indian Movement.

Immersed in the aftermath of the colonial process, Maracle states that in our world today there are only two points of view: "the view of the colonized and the view of those who would effect liberation." (Maracle 1988, 129) The promoters of liberation should be responsible for the task of rewriting history, "A new history will only be written by those that would change the course of history." (Maracle 1988, 116) Maracle takes the figure of the rebel as the legitimate representative of Native rights and emblem of resistance. As stated in *I Am Woman*, the rebel is fundamentally gendered female: "To most of the elite [of the Natives], the re-writing of our history is equal to dignified betrayal. To the rebel it is the altering of her condition that will re-write her life onto the pages of a new history. Only rebellion, the spiritual cleansing of the bad blood that separates her from her womanhood can appease the rebel. But we need to know that we can win." (Maracle 1988, 121) The importance of the work is that it documents the struggle of Natives today within a history of resistance. Writing from a position of "cultural siege", under occupation, Maracle analyzes her position within an active struggle of decolonization. She creates a new history. It is

the history of struggle in the 1960s and 1970s in a hybrid narrative mode. She presents history as narrating, as telling in traditional Native fashion, but within recognizable dates and events and the conventions of "colonial" history.

Maracle's text adds a crucial dimension in its explicit analysis of the interlocking oppressions of sex and gender. Foregrounding the question of gender in the second chapter, "I Am Woman", Maracle charts the evolution in her thinking on this question as she moves from a belief that "it was irrelevant that I was a woman" (1988,16) to her present understanding of the centrality of this denial of womanhood to the imperialist project.

I Am Woman had been intended as a collection of autobiographical pieces, poems, tales and testimonials that would give voice to the complex and often contradictory experiences of the Native women and women of colour in North America. By giving voice to such experiences, Maracle believed she was contributing to develop a theory of subjectivity and culture that would demonstrate the considerable differences between Native women and the Anglo-American women, as well as between them and Anglo-European men and men of their own culture. Her self-conscious effort to gain voice and become visible – "By standing up and laying myself bare, I erased invisibility as a goal for the young Native women around me" (Maracle 1988,9) – has led her to take a position in conflict with multiple intercultural and intra-cultural views and interpretations in an effort to come to grips with "the tonnage of oppressive dirt that colonialism has heaped upon us." (Maracle 1988, 11-2) She states, "Racism is recent, patriarchy is old" (1988,23). Both forms of oppression are closely connected. To both white and Native men, women are considered mere "vessels of biological release" (1988, 27), and Maracle seeks to make a clear distinction between sex and love. In raising this issue, she

confronts the feminist movement too which, she says, has been embarrassed by the word "love" (1988, 31). Putting in question the assumptions of feminist thinking in the eighties and left-wing and Native movements, Maracle denounces their insensitivity to the vindications of Native women from different communities. She writes: "No one makes the mistake of referring to us as women either. White women invite us to speak if the issue is racism or Native people in general. We are there to 'teach', to 'sensitize' them, or to serve them in some other way. We are expected to retain our position well below them as their servants. We are not, as a matter of course, invited as an integral part of 'their movement' -the women's movement." (1988,20-21)

I Am Woman, along with the 1980's writings by many women of colour in Canada and the U.S., has put in question many a version of Anglo-American feminism. It has helped open the way for alternate feminist discourses and theories. Presently, the impact among most Anglo-American theorists appears to be insignificant because, as Jane Flax has recently noted, "The modal 'person' in feminist theory still appears to be a self-sufficient individual adult" (1987,640). Consequently, the native female or woman of colour can be excluded from the discourse of feminist theory. The female subject of *I Am Woman* is highly complex. 'The woman' is constructed in a crisis of meaning situation which includes racial and cultural divisions and conflicts. The psychic and material violence that gives shape to that subjectivity cannot be underestimated nor passed over lightly. The fact that not all of this violence comes from men in general but also from native men and even women renders the notion of a unitary category of woman/women problematic.

Maracle answers the question, related to treating the Native women and women of colour as subjects as well as objects of feminist theorizing. She leads us to understand that the

silence and silencing of people begins with the dominating enforcement of linguistic conventions, the resistance to dialogue, as well as the disabling of people by outlawing their forms of speech. She states, "Despite all my grandmother's efforts, I am still a crippled two-tongued slave, not quite an ex-Native" (Maracle 1988,109) and regrets the inadequacy of English to express the Native people's spirituality, "English does not express the process of ceremony. Yet, we are forced to communicate within its limits. We must differentiate and define our sense of spirituality in English." (Maracle 1988, 149)

Socially and historically, Native women and women of colour have been now central, now outside antagonistic relations between races, classes and genders. This struggle of multiple antagonisms, almost always in relation to culturally different groups and not just genders, gives configuration to the theoretical subject of Native women and women of colour feminism. It must be noted, however, that even Maracle in her positing of a "plurality of self " is already privileged enough to gain voice and reach an audience. She raises her objection to the homogenizing Anglo-American tendency advocating a culture of difference. She asks herself:

"'Why can't we be just people?' Do you hear what you say? When did we ever question your right to be considered people? Do you question mine? I know what you think you say. You want me to consider myself, not Native, not Cree, Not Salish, but a person, absent of nationality or racial heritage. All of us just people, without difference" (Maracle 1988,105).

With regard to the women's movement, Maracle seems to suggest that the pursuit of a politics of unity solely based on gender forecloses the pursuit of solidarity through different social, political, racial, sexual and other formations, and the exploration of alternative theories of subjectivity. Acknowledging and even celebrating differences among women,

Maracle proclaims: "The women's movement is all about the liberation of humanity from the yoke of domination. It is all about the fight against racism and sexism and its effects on our consciousness, no matter what color you are. It is all about the struggle for unity between oppressed women and men" (Maracle 1988, 181).

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CONCEPT CIVILIZATION OF COLONIALISIM IN 'THINGS FALL APART'

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Abstract

The motivation of Achebe's writing 'Things Fall Apart' is to respond to the negative images or representations of Africa in Joseph Conrad's 'Heart of Darkness', Joyce Cary's 'Mister Johnson' and H.Rider Haggard's 'She' and 'King Solomon's Mines'. In all these stories 'Africa' is taken as a back drop to the testing of the character or heroism of their individualized white protagonists. In these stories not only the local inhabitants but also the local scenery were represented differently, unknown and unfamiliar. The African Character and African landscape were virtually blanked out. In 'Things Fall Apart' Chinua Achebe intends to repudiate the Western clichés, stereotypes of Africa and the people. He places an African at the radical centre of his narrative, living and breathing in an African environment. He wants to use Igbo proverbs, customs, social intercourse, planting and sowing practices, community rituals to give African reality to the novel. The novel shows the arrival of white missionaries and administrators, the destruction of traditional life firstly by religious conversions to Christianity and secondly by imposing alien legal, administrative and political systems.

Introduction

Achebe grew up listening to the Igbo stories told by his elder sister and other old members of his uncle's Igbo family. On the other hand he was exposed to Christian lore in school and college, Igbo language had so many dialects because of its loosely formed village community based association. There was no common Igbo language. Further writing in English was for international readership. It might have made it necessary for Achebe to invoke more familiar Christian images and ideas. Achebe was placed between two cultures 'Igbo' and 'converted' Christians. The first converts from the Igbo communities to Christianity were the 'Osu'. They were not allowed to mix with other converts and to marry one of them.

Concept Civilization of Colonialism in 'Things Fall Apart'

Nigeria was granted autonomous rule in 1952. 'Things Fall Apart' was first published in 1958. Nigeria became independent in 1960. It is a complex novel. It has been written to oppose the colonial texts on Africa such as Joseph Conrad's 'Heart of Darkness' and Joyce Cary's 'Mister Johnson'. It was one of the first books to present European colonialism from an African point of view.

The district commissioner's literary project is 'The Pacification of the Primitive Tribes of Lower Niger'. This book is yet to be born. Anybody can easily guess what sort of book it would be. It would be a grand history of the colonization of Central and West Africa. It would never be a close and sympathetic presentation of the lives of the primitives. It would be an official book but not an actual account of the lives of the natives. 'Things Fall Apart' is set in the 1890s. It portrays the clash between Nigeria's white colonial government and traditional culture of the Igbo people. This novel shatters the stereotyped portraits of the native Africans. In portraying the complex, advanced social institutions and artistic traditions of Igbo culture prior to its contact with Europeans Achebe is careful. The old order fell apart and became irrelevant. In this novel Achebe dispassionately analyses the various reasons for the break-up of that old order. He analyses that the inflexibilities of the Igbo society led to its disaster. He presents how things begin to fall apart even before the arrival of the white man. He cannot agree the crime of the white culture in destroying indigenous culture.

In the Igbo society, this novel over's two tragedies. One tragedy occurs in the life of Okonkwo and the other to the society.

Generally people see this novel is a story about the disintegration of an African culture as a result of European intervention. But they to see the contradiction in the society. Okonkwo's society had a common culture. But the people did not agree its various aspects always. For example, an elder is advising Okonkwo not to take part in the killing of Ikemefuna.

During the gun salute on the occasion of the death of Ezeudue, Okonkwo's gun explodes accidentally and pierces the heart of Ezeudu's sixteen year old son.

Though the death is accidental, Okonkwo is exiled for seven years according to the law of Igbo. Obierika is a friend of Okonkwo. When the will of the goddess had been executed, he sat down in this obi and mourns for his friend.

His wife had twin children. He had thrown away them according to the law of the society. He found no answer for the two questions, 'Why should a man suffer for an offence which he had committed inadvertently? And 'what crime had the twin children committed? As a result of the development, the society, the social custom and values had been falling apart. We

see, Escudo, the old man in the village is complaining that the punishment for breaking the peace of and had become mild.

The arrival of white men brings division among the Igbo. Okonkwo's family is the first victim. It is central obstacle to the missionaries. As a result money is flowing into the villagers if they fail to send their children to school, strangers who can read and write will come and rule them.

The colonial government punishes individuals according to European cultural and religious values, without understanding the cultural and religious tradition behind the practice, the government announces that the abandonment of new born twins is a punishable offence.

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TEACHING DIFFERENT LANGUAGE FORMS (PROSE AND POETRY) IN THE E.L.T CLASSROOM

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Abstract

The genesis of language is not to be found in the prosaic but in the poetic side of life(Otto Jespersen, 1921). Nowadays, English has a special and predominant role in the communicative sphere of the world. Since language is used as a medium of expression and interaction verbally in our day to day life, Situation in family and society, which has variant forms. Each of them has different teaching styles and strategies. In the broad sense, literature can be classified in to two prose and poetry. The latter one is distinctive, small-scale, and transient moments of life. They are the most closely acquainted pronouncement of a man's soul, little is known about the method of teaching them. The aim of teaching prose is mainly meant to develop the four language skills-listening, speaking, reading, and writing. The teacher should give suitable activities with example to develop these skills. The frame work of lesson at the end of each chapter must be made use to develop these skills. There is no hard and fast rule to write a lesson plan. The fact is that every learning experience designed by a teacher must enable the learner in acquiring certain language skills. The main purpose of this research is to be convinced the english language teachers, especially university teachers, trainee teachers, the aspirant those who are become of future teachers and learners as well, about the methods of teaching divergent language forms. Though the general objectives are same, the specific objectives are different. Since it has dissimilar forms, the methodology of teaching them are different. For the proposed research, qualitative methods can be used for the same. It is expected that through this research a comprehensive idea about teaching non-identical language forms in the English language teaching classroom. To this end, proper teaching methodology has to be used

Keywords: *Genesis of language, Special and predominant role of English in communication, variant forms of literature, distinctive nature of poetry, the aim of teaching prose, the method of teaching prose and poetry.*

Introduction

Language being a behavioural science is evidently not to be acquired by mere intellectual activities of the learners as in learning Physics or Chemistry or History. Since it is a medium of expression which has variant forms. So, each of them has different teaching styles and strategies. Broadly, literature can be classified into two prose and poetry. Poetry is differentiated from prose by its features (like rhythm, metre, figures of speech, word pictures, degree of imagination and emotion)that is not admitted in prose. But, by prose means that "it is words in their best order" It is meant for learning a language. It constitutes different forms of literature-essay, short stories, novels, dramas /plays, biographies, travelogues, detective stories, adventure stories, fairy tales, fictions etc. It focuses on increasing student's comprehension of the material and establishing a personal connection to it. The teacher and learners analyse the prose passage minutely, the words, phrases, sentences, patterns,

pronunciation (how they are uttered) meanings, and also idioms ,curious spelling, It is usually best for communication from one mind to another. It is great, it allows you to put your thoughts in nice little boxes for easy transport. At the same time, the students are made aware of the three important characteristics of prose that is, word order, structural words and inflections and to become more proficient in the four language skills. In literature, the poetry and prose reveal glimpses. According to that field "poetry is the music of thought conveyed to us in the music of language". (Poetry is the music of life, in the music of language). Poetry is a thing of beauty because it has beauty of language, beauty of form, beauty of thought and beauty of emotions.

English Language

Originally English has been the mother tongue of the people of England and the official language of the United Kingdom since 1362. By trade, colonization and conquest, English began

to spread and diffuse in all continents outside the British Isles. 17th and the 18th centuries due to the British settlements in North America, English began to spread there also. Britain get control over a number of Islands around the such continent of India, Australia, South Africa, Singapore etc. In the modern period for different countries to co-operate in trade, commerce, science and technology. English is the most competent and efficient language. In the united Nations Organization English holds the status of an official language.

For a comprehensive study and internationalization of the curricula in our schools and colleges, more and more knowledge will have to be acquired by the students. This should be continued in their later career also. To fulfill this requirements, they have to depend on libraries rich in books including reference books. Modern information in any branch of knowledge is more easily available and accessible mostly in English books or book translated to English.

English has spread over the length and breadth of the globe that the sun never sets over its linguistics empire.. Now, for the East, English is a window to the West; for the West, it is a window to the East. It provides a lot of worldwide opportunities, for employment, besides for education, trade and commerce, which the regional languages are not conducive to. We need English in order to make our knowledge and skill in science and technology upto date, because scientific and technological information is available mostly in English. Even in translations from English to a regional language, the technical words and registers of the concerned subjects will be in borrowed terms, as they have no corresponding equivalence in the target language.

Teaching English

Over the last ten years, massive reformation has been taken place in the field of teaching and learning. Learners are choking with study

materials and discourse. Numerous employment possibilities once which was considered irrelevant are achieving significant at present such as communication skills. English either may be used as a first language or foreign language or second language , since the English language constantly growing as an international language. Trained educators are required to make efficient ESL teachers. English language teaching as a second language, create a numerous challenging and issues, even if in India and abroad, in any one of the ESL programs, related with culture, style of learning, educational surroundings are created language learning obstacles.

Traditional VS Modern Methods of Teaching

Traditional methodology of teaching does not give sufficient attentiveness to educating principal skills listening, speaking reading and writing. Dissimilar to conventional system, present approach, far more learner centered. The main role of a teacher is to help study to occur. Broughton (39), adds that ' language student is best motivated by practice in which he senses the language is truly communicative'. Through the programmed instruction method, learners linguistic skills can be achieved. Like other domain of our society, in the recent years, education has advanced rapidly. Conventional educating technique mainly connected educators. However, pedagogy has been changed, it goes round stimulating learners to arose their inquisitiveness or interest and lust to acquire knowledge of. Due to the reform in teaching several instruction method have been taken place in pedagogy. The application of scientific knowledge in study hall has given an innovation to proceed towards past design in the modern style. To adequately assist English language learners in learning both content and concept of English simultaneously, all educators need to view themselves as language teachers.

Teaching Different Language Forms (Prose and Poetry) in the E.L.T Classroom

The genesis of language is not to be found in the prosaic but in the poetic side of life (Otto Jespersen, 1921). Poetry is quite different from prose Coleridge once defined prose as "words in their best order; and poetry as "The best words in their best order". It is obvious that poetry is a more powerful form of expression than prose, Poetry feeds and waters the desires and passions instead of drying them up. F. L- Billows says in the book, Techniques of teaching language, " we can compare prose to walking, moving from one place to another on the surface of the earth, getting the word's daily work done; poetry may be compared then to dancing, rising above the surface of earth, perceiving its relations, getting fuller view of its reality. It is an important mode of expression in language. Without the study of poetry a person cannot be considered to be well read in language. A subject which cannot captivate a person or arouse his feelings is not a good subject. It allows for deeper communication; from one soul to another soul. In poetry, the structure has some purpose other than to clarify the content. Unlike prose, in poetry the accented and unaccented syllables in the sentences are so arranged that they form a regular pattern. At the very least poem use structure to make the content more appealing or attractive. Most poems, however, use a different structure, then prose which has more form in some ways, less form in others. This allows the structure itself to be a means of communication as well as content. In brief, what distinguishes poetry from prose is that, in poetry there is a particular rhythm of a kind, that is not admitted in prose.

A lesson in poetry is not to be taught the same way as a lesson in prose. It is because poetry and prose are different forms of literature. The aims and methods of teaching them are also different. The chief aim of teaching prose is to develop the language skills

of the learners. That is to say, prose is meant for learning a language. Prose lesson is a knowledge lesson, a poetry lesson is an appreciation lesson. The aim of the former is to give knowledge; the aim of the latter is to provide aesthetic pleasure. Prose lesson is an occasion to teach and learn the language; the poetry lesson is an occasion appreciates and enjoys the poem being taught and rendered by the teacher. Prose is to enable him / her to learn new word, word order, structural words, inflection and to grasp the subject matter. The aim of teaching prose is utilitarian. It provides intellectual food to the learners and aims at their mental and intellectual development; Unlike prose, poetry is not to be taught for language practice as this purpose can be better served by teaching prose. The aim of teaching poetry is to impart pleasure to the learners by making him understand the thoughts, feelings, emotions and whole gamut of life's experiences, conveyed in the poem. It is to lay foundation for the appreciation of the beauty of language (imagery ,music, words and rhythm) It provides the emotional content and aims at the refinement of emotions. Prose lesson sharpens the intellect of the students; whereas poetry-lesson enhances the flight of imagination of the learners. It is to educate his emotions and increase his power of imagination. At the early stage the aim is to help the learner to acquire natural speech rhythms. While teaching a prose lesson teacher should concentrates on making the learners grasp all the language items including vocabulary, word order, structures, grammar work and inflection. That is our attention is focussed on the language. A prose passage aims to develop the language skills of listening. But teaching a poem he is not required to do this kind of work. Drilling of structure and the teaching of grammar are irrelevant in teaching a poem. The main aim of teaching poetry is to provide enjoyable experience of language. This means, first, that language of the poem is at least as important as the ' content' which it presumably

conveys: second. That the poem should be an experience, to be felt, not merely talked about, third that the experience should be enjoyed., speaking, reading and writing. This is done through oral work. Question and answer, followed by exercises for different skills.

Languages in general are skill subjects which can be acquired mainly through practice leading to habit formation. One cannot simply get it for others. Knowledge of the system of language will be little help unless the language skills listening, speaking, reading and writing and their sub-skills are practised with concerted effort. Hearing a language is to a great extent formation of habits. Acquiring the language skills means becoming proficient in communication. Before entering the great profession of teaching we have to have a close view of the three significant dimensions of the art and science of teaching. (They are approaches, methods | Designs and Techniques / strategies / Procedure. Innovative in foreign language teaching began in the 19th century and became very rapid in the 20th century. It led to a number of different and sometime conflicting methods, each trying to be a major improvement over the previous or contemporary methods. The earliest applied linguists included Jean Maniacs Heinrich Gottfried Ollen dorff(1803-1865). Henry Sweet(1845-1912), Otto Jespersen(1860-1943), and Harold Palmer(1877-1949). They worked on setting language teaching principles and approaches based on linguistic and psychological theories, but they left many of the specific practical details for other to devise(Richard, Jack C; Theodores,Rodges,2001)

Most books on language teaching list the various methods that have been used in the past; often ending with the author's new method. These new methods are usually presented as coming only from the author's mind, as the authors generally give no credence to what was done before and do not explain how it relates to the new method. Descriptive

linguists seem to claim unhesitatingly that there were no scientifically based language teaching methods before their work, which led to the audio-lingual method developed for the U.S Army in world warII (Diller, Karl Conrad(1978, p.5). Even though, there are many methods of teaching languages, some have fallen into relative obscurity and others are widely used; still others have a small following, but offer useful insight.

Audio recording use native speakers and one strength is helping learners improve their accent (Lang 1234.Retrieved 5 August 2012). Some recording have pauses for the learner to speak. Other are continuous so the learner speaks along with the recorded voice, similar to learning a song. (Foreign Language Expertise. com. Retrieved 17 July 2012) Most audio recordings teach words in the target language by using explanation in the learner's own language. An alternative is to use sound effect to show meaning of words in the target language (Amazing Hear-Say, by Donald Rivera, Penton Overseas Inc. 2013) The only language in such recordings is the target language, and they are comprehensible regardless of the learner's native language.The traditional practice in teaching poetry is to give learners background information about the poet's life, age, society etc. Another practice in the past has been and it is still going on in many situation to explain the poem word by word or line by line or paraphrasing. The teacher does all without leaving anything for students ; just like prose (Muhammed Aslam, 2003) It is because poetry and prose are different forms of literature. The aims and methods of teaching them are also different.The basic purpose of both is to help learners comprehend its contend language. It is possible when we provide opportunities to read the passage of their own. But one of the major problem in the reading comprehension is that the learners have to read the whole passage. Also, the content often will not be digestive. To this end, teacher can make

use a three stage policy, Pre-reading, while reading and post reading.(2003, p.67) The language that poetry uses is not the same that we normally use in day to day communication. It does not have the same structure as that language of prose. It is recreating language. Poet's words are carry more meaning or multiple meanings them. We could normally think of. Hence, the aim of teaching poetry is basically to enable learners to understand and appreciate it as a piece of art ; in the same way as one appreciate a good painting / picture. Schiller says, " All art is dedicated to joy, there is no higher or more serious problem that how to make human happy". The thing is nobody can enjoy a poem unless he understand it. Like prose, simple reading will not be enough to understand poetry, because there is no syntactic structure. It is the supreme level of language. The prime duty of a teacher's job is to help the learners to appreciate the poem and draw their attention to the different nuance of meaning that words can get in poetry. But the poetry is very often taught as prose lessons.(Aslam, 2003)

prose is the genre most prescribed in language curricula for schools and colleges. Its aim is to develop pupil's reading comprehension, knowledge of structures, vocabulary, imagination, and facilitate familiarity with a variety of writing styles. It concentrates on the study of language; concerns with the linguistic, thematic and technical aspect of the content of the book. But the objectives of teaching poetry is to recite the poem rhythmically, understand thoughts, conveyed by the poets, enable for versification, develop imagination and cultivate aesthetic sense.(Jamaluddeen.K, 2012) According to Dr. MowlaShaik there are two types of prescribed prose texts are there. One detailed reader (intensive) and the other non-detailed text (Extensive / Supplementary) both add the text relate to the graded structure syllabus. That is, the nature of prose emphasis is on teaching language, the words, phrases and sentences and

terms of expression. But the aim of teaching poetry are slightly different, words are not important in themselves as in prose, but for their musical qualities, the thoughts and feelings conveyed by them(2013)

Prose constitutes different forms of literature and it helps to understanding the cultural idea, the beauty and force of the language, allusions and imagines contained in it. Its objectives are to enable the students to understand the general idea to develop imaginative faculties, to enjoy the literariness of language to acquaint with the culture of the language to develop language skills. Hence, prose teaching methodology as such should not be applied in poetry. The methodology of teaching poetry should be given utmost priority to enjoyment. Teaching poetry is an art, so the teacher must have a poetic sense, temperament and good content knowledge to bring out the soul of the poem. (Dr. K.Sivarajan, T.V.Ramakrishnan, 2010)

The poem should be selected according to needs of the students, their motivation, interest and cultural background should be taken into consideration. At first, the teacher should enjoy the poem and it should be an appropriate length and to the level of the student's comprehension.

One of the strategies a teacher can be adopted in the class is integrated approach. The thing is that language cannot be taught in isolation. Collie and Slater (1987) suggest " add fresh momentum into the teaching of literature by stimulating student's design to read and encouraging their responses" (p.8). Teaching poem should involve pre-reading tasks, while reading and post reading activities to encourage students to reflect upon what they have read.But prose is a form of language which is applied ordinary grammatical structure and natural flow of speech rather than rhythmic structure. It is written according to the structural approach. Its main aims of teaching are to develop power of comprehension and language skills. To this end, audio-visual

method must be combined with communicative language teaching in the ELT classroom.

Conclusion

Languages in general are skill subjects, which can be acquired mainly through practice leading to habit formation. One cannot simply get it for others. Earlier, teaching and learning mostly occupied literariness. But the trend began to change and the utilitarian aspect of the language is getting emphasised in educational institutions. Since, language has variant forms, the method of teaching them also are different.

Teaching poetry is differentiated from prose by its features, but prose constitutes different forms of literature. Objectives of teaching prose are to enable the students to understand the general idea to develop imaginative faculties to enjoy the literariness of language to acquaint with the culture of the language to develop language skills. But poetry focus on as a form of literature, enjoy the rhythm, word pictures, the surface level meaning and in depth meaning, to develop creative and imaginative thinking' and to develop aesthetic sense. But the thing is that most of the teachers are still following the conventional method of teaching, which has been failed to achieve the designed results as the ever expanding domains of knowledge and skills as well. To this end, this research aims to investigate how to teach different language forms in the ELT class-room in an effective and comprehensive manner. In fact, it is an attempt

to know, how the different language forms can be taught in an effective and fruitful manner.

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COSMOPOLITANISM IN VIKRAM SETH'S *AN EQUAL MUSIC*

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Abstract

Globalization has been identified with the emergence of cosmopolitanism, and this erases all local differences and takes off the identities of peoples and persons. Postcolonial writing is an attempt to rediscover the cultural identity that is imbibed after the entire process of imperialism. Vikram Seth has explored the cultural diversity of the contemporary society in his works. The vision of the contemporary multicultural society is represented in his writings. Seth's Eurocentric visualization of different kinds of music explores the productive space of culture in a globalized society. Seth has beautifully rendered the musical connections between art and literature and elaborates the spirit of music in his novels. He brings alive the concept of multiculturalism through his presentation of diverse cultures in the contemporary society. Global communication is rendered a new touch in his works of art. The transnational relationships between different cultures gives a broader dimension of multiple cultural identities.

Introduction

Cosmopolitanism is the ideology that all human beings belong to a single community, based on a shared morality. A person who adheres to the idea of cosmopolitanism in any of its forms is called a cosmopolitan or cosmopolite. Globalization has been identified with the emergence of cosmopolitanism, and this erases all local differences and takes off the identities of peoples and persons. Post colonial writing is an attempt to rediscover the cultural identity that is imbibed after the entire process of imperialism.

Cosmopolitans, in general are geographically and culturally mobile. A cosmopolitan develops his ability to adhere to cultural differences and transcend his native culture: The cosmopolitan has the technical and intellectual resources or 'capital' to gain employment across national boundaries, and typically has an ability to traverse, consume, appreciate and empathize with cultural symbols and practices that originate outside their home country. In this sense, we could think of cosmopolitans as similar to the cultural omnivore identified in recent literature on aesthetic tastes, who has an ability to appreciate and discern rules and repertoires associated with cultural symbols or forms that originate across cultural boundaries. (Kendall 42-43)

The awareness of cultural diversity tends towards a multicultural society, recognizing the cultural differences. The term multi-cultural is a reference to plural societies that has citizens from all the corners of the globe. As C.W. Watson relates in his book *Multiculturalism*, there is distinctiveness in each culture, but still there is a lack of boundary in each culture. As she explains, a multicultural society is a society that contains several cultures, "To speak of a multicultural society, then, is to speak of a society – a state, a nation, a country, a region or even simply an unbounded geographical location such as a town or a school – composed of people who belong to different cultures" (Watson 1-2).

Further, the civilization differences after the long century of European colonization tend to Eurocentric norms and practices. The after math cultural practices of the decolonized societies emphasize a clinging towards western culture and it is brought to lime light by the social realist writer Vikram Seth. His representation of the multicultural society delineates the western influence in his works of art. Seth is an outstanding writer of the postcolonial era. Born in Calcutta, India, Seth spent part of his youth in London. Returning to his homeland in 1957, Seth received his primary and secondary education in India. He then studied philosophy, politics, and economics at Corpus Christi

College, Oxford, where he developed an interest in poetry and learned Chinese. Seth's *An Equal Music* (1999) is realistic like his previous novels and uses the same formation for different purposes. It is a book about love, about the love of a woman lost and found and lost again. The main protagonist of *An Equal Music* is high string and impulsive. The novel is shaped from the perceptions of his alienated consciousness.

As far as Seth is concerned, here he links music to the contemporary multi-cultural society in his novel *An Equal Music*. The novel analyses different kinds of music from Indian classical music to western classical forms including pop music and rock'n' roll. This explores the Eurocentric visualization as rendered by the writer. Music as represented by Seth in this novel explores the productive space of culture in a contemporary globalised society. He gives vivid evidence about the world of music as witnessed through Michael and Julia. As Christ in Hoene elaborates in his *Music and Identity in Post-colonial British South-Asian Literature*, music can travel across from one place to another in a society. He further says that music can "defy" politics of location such as the hierarchical binary of East and West or of center and periphery; they can identify as being in-between cultures and places and chart new spaces that are able to contain cultural hybridity" (Hoene5). Hoene points out to Edward Said, who in his *Musical Elaborations*, marks music as a post-colonial condition that is identified as a "transgression of boundaries, be they geographically, historical, cultural, social, or related to differences in religious beliefs, gender, race, and class" (Hoene5). According to C.W. Watson:

"Multicultural" points to the visible and universally accessible products of cultural diversity—food, clothes, music, theatre and sometimes specialist occupations—and on the whole it has very positive resonance: we are really happy to live in multi-cultural societies which add to the variety and colour of lifestyles

available to us, increasing the breath of our choices as consumers. (106-07)

Seth's *An Equal Music* discusses the connections between music and literature through Michael. Then there is portrayal of the lives of classical musician and their musical life. Set in London and Vienna, music forms an integral part of the novel. Michael elaborates the spirit of the musicians of the Maggiore Quartet to explain their commonality. This commonality is a principal trait of multiculturalism, when people of all sectors and cultures share a common platform. As he narrates, their music in the quartet is beyond their differences and it takes them beyond that they lose themselves in music, freeing their selves:

No matter how fraught our lives have been over the last couple of days, no matter how abrasive our disputes about people or politics, or how visceral our differences about what we are to play it, it reminds us that we are, when it comes to it, one. We try not to look at each other when we play this scale, no one appears to lead. Even the first up beat is merely breathed by piers, not in dictation by any movement of his head. When I play this I release myself into the spirit of the quartet. I become the music of the scale. I mute my will; I free myself. (EM10)

As Michael asserts, the audience can never imagine the musicians' "separate spirits" (EM14) that are "compelled to embody together" (EM14).

Beyond their differences, the musicians give up their barrier in giving out a perfect harmony of music. Here music becomes a cultural artefact that is performed by a community of shared thoughts and cultural differences. The embodiment of their musical spirit places them in a global platform grounded with different cultural practices." But despite the differences and the idiosyncrasies of its members, the quartet is a family unit, in which not only the actions of a member but even his or her emotional state affect the

dynamic soft he entire quartet”(Gupta80). As Michael himself asserts:

But ours is on odd quadripartite marriage... The audiences who listen to us cannot imagine how earnest, how petulant, how accommodating, how wilfuli sour quest for something beyond ourselves that we imagine with our separate spirits but are compelled to embody together. How are such mechanics such stops and starts, such faciteirreverencetrans muted, in spite of ourselves, into musical gold?(EM14)

Seth portrays the “conflicting individualities” (Gupta80) in to a “real mof wholeness” (Gupta80) which is an imminent trait of a multi cultural society. And further, the love and musical life of Julia and Michael is exposed delicately and indicated by the musical reference to the great masters like Rrozart, Beethoven, Schubertand Bach. Their love is based on the foundation of music, referring to the great masters.For Julia and Michael, music is not just a vocation, but a strength that patched them up beyond their boundaries of different societal norms. “Music a side ,their love, thought evident enough on the purely physical level ,vibrates with a touch of transcendence that elevates them above any things or did and contrives to keep them innocent somehow” (Gupta84).

As Michael numerates, when he plays Haydn, Mozart, Beeth oven, he imagines their cities.Julia had shown him those cities through their music and here Seth substantiates the multicultural influence of music in his *An Equal Music*. Also Julia’s deafness can beat tributed to a cosmopolitan society that remains deaf to the cultural differences on a global platform. Julia, a midst her deafness, understands music and plays it.She forgets her deafness only in there alm of music that sets aside all the differences“I’ve been so hungry to speak of music-and to play it with someone who understands me as I was before I-before all these changes in my life”(EM137).Julia’s“ non-

responses “and“ avoidance” (EM143) proves herself deaf with an auto-immuneear disease. Her intense feeling of remorse is very well expressed in the novel. Sheela borates her pain of being deaf individual to Michael:

It was a strange transition from the world of sounds to the world of deafness-not soundlessness, really, because I do hear all sorts of noises, only usually they’re the wrong ones. I was so afraid to lose my music, and I was so afraid for Luke, left with a mother who couldn’t even hear him cry. (EM 151)

Julia tries to concentrate on her music, so that she could over come her deafness.She takes pain to learn lip-reading and sign language to plunge into the world of music.She compares music to any other language and put sher heart and soul in knowing music:

So I threw my self into the foreign world of the deaf: prevent ivespeech therapy classes, lip-reading classes with hours of practice before a mirror; even a bit of sign language-which I’ve ever really used.... But, as I told myself, music is a language, German and English are languages, reading the hands and the lips are just languages - where one improves one’s skills with time and effort. It could be interesting.(EM152)

Julia even avoid swearing hearing aids as she thinks that it avoid sher from hearing the right pitch. She understands the pitches from the bow, the fingers and posture and delves deep in to her world of music. She reads the hand movements of Michael and revives the tune and texture from her memory. Here Seth delineates Julia’s world of music by convey inge very minute details of the language of music. Seth blends both the description and emotion of Julia and captures the very essence of music despite her deafness:

As forma king music, since I do play chamber music still, I have learned to judge from the bow, the fingers ,the change of posture ,the visible up-beat of breath ,from everything and nothing-when to play and at what tempo,

You heard my sad new virtuosity in action the other day with the Mozart. But it worked because I knew the sonata well, and I knew from the past how to read your hands, your eyes and your body. I could n't hear much of what you played, yet I could tell that you played well-though I can hardly tell you how I know that And when you lent me the Beethoven quintet base don" our" trio, I didn't listen to it as in the past I would have. I put the basson high, and half-heard the quintet ,half-sensed it through vibration ,as I read the score with my eyes.(EM152-53)

However Julia remains satisfied for not being born deaf and she is happy to have the memory of the sounds of "Schubert's string quintet"(EM169). Even Michael wonders a thers kill of making music with her hands, she finds a "mental analogue to the ways he leans a phrase"(EM169)and allows her body to express it. Julia's deafness has found away to merge with the musical platform which represents the ideal of a multi cultural society. Her expression of music through the "visualcues" (EM193) she grasps from the other players tell that music has acknowledged her capability to sync with the other musicians, despite her deafness. Ass he herself confesses-"If I were blind I would have coped better. If it weren't for music I'd beamess"(EM328).

An Equal Music is a completely different novel set in different locations and it resembles a British novel in its setting and culture. He has proved himself to be a transnational writer with a divided self and his novel *An Equal Music* renders Western Europe in its most illustrative cultural achievement: Seth is a transnational writer who gives a complete picture of pop culture and global consumerism. His picturisation of Venice, Europe and London points out his first-hand knowledge at a global consumer is world:

An Equal Music has a different location, both geographically and culturally. It is like a British novel written by a cultural insider. Seth's

treatment of his male-female characters makes him vulner able to charges of furthering patriarchy. Seth has been criticized for his almost hear exclusion of colored people in England, the set ting of the text. It is difficult to pinpoint the location of his self while reading his texts. He belongs both 'here' and' there', 'home' and' away' ,in a world where borders are created and traversed everyday, defining his Indianness paradoxically in the context of cosmopolitanism.(109)

Being an Indian writer, Seth undoubtedly elevates a cosmopolitan world with his cosmopolitan characters. His characters are foreign without any taint of Indianness. Asfar as Micheal and Julia are concerned they both hail from England but" different Englands"(EM80). Their studies at Viennas pans into another world of a different culture and language. Julia speaks both German and Englis has she" had been brought up in a world un reach ably different"(EM81) from Michael. Julia comes from a culture "where art and literature and music are absorbed without effort or explanation from speech and travel from books and records, from the very walls and shelves" (EM81). Michael witnesses the essence of globalisation a she could see the streets of London flood with multi cultural identities. He could see Greek restaurants, Australian pubs and other cultural identities which stamp the contemporary societies with multi culturalism:

Although it is not appropriate to talk of different national' models' of multi culturalism, in part because this implies well- thought-out national variations ,it is never the less the case that the trajectories of multi culturalism indifferent countries have varied for a wider an geof reasons.(Rattansi15)

The concept of multi culturalism encapsulates the idea of diversity and difference, providing the opportunity for discrimination and differentiation. Earlier the theories on culture focused on the cultural identity that is found to be the source of cultural

discrimination in societies. These discriminations seem to be based on religion, race, gender and ethnicity. But later on cultural theories put an end to discriminations and focused on multiculturalism as a system of a group with differentiated rights:

Cultural diversity encompasses the cultural differences that exist between peoples such as language, dress and traditions, and the way societies organize themselves their conception of morality and religion, and the way they interact with the environment. Cultural diversity is tricky to quantify, but a good indication is thought to be a count of the number of languages spoken in a region. The resulting confluence of peoples and cultures in an increasingly global, multicultural world brimming with tension, confusion and conflict is in the process of its adjustment to pluralism. (Albert 1999)

Then narratives strategies experimented by Seth highlight show he is influenced by his culture. He explores the concepts formulated by Mikhail Bakhtin, the Russian philosopher and literary critic. Seth has explored the cultural diversity of the contemporary society in his works. The vision of the contemporary multicultural society is represented in his writings. Seth's Eurocentric visualization of different kinds of music explores the productive space of culture in a globalized society. Seth has beautifully rendered the musical connections between art and literature and elaborates the spirit of music in his novels. He brings alive the concept of multiculturalism through his presentation of diverse cultures in the contemporary society. Global communication is

rendered a new touch in his works of art. The transnational relationships between different cultures gives a broader dimension of multiple cultural identities. The author has reconstructed the contemporary society caught within the grip of cosmopolitan cultures. Culture is inferred as a process of transmission that dismisses the national borders.

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CULTURE AND ETHICS IN AMISH TRIPATHI'S THE IMMORTALS OF MELUHA

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Abstract

Ethics is a philosophical study of moral values and rules. 'It is the need of the hour to introspect ourselves retrospect the globe around with the deep analysis about the rich heritage of the human of the world and in India specific', said by professors Ayyangiri Nageswararao and Ramakrishnan in their thesis Indian Values System and Ethics. Amish Tripathi in his Shiva Trilogy raises the question of "what Evil is"? and he had spoke about the ideal citizen and idealized world in his first novel of his Shiva Trilogy, The Immortals of Meluha. The characters in the novel are taken from the Puranas and Vedas which can be the evident of being the mythical story by itself.

Keywords: *Ethics-philosophy-inrospect-retrospect-heritage-India-ideal-world-Puranas-Vedas-mythical story.*

Introduction

The Immortals of Meluha, first trilogy is the number one bestseller, having sold 100,000 copies since its launch in February 2010. The novel set in 1900 B.C, in the land of Meluha- an ancient perfect empire created many centuries earlier by Lord Ram. The relation between the writer literature and the society lies almost all the works of the literature. By the novel, Tripathi have given the influence to his readers about the culture and the ethics. Every individual of the society are different according to their own wish, but the influence of literature is common to all. Thus, *The Immortals of Meluha* has its influence to people in all the forms of ethics (wisdom, friendship, culture, love, marriage, children, and cleanliness). The Author portrayed the era of Indus valley civilization period which would be effective to the readers.

Amish Tripathi the young and debutante novelist rewrites the Shiva Purana, the Indian Hindu mythology in two sequel of novels. The novel *The Immortals of Meluha*, pictures the culture of ancient India, a critic said that the sequel of the novel *The Secret of Nagas* philosophizes the concept of Good and Evil. In the last novel *The Oath of Vayuputhras*, argues to the great extent that the culture of Nation that ignores the Laws of Nature violates one that follows the Laws of Nature leads the Nation towards enlightenment.

The Author recreates the myths of Shiva, Ganesha Sati and Kali through his study of all spheres of Indian life and Literature. He makes Shiva myth appeal and intellectual to the modern mind. *The Immortals of Meluha* preaches Ethics and Culture to the modern people. "The Culture is the complex hole that includes Knowledge, Art, Belief, Law, Morals, Customs and any other capabilities acquired by man as the member of the society."

Findings and Results

The Immortals of Meluha, first trilogy set in 1900 B.C, in the land of Meluha, created many centuries earlier by Lord Ram. One of the greatest epics of India is *Ramayana*, speaks about the life of Lord Rama- the incarnation of Lord Vishnu, one of the greatest monarchs that ever lived. The proud empire Meluha and its Suryavanshi rulers face severe perils as its primary river "Saraswati" is drying to the extinction. This leads Suryavanshis to face devastating terrorist attacks from the east, the land of Chandravanshis. The Chandravanshis, who cannot fight with Suryavanshis joined hands with Nagas, the cursed race with physical deformities. The king of Meluha, Daksha, sends his emissaries to North India, Tibet to invite the tribes live there to Meluha to help them. One of that invited groups was Gunas. The chief of Guna tribe is Shiva, who is the brave warrior

and the protector. Shiva accepts the proposal and moves to Meluha with his tribe. They reach the city of Srinagar and they received by Ayuvati, the chief of medicine of Meluha. Shiva and his tribes are impressed with the Meluhan way of life. On their first night of stay at Srinagar, Gunas woke up with Amid Fever and sweating. The Meluhans under Ayuvati's instruction, carry on the healing process and the same time Ayuvati finds up that Shiva is the only one who is devoid of those symptoms that made throat blue. By seeing his blue throat Meluhans called Shiva as "Neelkanth" and announced him as their fabled savior.

Neelkanth is then taken to Devagiri, the capital city of Meluha and there he meets king Daksha. While staying at Devagiri Shiva and his companions Nandi and Veerbadra encounter a beautiful and mysterious woman, who had a look of penance on her face. Amish describe it as, "Her piercingly magnetic, blue eyes and bronzed skin were an invitation of jealousy from the Goddess". They come to know that Sati is the princess of Meluha, the daughter of king Daksha and a Vikarma- the untouchables in present birth due to sin committed in the previous births. Shiva stunned by her beauty and fell in love at first sight. Shiva decides that he will woo her and also get marry her even though the Vikarma law does not allow it. During his stay at Devagiri, Shiva comes to know of the treacherous wars that the Chandravanshis are carrying on the Meluhans. Brahaspati invites Shiva and the royal family on an expedition to mount Mandar, where the legendary Somras were manufactured using the waters of Saraswati river. Shiva learns that the potion which made is throat blue was actually undiluted Somras, which can be lethal when taken in the pure form. However Shiva was unaffected, which was the first sight that he was the Neelkanth. He also learns that Somras was reason why the Meluhans lived for so many years. Brahaspati and Shiva develop very close

friendship and the royal family returns to Devagiri.

At last Shiva declares himself to be a Neelkanth in front of everyone. Daksha then advises him to travel and explore the entire kingdom of Meluha. He is accompanied by Sati, Veer Badra, Kirttika, Nandi, Brahaspati and Parvateshwar on his journey across the land of Meluha. They visited many different cities, where Shiva is welcomed with great pomp and many pujas are held in his honor. During a similar puja in the city, a man disrespectfully talks to Shiva for allowing a Vikarmato attend the puja. Sati challenges the man for Agni pariksha. Sati won the Agni pariksha and instead of killing the man she forgives him. On the way to the other town, a group suddenly attacked them. Then they found that it was Nagas and some Chandravanshisoldiers.

During the battle, a Naga thrown a Agnibaan towards Shiva but Sati came in arrows and saves Shiva. Severely injured, she was taken to Ayurvati and he said that Sati's life was in danger because of the poisoned Agnibaan, he said that Sati won't live for much long. Shiva remembers about the Somras and asks the chief medicine to give Sati. Sati recovered. Then Daksha says Shiva to marry her daughter. Shiva agrees and also decides to dissolve Vikarma Law. After returning to Devagiri, Shiva and Sati got married along with VeerBadraand Kirttika. One morning the Meluhan woke up with the great sound coming from the mount Mandar. Shiva and his troops reach the top of the hill to find out that the large part of the Mandarhas been blasted off and many of the inventors killed. There is no sign of Brahaspati but Shiva finds the insignia of the Nagas, confirming their involvement in the treacherous wars of Chandravanshis. Enraged by this, Shiva declared war on Chandravanshis. With consultation from Devagiri Chief Minister Kanakhala and the head of Meluhan Army, Parvateshwar, Shiva advances towards Dharmakhet, The border area of Swadeep, the

land of Chandravanshis. A fierce battle is fought between the Meluhans and the Swadeepans in which Meluhans Prevail.

The Chandravanshis king is captured and bought in front of Daksha. He becomes enraged upon seeing the Neelkanth and is taken away. The Chandravanshi princess, Anandmayi, tells them that they too have a similar legend that the Neelkanth will come forward to save their land by launching an assault against the 'evil' Suryavanshis. Hearing this, Shiva is dumbfounded and utterly distressed. Shiva decides to visit Ayodhya, the capital of Swadeep, there he meets the priest from whom he came to know about karma, his fate, and his choices in life, which will guide him. When Shiva came out of the temple he heard a scream, running toward the location he saw Naga is about to attack Sati. Shiva screamed and drew his sword while Naga took her away.

Tripathi's creation of Meluha covers the entire North-West of sub-continent, stretch from Gujarat in south to Kashmir and Afghanistan in the North, Punjab in the East and Sindh in the West. In the novel one keeps meeting people and places that sound familiar. The famous cities of India that are shown in this novel are Harrappa and Mohanjo Daro, on the banks of mighty Indus. Mohanjo Daro means 'Platform of Mohan'. It is named after the philosopher-priest Lord Mohan. There are two queries that can be raised about the novel they are,

- 'Why do the Guna move to Meluha?' because of perfect Meluha looked for the Savior. But there is also effective reason behind it that is Shiva and his tribe could not live in Himalayan mountain dew the threats by the other regional people who does not allow the Guna tribes (i.e) "the Natives" to live there ,
- 'why the perfect Meluha needed the Savior?' because of it faced threats from the lazy and evil Chandravanshis, but the unknown and shocking truth behind it was due to the emission of effective gases on

process of making of Somras, the Naga people were caused severely and the babies were born with various defects. Thus the society which has no problems definitely be a trouble to another society. Tripathi in his novel tells that Lord Manu is considered as the progenitor of civilization by the people of India. Tripathi frequently use the word India for the land called SaptSindhu, which holds Meluha and Swadeep. Lord Manu lived 8500 before the story timeline (1900B.C). He was Prince in the south of river Narmada, called Sangamtamil". Sangamtamil was the richest and most powerful country of the world.

In *The Immortals of Meluha*, every citizen of Meluha (the land of pure life), see their laws and culture together. The protagonist Shiva figures one of the greatest men of wisdom, He says, 'your destiny is larger than these massive mountains. But make it come true, you will have to cross these very same mountains' (4). The destiny of Challenged, the destiny of Rebirth, the destiny of Success is what Shiva is waited for to happen to his own tribe.

Despite belonging to barbaric clan he is a human. He treated his men in way that they are his friends in fact he liked to be a good friend. Ayuvati the chief doctor of Meluha bowed down and bent down to touch Shiva's feet to show the extreme respect to horrified Shiva says, 'You are a Doctor a giver of life. Don't embarrass me by touching my feet (32)'. Ayuvati looked up at Shiva and says, 'This what certainly a man worthy of being a Neelkanth' (32). First of a trilogy, *The Immortals of Meluha* is very basic and revolves around the tussle between Suryavanshis and Chandravanshis. Suryavanshis always fight by the rules. They would never stab in the back or strike below the knees. It can be noted by the words of Nandi. He says, 'Jattaa! We are the followers of Suryavanshis, we cannot even think of barbaric warfare such of that' (37).

The novel also brings out the arts of temples of Meluha, as Indians are always proud of it. It is known to world that India prevails world's greatest arts and architectures. But at the same time preventing those monuments is greatest challenge to the government and the people. In today's world preventing the statues of the Gods, many idols are important rather than preventing the monuments. In the novel, the temple of Lord Brahma, was built entirely of white and pink marbles. Shiva says, 'Despite ruling over such a massive and wealthy empire, the nobility lived in a conspicuously simple manner' (67).

Conclusion

'Try not to become a person of success, but rather try to become a person of value' said by Albert Einstein. Ethics and morality had always played a vital role in determining the strength of the social fabric which holds every human to other through a conscious endeavor for common good. A man has free will for doing any act. But that is not the freedom in real sense. All his acts originate from the domain of his knowledge and belief. Instinctive acts are even not free from his emotions and feelings. People require ethical acts which unites and harmonize each and every creature even non living not one 'egoistic human centered' version which is the part of the problem not solution. We can win the existential battle with all these problems. Ethics act as a self-governing system to keep human self-interest and the good of society. Tripathi's *The Immortals of Meluha* teaches the moral values to be a 'Good Leader', 'Good Citizen', 'Faithful Friend', 'Cleanliness around', 'obeying the laws and rules'. The novel has a stronger message in it that is 'Believing Own self', Brahaspati says to Shiva, 'I would like to think Suryavanshis should fight their own demands rather than put pressure on someone else' (143).

Culture is related to the development of the attitude. Our cultural values influence how we

approach living. According to the behaviorist development of culture, it is ultimate system of social control where people monitor their own standards and behavior. Our cultural values serve as the founding principles of our life. They shape our thinking, behavior and personality. Culture reflects the inner workings of the individual society. Some people think that culture is the thing uncivilization but they had a meaningful and preplanned setups. Especially Indian mythologies has various cultural norms and practices stretching from north to south, from east to west. Those powerful cultural practices being lost by the western influences.

Tripathi by his work tried to recall all the cultural norms of northern India and made its readers understand about the importance of being a good soul. Amish quoted, 'A man becomes Mahadev only when he fights for good.

When he wages war to destroy evil. Harhar Mahadev. All of us are Mahadev.' Tripathi has produced a greatful work for the people who come across all the problems society, natural calamities and personal conflicts.

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DESCRIPTION OF MORAL VALUES IN *THE TENTH INSIGHT: HOLDING THE VISION* BY JAMES REDFIELD

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Abstract

James Redfield, he is an American author. He was born on March 19, 1950 in Alabama unites states. His writings are about religious ideas and mysterious aspects. The Celestine prophecy is his notable work. This paper briefly tells about the Transpersonal Psychology in The Tenth Insight: Holding the vision by James Redfield. Transpersonal psychology means visually experience the spiritual thing and beyond human imagination like birth, death, death after life. In the novel The Tenth Insight: holding the vision, the author explain there is a life after death and also explain about the end of the days. The author mentioned one thing People should have to hold their vision which will be going to happen in the future and they should have to aware of that all those things. This presentation ultimately reveals the moral of human life and the principles to be adhered in the human life time so that the results of our life reaped according to our action in the life. "What we sow we shall reap".

Introduction

American literature was produced by the history of the country that produced it. After a successful rebellion against the motherland, America became the United States, a nation. By the end of 19th century this nation extended to southward to the Gulf of Mexico, northward to the 49th parallel and westward to the pacific. By the end of the nineteenth century, too, it had taken its place among the powers of the world wars and following these conflicts with the problems of Europe and East Asia. Meanwhile the rise of science and industry, as well as the changes in ways of thinking and feeling wrought many modifications in people's lives. All these factors in the development of the United States molded the literature of the country. This article is the history of American poetry, drama, fiction and social and literary criticism from the early seventeenth century through of the twenty-first century.

James Redfield, he is an American author. He was born on March 19, 1950 in Alabama, United States. His writings are tells about religious and mysterious aspects. *The Celestine Prophecy* is his remarkable work and also self-published. The prophecy and its nine key insights, predict a new awakening that redefines human life and provides a glimpse into a completely spiritual culture on Earth.

Resistant at first skeptical and unsure, John finds that each steps, he takes, each person he encounters leads him to go a new awakening. It is only in this letting go that he finds his destiny and comes to understand the meaning that had escaped when his adventure began. *The Tenth Insight: Holding The Vision, The Celestine Vision, The Secret of Sambhala, The Twelfth Insight: The Hour of Decision* these all his famous work.

Paulo Coelho was born on August 24, 1947. He is a Brazilian lyricist and novelist. *The Alchemist* was his famous novel. The Alchemist follows a young Andalusian in his journey to Egypt, after having a recurring dream of finding treasure there.

Toni Morrison is an American author. Toni Morrison wrote *Beloved* published in 1987. In this novel protagonist Sethe is a slave who escapes slavery, running to Cincinnati, Ohio. After twenty eight days of freedom, a posse arrives to retrieve her and her children under the Fugitive slave Act of 1850, which gave slave owners the right to pursue slaves across state borders. Sethe kills her two year old daughter rather than allow her to be recaptured and taken back to the Kentucky plantation from which Sethe recently fled. Women pursued her daughter, called *Beloved*, return years later to haunt Sethe's home at 124 Bluestone Road,

Cincinnati, Ohio. This story opens with an introduction to the ghost.

Psychological approach presents a concept or idea that is testable. In science a theory is not merely a guess. A theory is a fact based framework for describing a phenomenon. In psychology theories are used to provide a model for understanding human thoughts, emotions and behavior. Psychology is a behavior and mind, embracing all aspects of conscious experience as well as thought. Transpersonal psychology is a sub-field or school of psychology that integrates the spiritual and transcendent of the human experience with the framework of modern psychology. It is also possible to define it as spiritual psychology.

This novel begins with John Woodson, who was the protagonist of the novel. He went to the Appalachian valley to find his friend Charlene Billings. There he meets David Long Eagle. Davis lives near the valley. John asks him about Charlene. David tells John that they need to talk about the Tenth Insight. Then John asks about Charlene, he points the finger toward the east into the valley. David says he did not see her but he hears her voice in the restaurant, then a few days ago, again he saw her in the valley alone. He thinks she is still there in the valley. Then John enquires David exactly where she was going and asks him whether he has any guesses about it. For which David says that she might have gone towards the place of Sipsy Canyon where the dimensional openings are found.

Davis hears the Hum sound suddenly, while they were speaking about the national forest. Politicians were trying to buy it. At last he wakes up; he wants to go inside into the valley.

John asks, can he go with him? Quickly he replies, no and tells to him, everyone should experience the valley alone. Then he asks to tell him the exact place of the Sipsy Canyon. He tells him you just follow the stream for two miles and he will enter into the small creek in the north, then he follows that

creek for another mile, it will lead him right through the mouth of the Sipsy Canyon. And he told if he raises his energy into the next level, he will find his friend. John asks about dimensional openings? (11)

He says there he can find the perspective of the Tenth Insight but before that he has to follow his own intuition.

Then he followed his own intuition while he was walking he heard the birds sound and maintained it with him. At that time he heard the hum sound while he is sitting in the rock. He stands, looks around. Hears the Hum sound again while walking through the edge of the meadow. He noticed the black berries and the trees in the way he walks. He thought he was experienced an acute feeling of déjà vu. That place is very familiar to him; he feels he has already been here and tasted the black berries, but he does not know how it is possible. Again and again he sees the pools and water falls in his mind's eye, he maintains it.

John told about his experience to Wil. Wil tells, it shows the potential events, finding fall and meeting someone and he says to keep that image seriously in his mind. Wil tells about his experience, when he suddenly disappeared the place of Peru. He says, he focused on mind's eye filled with higher connection of the Devine energy, and then he received his images. He cannot tell, the image was hazy and he thinks about intuition and maintained it in his mind. Then he moves in the place where he sees the souls and group of souls. Wil said that The Tenth Insight was not the part of Manuscript. John questioned does it exist? Wil answers were yes, it was in existence but not in earthly dimension.

This knowledge only exists only in the afterlife. Earth's spiritual transformation is from two perspectives one from the earthly dimension and the other is from the Afterlife dimension. Again they were hearing the Hum sound, John clearly saw the Charlene's face in his mind's eye, and he could feel the energy was increasing in his body. This energy is not enough because this place is not powerful.

Wil and John saw a group of souls and he saw John Donald Williams who died of heart attack a few minutes earlier. The doctors told Williams's family that they could not save his life. William communicates with the doctors but they could not see him because he was dead already. As to that Wil and John saw the review of his life.

Then they meet Joel who was the journalist. He thought that god does not exist because people suffer to live they beg for food, they starve and they die. There prevails a series of senseless crimes and natural disaster in this world due to which many innocent people die and also says that evil people prosper in their life whereas innocent people struggle in their life the chapter of Revelation in the Holy Bible it is stated about the destruction of the world. People think that the end of the day is nearing. Heavenly Kingdom will arrive soon but before that people suffer in the hands of the antichrist. They rule for the earth for seven years. During this period people will be tortured in the hands of Satan. Later Christ will arrive on the earth and that day is called the Judgment day. That day evil ones will go to the hell and good people will go to the heaven. People in hell will suffer for thousand years. After that they will be pushed in the Ocean of fire. Then New Jerusalem will arrive on earth. And the people are living happily.

Later he meets a woman, she is tall black. Her age is approximately above forty and wearing tennis shoes. Strands of dark hair had pulled out of her ponytail and dangled in the breeze above her temple. Finally she introduced herself as Maya and he introduced himself as John. And he told about his experience in this valley. She comes from the place of Asheville. She and her partner look after the health center, a few miles south from that place. And she has forty acres of the valley. She was telling about her healing job. And the next morning he wakes up, listens the hawk's sound. Then he sits on the rock and takes Ace bandage from his pack, he carefully ragged the ankle and heals the wound

Maya appears before him sees him and disappears all of a sudden mysteriously. John sits on the rock, suddenly he gets a dream about Wil, he hears the Hum sound, it gets so louder and it goes louder as time goes on. Then he sees the image of Wil front of him to whom he narrates his experience with Maya, particularly about the injury in his ankle and her healing procedures.

Now they are remembering all those things, he comes to the valley for searching his friend Charlene and meeting of David and saw the life review of John Donald Williams and also they are seeing the soul Joel who works as a journalist. He told about the end of the day in the world. And meeting of Maya, she told about her experience in the medical center.

In the chapter of the inner hell, all things are happening in his mind's eye they are visually experienced. It is another dimension of opening. That entire place is grey and cold. There they saw seven soul groups coming individually. There John meets his classmate Sharon who was a drug addict in that period. Many souls were looking at him angrily. They come closer to him. Then he ran out from that place. Suddenly he stopped at one place where he sees one beautiful lady is standing in the restaurant. She invites him. At that time he heard one voice who was shouting inside the room. *"No, leave me alone!" someone shouted "I don't want to live here."* (141) in bible also this kind of incident took place were people in hell are tortured by the Satan's activity. So they are shouting and suffering. But God does not hear their voice because Lord gave time when they were living in the earth. If they truly repent their sins god will forgive otherwise he would not take their souls to heaven. *Gradually our security would come from inside us, as we progressed from an expression of the divine in terms of nature gods to the divine as one father God outside ourselves to a final expression as a Holy Spirit within* (201).

In the chapter of remembering the future, protagonist mention Holy Spirit was always there, they are waiting for repentant people and the Holy Spirit will help them how to console

their sin. The earth is filled with full of economic relationship, if the people are awakening from this kind of things they will remember their spiritual nature within them. *All humans on the earth were migrating into two conflicting positions: one pushing toward a vague but ever clearer image of transformation, and the other resisting, sensing that important values contained in the old view were being lost forever* (202).

People should have to find out the afterlife dimension and they have to resolve the polarization. Normally do not know about the afterlife intention and they do not know about prophecies who are saying about the future in the Holy Bible. For example people can see that all those things in scriptures, visions in Daniel and Revelation which chapter is detailed tell about future. After the death people have the life, the earth life is not permanent. The permanent life is there in heaven. At the end of the time Satan will be ruling the earth, the humans will suffer a lot of things, particularly the Christian people will torture by the hand of Satan and they have obey the Satan's rules. These all are said by the prophecies. If the people are holding their afterlife vision they will be understanding that will be going to happen and how to aware of that things. So all people should hold their vision.

Conclusion

In the novel *The Tenth Insight: Holding the Vision* written by James Redfield. He is an American author. His novels are about the religious ideas and mysterious aspects. As his novel are series *The Tenth Insight: Holding the Vision* is the continuation of *The Celestine Prophecy*. This novel deals with the Christian beliefs and spiritual awakening. This paper focuses on theory Transpersonal Psychology, in which the protagonist is visually seeing the spiritual thing.

The protagonist, John Woodson went into the valley alone, there he finds many other Dimensions. John and his friend Wil sees the soul group and their life review. Wil says that many people visits Appalachian valley to know about

the Tenth Insight. Tenth Insight deals with the people past life and about the world's future. People can feel the tenth insight once they enter the valley. When the people hears the hum sound they can experience the divine spirit within them. The protagonist also states that normal people cannot experience the divine spirit. In the novel *The Tenth Insight: Holding the Vision* Wil says about his experience in The Celestine Prophecy to John while he disappeared in Peru. The writer have also mentioned about the nine insights in *The Celestine Prophecy*. In the beginning of the novel they have found about nine insights. Later in the climax of the novel they find about the Tenth Insight.

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CONTEMPORARY LITERATURE

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Abstract

Contemporary literature is defined as literature written after World War II through the current day. Works of contemporary literature reflect a society's social and/or political view points, shown through realistic characters, connections to current events and socioeconomic messages. This Paper explores a novel, 'Super Sad True Love Story' written by Russian born American author Gary Shteyngart published in 2010. And the novel explores the superficiality of modern life, society's obsession with youthfulness, and the dehumanizing effects of technology through the tale of an unlikely romance. Set in a dystopian future, the story unfolds through the two main characters' inner thoughts, recorded in the form of diary entries and online messages. Shteyngart has written a fictional story with a negative ending. Set in a not so far away future, he shows a possibility of things to come. It's in the nature of a dystopia to look at future developments in a pessimistic and sometimes satirical kind of way. In Super Sad True Love Love Story he demonstrates his socio cultural radar is equally well calibrated. Anticipating the triumph of our smartphone-addicted, attention-span deprived, Google-stupid culture, Shteyngart is less concerned about the future of the book and more focused on whether books have a future, period. And this Paper deals about technology explored in Shteyngart's Super Sad True Love Story and relate to millennials and their obsession with technology.

Keywords: Contemporary Literature, American Literature, Novel, Super Sad True Love Story.

Introduction

The novel takes place in New York City, where everyone is completely consumed by the media and consumer goods. Interestingly, this book takes place in the near future, not after some deadly pandemic or violent apocalypse; the economic and political scene is what makes this setting a dystopian one. Politically, one must either agree and survive or disagree and be eliminated; economically, America is flailing, as its Chinese creditors could send the entire country into collapse at any moment.

The protagonist's name is Lenny Abramov, the son of a Russian immigrant, and Lenny is Completely average, except that his mental state is still from the past. He still loves books, writing diary entries, and everything that his neighbors detest. However, he falls in love with Eunice Park, a modern young lady by the world's standards. In this novel, Shteyngart explores the themes of materialism, peer pressure, and what it means to be functional and valuable.

Summary of the Novel

Mr. Lenny Abromov has been away on a business trip in Rome for a year. Needless to say

it is easy to forget about his responsibilities before the Post-Human Services altogether. The man has no time to look for rich clients whose main dream is to live forever, for there are always parties for him to attend, a good-looking woman to spend leisure time with and beautiful streets for him to stroll. One day, just before his planned return to the USA, he meets a young woman of Korean descent whose name is Eunice Park. He falls in love like a fool, forgetting about his financial problems and an impressive age gap.

As soon as he returns to the USA, Lenny understands how bad his situation is. He has almost lost his job and – if it wasn't for Joshie – he would join the army of jobless New-Yorkers.

He doesn't fit in with the society anymore, so he makes up his mind to change, try harder to be better. Some time later, Eunice, whose tyrannical fathers starts beating her mother again, decides to leave Italy. The woman is worried about her sister and mother and doesn't want to make them deal with the father on their own. However, Eunice doesn't want to move in with her parents, so she asks Lenny for a place to stay. It He is so happy that he can

hardly believe his eyes when he finally sees her sitting on his couch.

They start living like that. Lenny tries hard to improve his position, takes care about Eunice and dreams about the better future. The day when she introduces him to her parents is not a happy one, for Lenny is neither rich nor young, so there is no way he is going to be approved of. He also makes a terrible mistake which is introducing Eunice to Joshie. In spite of their even larger age gap, they start seeing each other behind Lenny's back. Being unable to forgive a betrayal, he leaves her. Joshie and Eunice's relationship doesn't last. They break up as soon as a new wave of the financial crisis heats all of them. A broken heart and lack of work provide him with an opportunity to write a book. What is more, Lenny who has never been particularly eager to accept a new style of life, decides to move to Italy. The life is different there, for nobody really care about the way to reach immortality. After writing and selling the book about his experience, he starts living a life he has always Dreamt about.

Five Technologies Present in the Novel

Äppäräti, the PC evolved As phones and tablets become more and more like out laptops and desktop PCs, the question of how many devices the average consumer will own and what they will look like is a valid one. In *SSTLS*, Shteyngart envisions something along the lines of Google's glasses. There is a line at one point where a character makes fun of an outdated äppärät model by comparing it to an iPhone, clearly poking fun at how quickly our personal devices become outdated, but also positioning the äppärät as a replacement for smartphones. The is a networked link to the world, which also broadcasts information about the owner, whether they are looking for a restaurant or sizing up other singles in a bar. It's the gateway to augmented reality fully realized.

GlobalTeens, the All-Purpose Network and Communication Platform –It wasn't all

that long ago that Facebook was just a site for college students looking to check out pictures of their friends and talk about classes. Shteyngart pokes fun at this evolution with *SSTLS's* Facebook analogue, which is called GlobalTeens. Although the name implies a young, immature audience, "Teening" (the verb for communicating over the network) is an activity that replaces instant messaging and email. If you want to call someone or talk to them in person, it means you want to "verbal." The vocabulary from the book is hilarious and thought-provoking in this regard.

Socialized Credit Scores and Health Records, info Habits that Make "Oversharing" Seem like a Word that Only Stodgy People Use – Of all the practices and gadgets that change how people understand themselves in *SSTLS*, none are more eye-opening than the standard profiles available to complete strangers. You can imagine that single people are quite a bit more conscious of prospective mates' credit scores in a world where everyone in the U.S. is over their heads in debt, but beyond that, everyone in the room can have a look at your health status and size up your probable lifespan. Most of these things would be totally doable via a smartphone app right now if users were willing, which just makes *SSTL* all the more believable.

The State of Online Shopping – Hand in hand with the äppärät, shopping for people who Have money is a universally accessible option that allows purchases to be made anywhere and everywhere. There was also a brief moment where Lenny showcased the ease of cash transfers. Not wanting to accept money from Eunice's father, he quickly transfers dollars straight into the man's bank account. Services like Square and Paypal are already on top of options like this (and banks in many countries know that this is a convenience people want).

Post-Human Services, info Habits that Make "Oversharing" Seem like a Word that

Stodgy People Use – Lenny, the main character in *SSTL*, works for a company called Staatling- Wapachung, and his job is to sell life extension services to the world's super – wealthy. Appropriately, the possibility of living forever impacts numerous other dimensions of day-to-day living. Everyone (including Lenny) seems bent on one-upping everyone else, devising a calculus of nutritional and financial choices that will let them live long enough to save up enough to afford extreme and indefinite life spans.

The Dangers of Technology

Super Sad True Love Story is Gary Shteyngart's best-selling novel set in a futuristic, dystopian America. Although the main story is about the dysfunctional love between Lenny, a Russian- Jewish American man in his thirties and Eunice, a Korean-American woman in her twenties, thenovel is an indictment of our technology-obsessed culture. With social media being so popular among millennials, Shteyngart does not shy away from caricaturing the dangers of technology. *Super Sad True Love Story* is Gary Shteyngart's best-selling novel set in a futuristic, dystopian America. Although the main story is about the dysfunctional love between Lenny, a Russian Jewish American man in his thirties and Eunice, a Korean-American woman in her twenties, the novel is an indictment of our technology –obsessed culture. With social media being so popular among millennials, Shteyngart does not shy away from caricaturing the dangers of technology worship. In *Super Sad True Love Story*, we are introduced to two main social media tools which imprison the people in a sort of quantitative stupor: the credit pole, which allows the government to know each person's credit rating, and the apparat, a device one wears around one's neck that rates one's level of attractiveness, net worth, level of education, and personal background against that of others in the vicinity. With Rate Me Plus technology, each

person can immediately know how they measure against someone else who is competing for the same job, spouse, financial opportunity, etc. So, Shteyngar's America mirrors ours today; his novel is a stark warning to all of us that our continued obsession with the powers of social media as a tool to determine our worth as individuals will ultimately destroy all of the qualitative measures so necessary to meaningful life. We will forget the old-fashioned values of kindness, compassion, mercy, graciousness, honesty and courage.

Aside from these intrinsically necessary ingredients to social stability, we will also forget how to reason and extrapolate for ourselves; everything is spoon -fed to us from screens and individualized programs which claim to "know" what we like and what we should be interested in. We are fed a daily, steady diet of regurgitated, sanitized opinions from so-called experts.

Curiosity and the desire to discover knowledge for ourselves beyond this technological wizardry Has become a thing of the past. It's a warning to millenials (and the rest of us as well) that the people in *Super Sad True Love Story* can't even be bothered to burn the books like the firemen of *Fanrenheit 451* do; indeed, books are ignored and have become taboo. People turn on electronic devices, get on the Internet, and a cacophony of competing voices and sounds batter their senses with information.

Shteyngart warns us that millenials like Eunice Park are so obsessed with broadcasting all their personal lives on social media that they have forgotten the old - fashioned values of discretion, dignity and purpose. Indeed, Eunice's Global Teen account messages show that one of the main goals in her life is to purchase more Total Surrender Panties. The people in this dystopian novel are so entranced with their sophisticated, technological super-world that they have ceased to keep up with the world beyond their devices, namely that the

country is crippled under a load of debt, beholden to the Chinese, at war with Venezuela and their combat veterans are without recourse in regard to their military pay and bonuses.

Conclusion

People know now are obsessed with their iPhones/Droids and that checking in on Four Square or having a million Twitter updates is beginning to get excessive, *Super Sad True Love Story* is basically here to tell you there is absolutely nothing you can do about it. Pretty much every character has a live video blog and is constantly broadcasting their opinions for everyone to absorb. The differences between these character's video rants and mindless amateurish YouTube videos of today are almost nil. Shteyngart's main assertion here is that the only thing preventing constant live video blogging from being omnipresent in all areas of

life is simply the portability and convenience of the technology. In essence, the most dystopian and dark thing about *Super Sad True Love Story* isn't the bleak economic situation, but rather the state of bizarre communication on the internet. Shteyngart gives us, is an image of materialism, a world out of balance, based on an unquestioned, but defective system. His characters have everything to live with, but nothing to live for. His Dystopia shows the rise of technology, short-term economic and cultural trends and goals and the absence of the human soul in a world where the outer life² has lost its inner life.

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RELEVANCE OF PSYCHOGEOGRAPHY IN CULTURAL STUDIES

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Abstract

Psychogeography is the point where psychology and geography meet in assessing the emotional and behavioural impact of any lived space. The relationship between a city and its inhabitants is measured in two ways: firstly through an imaginative and literary response; secondly on foot through walking in the city. Psychogeography provides us with new ways of apprehending our surroundings, transforming the familiar streets of our everyday experience into something new and unexpected. Psychogeography is closely connected to the personality of the place and how it plays an important role in shaping the personalities and responses of its occupants.

Introduction

Time and space are two basic co-ordinates of human experience. Of the two, time has received more than its due share of critical attention. Space was until recent times a neglected category. In the mid twentieth century, organisation of space has become the primary aesthetic problem. The modernist tendency to privilege time over space was mainly due to the inability to cope with the new kind of hyperspace and also due to the problematic treatment of space. Space gets treated as a fact of nature, naturalised through the assignment of common space everyday meanings. In some ways, space is more complex than time as it has a direction, area as well as distance. Our subjective experience can take us into realms of perception, imagination, fiction and fantasy, which produce mental spaces and maps as so many mirages of the supposedly real thing.

Time comes in moveable counters. It can be categorised as real time, virtual time and actual time. Therefore there can be multiple awareness of time which completely subverts our understanding of linear trajectory of time. The modernist tendency of privileging time over space had resulted in an imbalance which was corrected by Marxist thinker Lefebvre and the cultural historian Michel Foucault. Lefebvre distinguishes between perceived space, conceived space and lived space. Perceived space refers to space as we see it and conceived

space refers to space as we design and build it. Lived space considers space as something we relate to in an emotional way and is similar to Homi Bhabha's notion of "third space". These three types of space can only be separated in thought. The task of spatial thinking is to think of them together, by introducing us to a world where we lose our sense of direction.

Space has long been regarded in two ways: on the one hand, at a microcosmic level, as the gaps between things which keep them apart; on the other hand, at a macrocosmic level, as the larger container into which all things are inserted. This, broadly speaking, has been the understanding of space which has determined Western thinking since antiquity. It makes space neutral, homogenous, insignificant and meaningless. Only the things which occupy space are of significance to philosophy or the sciences.

With the inroads of twentieth-century physics, however, space began to be seen as less neutral or homogenous than before. Einstein's theory of relativity showed that space appeared to have different consistencies, so that depending on the position of an experiencing or perceiving subject, time might stretch or shrink accordingly. For the literary scholar, space was simply the background upon which writing was carried out. The relationship of space to writing (secondary, neutral, invisible) was similar to that of writing to thought (writing was merely the recording code necessary to preserve and fix

thought, which, though primary, was always in danger of being forgotten). The deconstructionist philosopher Derrida has fundamentally questioned this hierarchy, suggesting that the economy of writing is not subservient to thought or speech, but actually is productive in its own right.

Edward Soja, for instance, has judged structuralism to be one of the twentieth century's most important avenues for the reassertion of space in critical social theory.

In the English-speaking world, there is no longer any need to conduct skirmishes around this "spatial turn" in the human sciences. The new prominence of space was heralded by cultural geographers such as Derek Gregory with *Geographical Imaginations* (1993), John Urry with *Consuming Places* (1995), or Edward Soja, with his formative *Postmodern Geographies* (1989) and *Third space* (1996). More recently, Doreen Massey's *For Space* (2005), clearly echoing Balibar and Althusser's *For Marx*, has summarized the developments of the past decade.

Comprehensive theories of space in society such as that offered by Henri Lefebvre have gained broad acceptance. Lefebvre posits that space is not a container, but rather, the very fabric of social existence, a medium woven of the relationships between subjects, their actions, and their environment. Space in its traditional sense is not a pre-existing receptacle for human action, but is created by that action; space, in turn, exerts its own variety of agency, modelling the human actors who have configured it. Spatial practices gather up both environment and actors into a single over-determined continuum. Furthermore, space is always already caught up in representational practices, with different groups vying for control of discourses about space, but also of the messages which are coded in spatial artefacts themselves.

Space as a paradigm of intellectual enquiry is crucial here because to situate a cultural artefact in space is to bring it down to earth, to

re-orient reflection towards questions of context, of materiality, of relationship, of causality and interaction. Meaning is thus a function of the space in which it emerges. Truth and falsehood are replaced by space as the matrix of meaning. An artefact no longer has 'a' meaning, no longer unveils 'a' truth under the stern scrutiny of the scholar, but rather, participates in myriad relations and connections which permit it to be in such a way that it can subsequently be asked to reveal its truth. But before that interrogation of truth can happen, a more profound interrogation is demanded, one that asks questions about position, location, context, contours and dimension. Spatial analysis no longer searches for the hidden sense of an artefact.

Michel Foucault balances the concepts of time and space by giving equal importance to both and not privileging one over the other. According to him, spaces have more layers of meaning than what is seen on the surface. It is within this framework that he develops his concept of heterotopias. Heterotopia refers to spaces within the public domain which calls out the slogan of difference. Thus an asylum can be taken as a heterotopia of deviation and a museum can be taken as a heterotopia of time. The panoptical power structure can also be considered a heterotopia as it is a space which is controlled through gaze.

The understanding of space is closely related to the concept of territory. Territory is a specific milieu that cannot be separated from the living thing occupying and creating the milieu. Deleuze and Guattari regard deterritorialisation as a process that defines the creativity of an assemblage ie, a non-linear system of relations. For example, the enclosure movement has led to a deterritorialisation wherein they migrate to cities and start working in factories which can be interpreted as re-territorialisation.

A person's understanding of history will be determined in terms of where he is placed.

Spatial theorists like Edward Soja adds a new dimension of geographical imagination to the postmodern understanding of space wherein maps are merely drawn lines which may not have an influence upon the lived space occupied by an individual. Soja challenges the hegemony of historicism in critical social theory as it fails to critically analyse the concepts of space and spatial relationships. Geography as a discipline became solely about cataloguing and recording spatial outcomes based on other outcomes. It has been said that the unmaking of modern human geography or the movement toward post-modernism in geography started in the 1970s with the introduction of the political economy perspective in human geography.

Soja argued that postmodernism stresses the importance of geography and spatiality by championing differences. Usually postmodern philosophy and theory is understood as the idealist rejection of the possibility of knowing reality. In geography, however, postmodernism is interpreted differently. The postmodern era in human geography is related to the heightened importance of space in the understanding of social reality and the development of social theory. But the split of geography itself between Marxist geography on the one hand, and behavioural and humanistic geography on the other, shows the pertinence of the signifying dimension for the field of geography.

Postmodern geography aims explicitly at expressing specific localities and their history and tradition. As is typical of the postmodern approach in other fields, the response of geographers is not homogeneous. The responses follow from a shift of scope, and this shift is twofold; an interrogation of the kind of theory used, and an orientation of geography toward new or renewed objects of inquiry. The responses regarding theory range from an awareness of the importance of culture and symbolism in spatial matters but does not abandon the Marxist 'grand narrative' in understanding the dynamics of space. There has

been a pronounced interest in geography as a system of meaning, and this tendency opens new and fertile fields of investigation and sensitises geography as a science to its own premises and relativity.

Soja complains that over the last century, time has been privileged over space in social theory and that this has continued to be the prevalent feature of Marxist geography since the 1960s. Space has been seen solely as a social product, and historical materialism has been used to connect it with social processes. From the late 1970s a debate began in Marxist geography over the epistemological status of space, and the opponents of this view argued for a more dialectical relation between space and society, redressing the nature of geography as a mere reflection of social processes. Inspired mainly by Lefebvre, Soja argues that there is a socio-spatial dialectic and that the socially produced spatiality of society also conditions and shapes society. This fact reveals space as an equally important factor with time in critical social theory and historical materialism.

Psychogeography is the point where psychology and geography meet in assessing the emotional and behavioural impact of any lived space. The relationship between a city and its inhabitants is measured in two ways: firstly through an imaginative and literary response; secondly on foot through walking in the city. Psychogeography provides us with new ways of apprehending our surroundings, transforming the familiar streets of our everyday experience into something new and unexpected.

The origins of the term psychogeography stem from the work of the avant-garde Situationist International (SI), a fluid group of revolutionaries made up of artists and writers. For them, psychogeography was the study of the specific effects of the geographical environment, consciously or not on the emotions and behaviour of individuals. The derive was a walking strategy used by the SI

and it was important that the walks included in the derive could not be considered a 'journey' or a 'stroll'. Despite the fact that a playful element was deemed essential, those taking part were expected to be conscious of the environment. The flaneur of nineteenth century Paris is also considered an influence on urban walking. Charles Baudelaire created the term, which referred to the male stroller of the city who took the position of a passive and detached observer of urban phenomena. While it is a rather nebulous term and still remain so, the flaneur was considered bourgeois, or at least independently wealthy, most likely a writer of sorts, and often a dandy. The first description of this character appeared in Baudelaire's 1836 text *The Painter of Modern Life*, which provided Walter Benjamin with material for *The Arcades Project*, his unfinished project on the Parisian arcades.

The complexity of psychogeography lies in its heterogeneity. Thus when using the term psychogeography, one should always be thinking of psychogeographies. The bricolage nature of psychogeography means that its influence for a specific group or individual will be vastly different from that of another. Even if two psychogeographers define what they do in, say Situationist terms, this will result in a different practice and result for each of them. It might be better to think of the historic influences of urban walking practices as being a kind of toolbox for contemporary psychogeographers.

Only little is left of what might be described as 'natural' land when we look at rural space. What we see as nature today is often what psychogeographers would call second nature; it is land that has already been worked on. Psychogeography has its problems and its detractors, not least because of its vague label,

although this vagueness could be seen as being positive as much as it is negative. It is its undefinable quality that has led to its endurance. It can be utilized in a critical, creative and productive way and enable us to turn psychogeography into a micropolitical act, giving us a sense of autonomy when moving through the urban landscape.

The philosophical theories of Michel Foucault, or even Giles Deleuze and Felix Guattari, do not deal specifically with walking in regard to power, their theories on micro and biopolitics enable a useful critique of the body in space. Undertaking walking, while being cognizant of the urban decor around you, draws your attention to the power structures that are laid down in urban topography.

Psychogeography is closely connected to the personality of the place and how it plays an important role in shaping the personalities and responses of its occupants. We possess faint echoes of some deep, primal connection with the kinds of environment that shaped us and these echoes are written deeply into our bodies and our nervous systems and they are always at play in shaping our movements through places, our attractions and repulsions from particular locations, our feelings, stress levels and even the function of our immune systems. The business of designing environments that affect human feeling and action is so ancient that it actually predates any other aspect of human civilization, including written communication, the design of cities and settlements and even the birth of agriculture, which is traditionally considered to be the seminal event that set into play most of the other forces that shaped modern humanity.

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CASTE SYSTEM REFLECTED IN ARUNDHATI ROY'S THE GOD OF SMALL THINGS

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Abstract

*Arunghati Roy is an Indian novelist, activist and a word citizen. "The God of Small Things" won her the Booker prize in 1997. She looks at social problems as closely that touches the writer's sensibility and believes that an authentic writer can't remain detached at the end of the 20th century, untouchability still exists. Roy's *The God of Small Things* takes note against caste- system, genderbias, superstitions and other wrongs of society. In this novel, "The God of Small Things" the laws of india's caste system are conked out by the characters of Ammu and Velutha, an untouchable of paravan. Novel deals with the ravages of caste system in south Indian state, kerala. The idea of untouchability is explored at two levels in the novel. Firstly, we have socially untouchables, or paravan, who are never allowed basic human rights. Secondly, we have metaphoric untouchables in high castes. This awarded novel portrays the cross caste and sub- caste based social sections existing in the Hindu society. In Indian society, the younger generation, though largely ignorant about its scope and practice, appears ready and willing to learn about untouchability and work towards its true abolition caste system. This novel reflect on society in caste problem.*

Keywords: *sensibility, authentic, untouchability, genderbias, conked, caste system*

The Origins of the Caste System

According to one long- held theory about the origins of south asia's caste system, Aryans from central Asia invaded south Asia and introduced the caste system as a means of controlling the local populations. The Aryans defined key roles in society, then assigned groups of people of them. Individuals were born into, worked, married, ate, and died within those groups. There was no social mobility. But 20th - century scholarship has thoroughly disproved this theory. Most scholars believe that there was no Aryan invasion from the north. In fact, some even believe that the Aryans- if they did exist- actually originated in south asia and spread from there to Europe. Regardless of who the Aryans were or where they lived, it is generally agreed that they did not single- handedly create south Asia's caste system. Thus, it has been impossible to determine the exact origins of the caste system in south Asia. In the midst of the debate, only one thing is certain: south Asia's caste system has been around for several millennia and, until the second half of the 20th century, has changed very little during all of that tim

Caste System in India

The caste system in india is the paradigmatic ethnographic example of caste. It has origins in ancient india, and was transformed by various rulling eliets in medieval, early- modern, and modern india, especially the Mughal Empire and the British Raj. It is today the basis of educational and job reservations in india. It consists of two different concepts, varna and jati, which may be regarded as different levels of analysis of this system. The caste system as it exists today is thought to be the result of developments during the collapse of the Mughal era and the British Colonial regime in india. Between 1860 and 1920, the British segregated Indians by caste, granting administrative jobs and senior appointments only to the upper castes. Social unrest during the 1920s led to change in this policy. Caste- based differences have also been practiced in other regions and religions in the Indian subcontinent like Nepalese Buddhism, Christianity, Islam, Judaism and Sikhism. India achieved independence, when the policy of caste- based reservation of jobs was formalized with list of Scheduled castes and Scheduled Tribes. These caste classifications for college admission quotas, job reservations and other

affirmative action initiatives, according to the Supreme Court of India, are based on heredity and are not changeable. Discrimination against lower castes is illegal in India under Article 15 of its constitution, and India tracks violence against Dalits nationwide.

Back Ground of the Novel

Arundhati Roy came in to the realm of literature in the year 1997 when her debut novel, "The God Of Small Things" begged the coveted Booker prize for literature. Though she was born in Shilong, where her father was employed as a tea planter, her early childhood was spent at village, Ayemenam, a few kilometers from the Kottayam town in central Kerala. The theme of the novel revolves around this village. Just after a few years of her birth, her father the tea planter divorced his wife, there for the little child Arundhati had to come back to Ayemenam with her beloved mother. Her mother marry Roy broke the tradition by marrying a Bengali and then divorcing him. He also made the history by fighting the provision of the Christian succession act and in this connection; she even went to the Supreme Court. The favorable ruling allowed Christian women an equal share with their male siblings in their father's property. The Ayemenam house was dominated by the traditional patriarchal clutches. This phenomenon can be beautifully seen in the novel where Ammu who represent her mother, marry Roy, has to undergo so many up and downs. Arundhati spent her most time in her grandmother pickle factory. Lalith Kumar Christopher Roy, the brother of Arundhati Roy, who has been portrayed as Estha in the novel is also opinion that Arundhati was a very good student, an athlete and an orator. In childhood age she learn some experience in her life, and she portrait in this novel.

Introduction

The God Of Small Things is one of the most popular novels in the world. The novel takes place in Ayemenem, a village in the

southwestern Indian state of Kerala. The God Of Small Things, which Arundhati Roy wrote between 1992 and 1996, has sold over 6 million copies and been translated into 40 languages. The novel published by Flamingo in 1997 that consisted of 21 chapters and 320 pages. The God of Small Things is about a family living in India after the declaration of independence. Their story is not told in an interesting novel, there are some reasons that makes this novel really interesting based on the structural elements. The first is The God Of Small Things has themes that people normally do not talk about. Roy reveals a complex conflict in the state of Kerala, India, such as caste system, law love, communism and religion. From here, besides forbidden love in the novel, the reader knows the Indian history and politics from the story. In Arundhati Roy's novel, The God Of Small Things, the law of Indian's caste system are broken by the characters of Ammu and Velutha, an untouchable or Paravan. Velutha works at the Paradise Pickles and Preserves factory owned by Ammu's family. Yet, because he is an untouchable, the other workers resent him and he is paid less money for his work. Velutha's presence is unsettling to many who believe he acts above his station. His own father notes this problem: perhaps it was just a lack of hesitation. When Velutha has an affair with Ammu, he breaks an ancient taboo and incurs the wrath of Ammu's family and the Kerala police. He breaks the rigid social rules of the Caste System and therefore, the authorities must punish him. Hindus believe that being an untouchable is punishment for having been bad in a former life. In the novel Velutha, Ammu, Rahel and Estha are the victim of the catastrophic caste-system. Velutha has been called the "God Of loss" by the writer. Velutha has not only gained education but is a trained and "accomplished carpenter" which arouses the jealousy of other touchable workers in the pickle factory. He is a master of carpenter and a talented craftsman. He suffers because of his being an untouchable. Thomas Matthew is proud of his status- "He

had a Touchable Wife, two touchable daughters- whole touchable generations waiting in their Touchable Wombs". Portrayal of velutha shows how the untouchable are believed to be worse than animal. The god of small things is about two children, Rahel and Esthappen are seven years old fraternal twins. They are living in ayemenem with their moter Ammu and her brother chacko, their grandmother Mammachi and their great- aunt Baby kochamma. Mammachi's physical vulnerability and pappchi's supremacy are established in a conventional manner but her rebellion against total subordination. Her entry into the business world, the man's world forbidden for women, is a clear indication of the power she enjoys. Pappachi's futile attempts to undermine her image of a loving dutiful wife by sewing shirt buttons in presence of the visitors are poly often used by an authority to condemn a women. Arundhati Roy rejects these customary methods but through an alternate possibility points out the inevitability of the situation. Such emotions full of range and anger do not find any place in the character of velutha. He never behaves like a fuming and roaring tiger: never tries to hammer the age old norms of society, never behave like a rough and savage man- a man who has nothing to do with etiquette and manner, decolum and decency. Thus the god of small things shows a very fine picture of the dailt and deserted. The characterization of some of the untouchable characters of the novel is very close to that untouchable may Mulk Raj Anand. The author seems to fling irony on the upper caste rich people of society who insult and persecute the untouchable without any meaning just only to show their superiority. The novel encompasses the poor exploited and socially rejected people of the kerala society. They are misfits, outcastes, factory workers and low- caste people. Roy clearly points out the fatal effects of massive industrialization. The novel is a tapestry of cruelly comic memories of different characters. No character finds fulfillment of any sort. The

life of a women is considered a public affair. Her personal revolts are consequently revolts against the society as a whole. The punishment is considered as her responsibility. The most traumatized characters of the novel- the twins and their mother Ammu- reveals Roy's careful portrait of temporal hybridity. This novel related to inferiority complex is evident in the interaction between untouchables and touchables in Ayemenem. Vellya pappen is an example of an untouchable so grateful to the touchable class. He is willing to kill his son, Velutha, when he discovers that velutha has broken the most important rule of class segregation- that there be no inter- caste sexual relations. In part, this reflects how many untouchables have internalized caste segregation. Nearly all of the relationships in the novel are somehow coloured by cultural and class tension. These relationship include the twins' relationship with sophie, chacko's relationship with Margaret, Pappachi's relationship with his family member and finally Baby Kochamma's relationship with father Mulligan, and ammu's relationship with velutha. Characters such as baby kochamma and pappachi are the most rigid and vicious in their attempts to uphold that social code. Arundhati Roy one of the legendary Indian English writers pictursie the term untouchability in her book "The God Of Small Things" she gave the real picture to the lower caste people in this work.

Caste System Today

Untouchability today outlines the context in which untouchability is practiced in the current scenario. India emerges as the world's largest democracy and fastest growing economy yet the practice of untouchability remains in stark contrast to the image of progress that the Indian government seeks to promote to the international community. The issues of untouchability is one of the most divisive issues in the country's history and lived experience of all people in india, including the dalits who

number over 164 millions and non-dalit perpetrators witness. Untouchability is an ancient form of discrimination based up on caste which is complex and pervasive problem in india although its practice is not limited to india alone. The discrimination so pervasive that many dalits come to believe that they are responsible for their own suffering and exclusion. Thus believing it to be there faith and in turn perpetuate the practice of untouchability. Like a shameful secret a "hidden apartheid". Untouchability remains an extremely sensitive issue in india. Its practice is never fully defined, never fully explored and, thus never fully understood.

Conclusion

The God of Small Things is a novel and it is an instruction to the higher class or ruling class for the dalits voice. The novel contains so many

characters and these characters are untouchable. In this novel the author tries to give a picture of ruling caste in the south Indian state, Kerala. The caste or class system is reflected in this novel and Arundhati Roy's characters almost are untouchables, dalits she give a proper idea of their problems in society. Arundhati Roy has beautifully presented all the ills of the society in the God Of Small Things. If there would be a no caste system, no gender bias and marginalization of women, lower caste, children etc., this novel tell about clearly how do suffer in low caste people in society.

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CONTEMPORARY INDIAN SOCIETY REPRESENTED IN CHETAN BHAGAT'S SELECTED NOVELS

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Abstract

Chetan Bhagat is one of the most famous living novelists of contemporary Indian English literature. Postmodern subjects like youth aspirations, love, sex, marriage, urban middle class sensibilities, and issues related to corruption, politics, education and their impact on the contemporary Indian society are recurrently reflected thematic concerns in his fictions. In all his fictions, he has mostly depicted the contemporary urban social milieu of Indian society. Though the fictions of Chetan Bhagat are romantic in nature, contemporary Indian society and its major issues are the chief of the concerns of all his fictions. He has focused on the contemporary issues of middle class family in his fictional works. All of the chief protagonists of his works are sensitive youth and they do not compromise with the prevalent situations of society. Most of the characters are like caricatures that represent one or the other vice or virtue of the contemporary Indian society. The author has a mastery to convince the reader about the present condition of society so that one can easily reproduce in mind, a clear cut image of contemporary Indian society. The present article is a sincere attempt to present the detailed literary analysis of the select fictions of Chetan Bhagat keeping in mind how the contemporary Indian society has been reflects in the fictions.

Keywords: *Contemporary, Indian, Society, Fictions, Chetan Bhagat, Literary, Analysis*

Introduction

Chetan Bhagat is one of the most famous living novelists of contemporary Indian English literature. He is the best story teller of the time. Bhagat has drawn a very different line to the traditional Indian fiction writing in English. He has produced such fictions as are easily digested by an average reader in a country like India having English as a second or a third language. Because of this, he has, to his credit, a huge class of readership all over India and abroad especially the youth. Millions of copies of his books are sold. It may not be wrong to say that he has nurtured the reading habit among the Indian youth in the era of smart phones and tablet technology. Postmodern subjects like youth aspirations, love, sex, marriage, urban middle class sensibilities, and issues related to corruption, politics, education and their impact on the contemporary Indian society are recurrently reflected thematic concerns in his fictions. In all his fictions, he has mostly depicted the contemporary urban social milieu of Indian society. The so called non-serious fictional works of Chetan Bhagat have stimulated a very serious sense of worry and accountability among the youth of India,

towards India and its problems. Though the fictions of Chetan Bhagat are romantic in nature, contemporary Indian society and its major issues are the chief of the concerns of all his fictions. He has focused on the contemporary issues of middle class family in his fictional works. All of the chief protagonists of his works are sensitive youth and they do not compromise with the present situations of society. Most of the characters are like caricatures that represent one or the other vice or virtue of the contemporary Indian society. The author has a mastery to convince the reader about the present condition of society so that one can easily reproduce in mind, a clear cut image of contemporary Indian society.

The present article is a sincere attempt to present the detailed literary analysis of the select fictions of Chetan Bhagat keeping in mind how the contemporary Indian society has been reflects in the fictions.

Depiction of Contemporary Indian Society in Five Point Someone

Five Point Someone is his debut novel. He has written this novel with the intention of the pure entertainment of the reader. However, it reflects

glimpses of the contemporary Indian society and its major issues. Though the issues of education system is one of the chief thematic concerns of the novel, the writer also throws light on certain other issues of the present Indian Society like dowry, generation gap, challenging Indian family value system and lower middle class hardships. The picture of the Indian society which emerges from the novel is a lower middle class community and its problems. The major part of the novel covers the depiction of the educational sector of the contemporary Indian society with its problems. Education is an integral part of society. The students like Alok and Hari in the novel live in constant mental pressure of examination and grades and the future uncertainties subsequent to it. The professors like professor Dubey, professor Vohra and professor Cherian working in the system hardly accept change in their conventional teaching methodology. They are much old-fashioned in their approach to students and their profession. There is no rapport created between the students and the conventional professors of the institute. The students become victims of bad habits like smoking and drinking. Chetan Bhagat has portrayed the contemporary education system of Indian society with a realistic overtone. The students are not happy or contented with the prevalent atmosphere of the institute. The life on the campus is not hopeful enough to nurture in them any values or standards of life. The students are shown frustrated, depressed or afraid of their future uncertainties. Hari, one of the three protagonists of the novel. The boy smokes and drinks frequently. She does not hesitate even to enjoy sexual intercourse with him who is not very serious in his life. The professor thinks he is very successful in maintaining discipline among the students but he drastically fails in maintaining peace and harmony in his own family.

The depiction of the society and the life of the people in the novel *Five Point Someone* is the

representation of the ground reality of contemporary Indian society.

Reflection of Contemporary Indian Society in *One Night @the Call Center*

Chetan Bhagat has represented the contemporary middle class urban social milieu of India in the novel *One Night@ the Call Center* very faithfully and accurately. The picture of the society, which is described in the novel, is not utopian in nature. The novel mirrors the portrait of the present society of Indian urban milieu which is, in many ways, similar to the actual social set up of the modern time. The reflection of contemporary Indian society can be understood with the three basic constraints of the characters' lives in the novel; their personal life, their professional life and their social life. In each of the constraints of the characters, a complete replica of the contemporary pang and predicament of the middle class people of the present society is presented in a realistic manner. All the six major characters in the novel represent a separate issue of the time.

The professional culture shown in the novel also reflects the reality of the current Indian society. All the six characters work at a call center. They are not satisfied with the work they are doing. They do not have any job security. They think that they will lose their job any moment. This all happens in their lives because of their boss Mr. Bakshi. He is not a visionary manager of the call center. He does not have skills or potential to run such a big business enterprise. He has the required education qualifications from some unknown university and so he is at the top position. Now, he does not worry about the future of the people working under him. He does not have any vision in his professional life. He keeps himself busy in strengthening his profile and his career. For that, he uses all the potential and skills of the call center agents like Shyam and Varun. He has submitted to his head office the web design project on his own name which is prepared by

Shyam and Varun with two months' restless efforts. Mr. Bakshi does not have any managerial skills to manage the company even though he is soon to be deputed to Boston and those who really have caliber and capacity will be soon on the road searching for jobs. This predicament is depicted by the novelists in such a realistic manner that it echoes the actual condition of about three lakh people working in the BPO sector of India. The office politics which is shown in the novel also clearly reflects the realistic traits of the contemporary professional environment of India.

Represents of Contemporary Indian Society in *The Three Mistakes of My*

The society which is represented in Bhagat's *The Three Mistakes of My Life* is the lower middle class section of society of India. The setting of the novel is the city of Ahmedabad in Gujarat with the lower middle class people, their aspirations and issues. The exact setting depicted in the novel is Belrampur in which the story of the present fiction takes place. The people depicted in the fiction belong to the lower middle class background. The three main characters Govind, Omi and Ishaan are friends. They are young men of about twenty five years of age. They belong to poor families. They run a cricket shop where they sell cheap cricket equipment which the children of her lower class people use for playing cricket in the surrounding area. They also sell school stationery, candies, chocolates and peppermints. The chief protagonist Govind is the son of a woman who sells homemade Gujarati snacks whose husband left her ten years ago. Omi is the son of the priest of a local temple. Ishaan's father works at a telephone exchange. Various characters in the fiction face constant hardship of life. Both Govind and his mother work to meet the regular expenses of life. Govind's mother, as mentioned earlier, is a Gujarati snacks seller and Govind gives Maths tuitions to earn extra income. His mother has already sold

all her jewelry in tough time till she succeeded in her Gujarati snakes business. Omi's father is also not paid well for his duty as a priest. Even the salary of Ishaan's father is also very limited. The children of the area study in a municipal school which has very limited facilities. The school has very low standard of education and infrastructural facilities.

The society and the people depicted in the fiction replicate the actual low class Indian society. The people are observed in the fiction quarreling over small matters. They dispose garbage on the streets.

The novel *The Three Mistakes of My Life* throws light on such a lower middle class society which is devoid of some of the basic necessities of life. People face many hardships of life. They have many personal and social issues in life. The hospital, in which the chief protagonist Govind was admitted, does not have caring doctors. The municipal school depicted in the novel is not equipped with the required facilities. The municipal school, wherein the children of the lower middle class people study, does not have much of the basic facilities for imparting education. A reference is found in the novel that the teachers in the schools do not perform their duties sincerely. Most of the schools lack the facility for sports education and infra-structure for sport activities. They lack funds or money for the overall development of the children.

The society of Belrampur, depicted in the present fiction, is heterogeneous in nature wherein Hindus and Muslims live with conspicuous religious tension. The Hindus and the Muslims in Belrampur keep some distance from each other because of some religious biases. The Hindus generally do not turn up to the Muslim area and the Muslims avoid turning up to the Hindu area. One reference is observed in the novel that even the Muslim children avoid coming to Govind's cricket shop to purchase balls which is located in the temple

premise and they get such things purchased by the Hindu children.

His observations regarding the contemporary lower middle class people of the city of Ahmedabad are presented in this novel.

Conclusion

The literary creation of Chetan Bhagat has contemporary urban middle class society and its major issues as chief subject matter. He, along with entertaining the wide readership all over India, has uncovered the contemporary urban realities of contemporary society. The study of the common people and their problems has

been the prime focus of his literary creations. This hypothesis can clearly be proved right by an intensive reading of the select novels of Bhagat. All in all, one can clearly have an overview of contemporary Indian society reflected in his fictions.

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WOMEN WRITERS AND IMAGES OF WOMEN

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Abstract

Feminist writings were of crucial interest to the Post-colonial discourse for two major reasons. First, both patriarchy and imperialism could be seen to exert different forms of domination over those subordinate to them. Because of this, it was important for the experiences of women under the patriarchal influence to come out to the forefront and expose the undue cruelty be held on them by men. It was necessary for the women to oppose this male dominance over them. We observe that women continued to define the borders of the community, class and race. They tried to exert feminism through their works. Though the Indian women writers try to depict the women as strong and focused in their vision to succeed in lives, they were however, abled to succeed in their lives only in the space allotted to them by the men. However, the Feminist writers tried to stamp their authority in a male dominated environment as best as it is possible to them. It was a very difficult path, as the women had to break through years of male dominance, taboos and beliefs that had heavily impregnated the society. In addition, critics argued that colonialism operated very differently for women and for men. This was so because women were subjected to both general discrimination as colonial subjects and specific discrimination as women addressed as 'double colonization.

Keywords: Male dominated society, discrimination, harassed, feminism, and status of woman.

Introduction

Gender plays an important role in the life of a human being. In a country like India, the role of a man and women is being defined clearly, and most of the time people are naturally taught to follow a strict code of behavior that differs depending on sexes. Thus men and women are forced to experience life only from their point of view as men or women. Art is said to be a reflection of life. When the life of a man is being reflected in his work of art, a Women's experiences and suffering can be brought out in words accurately only by a women. Men who write from female perspectives bring forth life only from a man's view. In patriarchal societies men define strict roles and rules for women in their work of art.

Women represent almost half of the total population of our country. No schemes whether in the field of economic development and social development can be successful unless women play their constructive role in such programmes. In spite of the social imbalances existing in the society, there has been considerable improvement in their social status. The status of women in India has seen many ups and downs. In the Vedic period they were

worshipped as goddess. During the Muslim age and British regime they were looked down upon as 'slaves of slaves'. Since independence the wave goes in favour for women. Today the fact cannot be denied regarding the progress of women in social legislation, in the field of education health and economy. One can witness women is almost all sphere of life.

Early Women Writings

Abithana Chintamani, the first encyclopedia on Tamil literature states that the "Awaiyar" was the little of more than one female poet who was active during different periods of Tamil literature. Among them Awaiyar I lived during the sangam period 'ie' during the 1st and 2nd century, and had cordial relation with Tamil chieftains Paari and Athiyaman. She wrote 59 poems in the purananuru. Awaiyar ii lived during the period of Kambar and Ottakuttar during the reign of Chola dynasty in the 13th century. She wrote many of the poems that remain very popular even now and are inculcated in school textbooks in Tamil Nadu. Her quote "Katrathu Kai Mann Alavu, Kallathathu Ulagalavu" has been translated as "What you have learned is a mere handful; What you haven't learned is the size of the

world" and exhibited at NASA. It is to be noted that the term *Awaiyar* means respected old women or grandmother even though her real name is not known.

Novels by women writers before independence include Raj Lakshmi Debi's *The Hindu Wife*, or *The Enchanted Fruit* (1876) and Krupabai Sathianandhan's *Kamala. A Story of Hindu Life* (1894) and *Saguna. A Story of Native Christian Life* (1895) Ghoshal's translation of the Bengali novel, *An Unfinished song* (1913) and *The Fatal Garland* (1915). *Tales of Bengal* (1922) *The Cage of Gold* (1923) and *The Garden Creeper* (1931) are Bengali novels by Santa and Sita Chatterjee which were later translated in to English.

Women Fiction Writers

Today fiction by women writers contributes a major segment of the contemporary Indian writing in English. It provides insights, a wealth of understanding, reservoirs of meaning and a basis of discussion. The world is being seen in a new dimension through the eyes of women fiction writers. The confrontation between the east and the west, the strange love hate relationships cultural alienation and loss of identity faced by expatriates and immigrants are some of the aspects that are presented with a deep insight by writers like Kamala Markandeya. Ruth Prawar Jhabvala, Anita Desai and Nayantara Sahgal Kamala Markandeyas the *Nowhere Man* explores the evil and ugly nature of racial prejudice. The novel is an angry protest against the global problem of racial hatred. In the novel, Srinivas with his wife Vasanta, migrates to England where he sets up a home. In spite of his best efforts to adopt the country of his choice as his own, he is treated as an alien. Another celebrated and prolific living novelist who has thrashed with the theme of alienation in a systematic way is Anitha Desai. She was born on 24th June in 1937 of a German mother and Bengali father, a business man. She began to

write short stories at the tender age of 9. As a novelist Desai made her debut in 1963. *Cry the peacock* (1963) *Voices in the city* (1965) *Bye - Bye Blackbird* (1971). *The peacock Garden* (1974) *Fire on the Mountain* (1977), *Games at Twilight and other stories* (1978), *Clear light of day* (1980), *Village by the sea* (1982), *In Custody* (1984) *Baumgartners Bombay* (1989). *Journey to Ithaca* (1996) *Fasting Feasting* (1999), *Diamond Dust* (2000) are her works through which she expressed her world. Writing to her is an intellectual exercise.

In her first novel '*Cry the peacock*' she portrays the tale of a young sensitive girl named Maya who longs for love, care and understanding. The gap between the wife Maya and her husband Gautama is the centre theme of the novel *Baumgartners Bombay*, the tenth novel of Anita Desai is considered as the darkest novel. In this novel the author pursues the solitary life of Hugo Baumgartner as the flees of Nazi Germany who tries to find a home in a politically torn India struggling to carry on after British rule. As the author of "*Baumgartners Bombay*" was born of a German mother, the congenial aesthetic environment at home contributed a great ideal to fertilize her creative imagination and her grass root level experiences helped in consolidating the maturity of her vision. "Among the Indian novelists Comelia Sorabji, Iqbalunnisa Hussain, R.P. Jhabvala. Anitha Desai, Rama Mehta, Shashi Deshpande, Shobba De, Kamala Das, Mahasweta devi and Arundhathi Roy are primarily concerned in their novels with the psychological crises in the lives of Indian women who are subjected to physical and psychological torture in a male of the Indian women is being studied from their outlook perspective. These writers dive deep in to the inner mind of the women and bring to light the issues faced by a women in a male dominated society governed by rigid traditions and restrictions.

Women Play Writers

Drama, a challenging literacy creation, is cleverly handled by women writers like Manjula Padmanabhan, Dina Mehta and Mahasweta Devi. Manjula Padmanabhans pioneering play *Harves* is a futuristic play about the sale of body parts and exploitative relations his between developed and developing countries. It won the first price in Onasis International Cultural Competition. Dina Mehta's play *Brides are not for Burning* bring out the post-colonial issues related to the existence of women in the country. The play was highly acclaimed that it won an International award from the B.B.C. Mahasweta Devi, the playwright belonging to Bengal deals with social issues throughout her works. Most of her themes centre around the untouchable deprived of their basic rights. *Aajir* and *Water* are her notable plays that deals with oppression and inhumanity. Feminist - theater is the process of women's awareness and empowerment. The contribution of women playwrights have always something distinct to offer to the audience.

Women as Poets

Toru Dutt and Sarojini Naidu are the pioneers of Indian poetry in English. The Quest for identify loneliness and alienation are the major themes of their poetry. In the poems of modern Indian poets such as Monika Varma, Komala Das, Suniti Namjoshi, Roshea Alkazi, Gauri Deshpande, Mamta Kalia search for identify and struggle for new identify finds a prominent place. Other themes such as social discrimination male oppression, self realization and consequent evolution of consciousness are the other themes in their writings.

The prevalence of difference in the literary works of men and women is a topic for much further research. However the success of women writings is highly acclaimed that it has won international recognitions breaking the barriers of Gender, Race and Region. The

imbalance between women writing in poetry prose and Drama still exists. Indian women novelist are progressing leaps and bounds. But poetry and drama still awaits to be treated with the profound and rich dynamic dimension from a women's perspective.

Analysis and Discussion

One of the most remarkable characteristic features of Indian Writing in English is the rise of a large number of women novelists who have immensely contributed to the body of Indo-Anglian literature in terms of their Quality and Quantity. Among the more productive women novelists the names of Kamala Markandeya Anita Desai, Kiran Desai, Nayantara Sahgal, Arundhati Rai and Shobha Dey deserve to be mentioned. An interesting point to note about all these novelists is that they belong to post colonial period of post Indian Independence.

Kamala Markandeya's first novel, 'Nectar in a Sieve', published in 1954 in set in a South Indian Village where life seems to have remained the same as it used to be in olden times but which is now invaded by modern technology and industry. The novel, Dickens' 'Hard Times', depicts the poverty, the misery and the Squalor in which the villagers have been living and are still living. Rukmani, the protagonist of the novel who is also the victim of many sorrows is the narrator of the novel. 'Some Inner Fury' is Kamala Markandeya's second novel published in 1957. In this novel too the heroine, Mira, whose life is sad and tragic represents the trials, tribulations and sufferings of an Indian woman in a typical Indian Village, Both 'Nectar in a Sieve' and "Some Inner Fury" are truly tragic novels. 'A Silence of Desire' is her third novel published in 1961 and her fourth novel 'Possession' in 1963 in which the setting changes from India to England and America and then back to India showing the influence of Europe and west. 'A Handful of Rice' appeared in 1966 and *The Coffor Dams* that appeared in 1969 are her last

two novels. In 'Possession' the theme is folly and futility of the average human desire of possession. In 'A Handful of Rice' the novelist depicts how for a handful an average human being has to wage a war. As Iyengar observes, the theme of Kamala Markandeya's last two novels is nothing less than the 'Quiet desperation' in which most people in a city or a country side are condemned to like, and the pettiness and the horror, the pity and the heroism which come into play in their lives."

Anita Desai is another great name among the Indian Writers Writing in English. She wrote 'Cry, The Peacock, published in 1963 and "Voices in the City" published in 1965. Exploration of sensibility as Jane Austen in her novels like 'Sense and sensibility' is the main theme of her novels. According to KRS Iyengar, Anita Desai added a new dimension to the achievement of Indian Women Writers."

The name of Nayantara Sahgal is secure in the list of Indian Women Writers Writing in English in Post Colonial Period. Her depiction of Women characters were true to life as they existed in feudal set up of pre independence days. "A Time to be Happy", "This Time of Morning" and "Storm in Chandigarh" can be considered to be a trilogy because they portrayed the life of certain families in Northern India that took part in freedom struggle and also the dominance of bureaucracy inherited from British rulers in the early post independence inherited from British rulers in the early post independence days resembling the way of life, characters and situations as depicted by the British novelists like Bronte sisters and Jane Austen.

However, as the production of novels written by women increased, male authors felt threatened because they feared that the women will "rob men of their markets, steal their subject matter, and snatch away their young lady readers" ("Women's Literature in the 19th Century; British Women Writers"). Every piece of fiction written by women was instantly

criticized and belittled by patronizing male reviewers who believed that skillful writing was a trait possessed only by men.

In her book *A Literature of Their Own; British Women Novelists from Bronte to Lessing*, prominent literary critic and feminist, Elaine Showalter, wrote that "the presentation of female sexuality and human passion disturbed and amazed readers. If Currer Bell was a woman, they could not imagine what sort of woman she might be" (Showalter 92).

From these observations, we can see that female fiction in the nineteenth - century was looked upon as trivial and artless. It was a general opinion that female authors were devoid of innate ability to produce highly valued literary works of art. Fortunately, women were indeed persuasive in exposing complex political and social issues, as well as traps of domestic life and marriage through the literature, thus producing some of the best literary works of art, and most importantly, inciting society to make unavoidable changes towards the equality of the sexes.

Traditional and Modern Indian English writing

Traditionally, the work of Indian Women Writers has been undervalued due to patriarchal assumptions about the superior worth of male experience. The factors contributing to this prejudice is the fact that most of these women writers have observed no domestic space. The Indian women's perceptions of their aspirations and expectations are within the framework of Indian social and moral commitments. Indian Women Writers in English are victims of a second prejudice vis-a-vis their regional counterpart's. Proficiency in English is available only to writers of the intelligent, affluent and educated classes. Writer's works are often therefore, belong to high social strata and cut off from the reality of Indian life. As, Chaman Nahal writes about feminism in India.

A major development in Modern Indian fiction is the growth of a feminist or women centred approach, that seeks to project and interpret experience, from the point of a feminine consciousness and sensibility. Many Indian women novelists have explored female subjectivity in order to establish an identity. The theme is from childhood to womanhood-developed society respecting women in general.

The image of women in fiction has undergone a change during the last four decades. Women writers have moved away from traditional portrayals of enduring self-sacrificing women, towards conflicts, female characters searching for identity; no longer characterized and defined simply in terms of their victim status. A major preoccupation in recent Indian women's writing has been a delineation of inner life and subtle interpersonal relationships. In a culture where individualism and protest have often remained alien ideas and marital bliss and the woman's role at home is central focus. It is interesting to note the emergence of not just an essential Indian sensibility but an expression of cultural displacement. Women's presentation is more assertive, more liberated in their view and more articulate in their expression than the woman of the past is.

Conclusion

Thus, the feminist Criticism was the direct product of the Women's movement of 1916. Because Feminism has become a vital aspect in literature to contemporary and the female perspective, expressed through women's writing of all kinds is considered to writing of all kinds is considered to be more than a valuable connective to an all male view of the universe.

It looked as though, a man's world would continue even without a woman. Traits are visible, that in ancient India, women though having an enormous potential, were being unutilized and underutilized. Customarily women were treated as 'abla' which means a weakling, dependent on men and confined to the four walls. Thankd to some courageous and daring women, today the table is being turned upside down. As the civilization changes, the societies go through transformation. Indian women too are on a crossroad not to prove themselves but to get out of the shadows of men. Today, women dare to walk shoulder to shoulder with men. They are ready to expose the splendour and beauty of the world in which they live have a better role to play than remaining mere spectators within the four walls of the house. The men who thought they were superior to women have now recognized the potentialities of women; women are not just spectators but partners and coworkers. Women are not inferior to man in rank or performance in anyway. This is true in the field of literature too.

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STREAM OF CONSCIOUSNESS IN VIJAY TENDULKAR'S *SILENCE! THE COURT IS IN SESSION* AND GEORGE RYGA'S *THE ECSTASY OF RITA JOE*- A COMPARATIVE STUDY

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Abstract

In literature, *stream of consciousness* is a method of narration that was initially coined by the psychologist, William Jones in his *Principles of Psychology* (1890) to describe the unbroken flow of thought and awareness in the waking mind. Vijay Dhondopant Tendulkar is an Indian playwright and a screenwriter who has written more than 30 full-length Marathi-language plays and numerous one-act plays, short stories, and movie scripts on controversial social themes, including violence, poverty, women's rights, and corruption. The play, *Silence! The Court is in Session* is a powerful social criticism that satirizes the norms and traditions of the society. It is a play with in a play in which a theatre group of teachers rehearse a play to be staged in a village. George Ryga is a Canadian dramatist who was born in Alberta. His plays deal with social outsiders and is written in a vein of protest. His early plays, *Indian* (1964) and his best-known work, *The Ecstasy of Rita Joe* focuses on the isolation of Indians in the white society. In this play, Ryga portrays the lives of the poor and the expelled and strongly criticizes social service organizations that advocate traditional values and support those who dwell on the margins of society.

Keywords: Stream of Consciousness, Thought and awareness, waking mind, Psychology.

Introduction

"Life is a continual flow of events, streaming in from the universal stream of consciousness in such a way that it exactly matches our own stream of consciousness". -Neale Donald Walsch

In literature, **stream of consciousness** is a method of narration that was initially coined by the psychologist, William Jones in his *Principles of Psychology* (1890) to describe the unbroken flow of thought and awareness in the waking mind. It is a style of writing that was developed by a group of writers at the beginning of the twentieth century. This technique aims at expressing the flow of characters' thoughts and feelings in their minds. The writers use this technique to guide the character from one place to another internally. It captures the flow of a characters' mental process in which the insight mingle with conscious and half-conscious thoughts, memories, and feelings.

Vijay Dhondopant Tendulkar is an Indian playwright and a screenwriter who has written more than 30 full-length Marathi-language plays and numerous one-act plays, short stories, and movie scripts on controversial social themes, including violence, poverty, women's

rights, and corruption. In his earlier works, he had dealt on the misery of the middle class with the degree of sympathy, bordering on emotion. The play, *Silence! The Court is in Session* is a powerful social criticism that satirizes the norms and traditions of the society. This play has brought Tendulkar recognition on a national scale. It is a play with in a play in which a theatre group of teachers rehearse a play to be staged in a village.

In this play, the mock trial is staged on a charge of infanticide against protagonist of the play, Miss Benare. But the mock trial turns out to be the real story of Miss Benare who aborted Prof. Damle's illegitimate child, to protect their honor. The play pictures the real crime of infanticide by Miss Benare which she finally acknowledges. The sequence of events reveals the way she stands trial under a male dominated cast that silences her. Her silence remains a mystery until she speaks out the truth, calling for an jot of compassion. Tendulkar does not arrive at a final solution to the problem of infanticide, but questions the middle-class morality of satisfaction.

George Ryga is a Canadian dramatist who was born in Alberta. His plays deal with social outsiders and is written in a vein of protest. His early plays, *Indian* (1964) and his best-known work, *The Ecstasy of Rita Joe* focuses on the isolation of Indians in the white society. Ryga's theatre employs a broad range of dramatic form, ranging from realism to the use of expressionist dream sequences. In this play, Ryga portrays the lives of the poor and the expelled and strongly criticizes social service organizations that advocate traditional values and support those who dwell on the margins of society.

The Ecstasy of Rita Joe begins as a trial where Rita Joe, the protagonist is the defendant the policeman, who acts as a witness against her, and the Magistrate, who will decide on her fate. As the Magistrate's expository lines demonstrate, he is determined to be firm but just. Rita Joe's first few words challenge the Magistrate's powerful description: She was picked up by the policemen who offered her money and then arrested her for vagrancy. The Magistrate continues his pay a tribute to justice while Rita Joe admit her innocence and the singer offers up a recurring, melodic verse.

Vijay Tendulkar's *Silence! The Court is in Session* is based on the theme of power, its foundation and demonstration. The casts in the play fight for supremacy and authority and try to trap each other through a metaphorical mock court. The play fluctuates between personal life and theatrical act. The protagonist, Miss Leela Benare swings between reality and illusion, and the imaginative and the ordinary. The charges of infanticide against her are pointed out by substantiation of reality. As Benare is a school teacher, she narrates her life in the school with children thereby transforming the proscenium stage to a school and the other performers become school children. This is evident through the lines:

BENARE. (Suddenly expressive) Shall I tell you a story? Children be seated. There was once a wolf... (9).

She lets out her dissatisfied love life that was within her subconscious mind by reciting a poem that gives further exposure of her disturbed life:

Our feet tread on upon unknown
And dangerous pathways evermore.
Wave after blinded wave is shattered
Stormily upon the shore.

.
. .

There is a battle sometimes, where
Defeat is destined as the end
Some experiences are meant

To taste, then just waste and spend (62-3).

The struggle that she face in her life is condensed in the poem, however, her equals try to betray expose her past and the complications of relationships with several men.

Leela Benare's long monologue at the end explains what she feels about people around her which can be given as the best illustration of stream of consciousness technique in this play. Benare, who was frozen till then stands up erect and begins to speak breaking her silence after a long time. She refers to her life like a book being ripped into pieces.

BENARE. Life is a poisonous snake that bites itself. Life is a betrayal. Life is a fraud. Life is a drug. Life is drudgery. Life is a something that's nothing - or a nothing that's something (116).

She reveals how she has lost all belief in emotions and sentiments. She had fallen in love with her maternal uncle as a teenager. She had not known what sin was then. She could not fulfill her dream as her brave uncle took to his heels. Betrayed and bitter, she tries to throw herself off the parapet to die. But she has failed in her attempt.

The play ends with Benare's own voice singing softly from somewhere the song of the parrot:

The parrot to the sparrow said,
 'Why, oh why, are your eyes so red?
 'Oh, my dear friend, what shall I say?
 Someone has stolen my nest away' (121).

In George Ryga's *The Ecstasy of Rita Joe*, the useless exchange of dialogues between Rita and the Magistrate continues, that sets a pattern for the rest of act 1. As the trial goes on, the past begins to interrupt and update the present at various intervals. Even the Magistrate is haunted by memories: Rita Joe reminds him of a young, poorly dressed girl he saw once standing all alone by the side of the road in the harsh Cariboo country. He would like to extend to her the sympathy that this recollection awakens in him, but his sense of duty overpowers his humanity, and he returns to be official.

Magistrate

I remember now... Yes I was on holidays three summers back in the Cariboo country... driving over this road with not a house or field in sight... And then I saw this child beside the road, dressed in a blouse and skirt, barefooted...(26).

The magistrate becomes frustrated as he questions Rita Joe if she understands the charges against her, whether she can provide witnesses in her favor, and whether she is a carrier of venereal disease. But Rita does not show any interest in defending herself. Therefore she welcomes those figures from her past who interrupt upon the action, distracting her dialogue with the magistrate and disturbing

her from the constant tiredness, hunger, and sickness. Jaimie Paul, Eileen Joe, the Old Woman, and David Joe were the American Indians who appear to Rita alone; white people such as the Priest, Mr. Homer, the Teacher, the Policeman, the School Board Clerk, and various Witnesses (who double as murderers) appear both in Rita's dreams and in the trial.

OLD WOMAN. If Rita Joe was to come and see him...maybe say good bye to him...

RITA. calling from her world to the world of strongest fears

But he's not dying! I saw him not so long ago...

The women in her memory do not hear her. They continue discussing her father (60).

Stream of Consciousness is a literary technique that can be found to have depicted from different cultures and languages. The writers use this technique to closely follow a character's interior life. It gives a direct view into the slight and sometimes rapid shifts in the way a character thinks as the day moves. This provides a close relationship between the reader and the character.

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AN IMPRINT OF POST COLONIALISM IN THE SELECT WORKS OF AMITAV GHOSH

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Abstract

Imperialism is primarily exercising of power (economic and military), dominion and authority by a dominant country over other people (nations) to promote an economic system that gives free access to material and human resources. Amitav Ghosh brings out the patterns of colonised India in all his novels. His novels present the colonial, pre-colonial and post colonial worlds through the mouth piece of the protagonist or any other character. The universal travel theme and the desire to dream of a world free of divisions and separations have been inculcated in his works, though in varying manners. The predicament of the migrating subaltern and the changing perspectives of the post-colonial subject are discussed, involving a variety of characters in diverse and exotic geographical settings that change with each of his work. All his works characteristically defy any categorization in terms of genre.

Keywords: *Imperialism, Postcolonialism, Subaltern, Other, Immigration*

Introduction

Imperialism, colonialism, anti-colonialism, neo-colonialism, neo-imperialism, 'Commonwealth Literature,' 'Third-world Literature,' and 'New Literatures in English' are some of the terms very commonly used in this post-colonial discourse though every term is clearly nuanced. The prefix 'post' in post-colonial is as definite a marker or an indicator of time or history as *anno Domini*. It signifies the end of colonization and marks the beginning of a condition called 'post-coloniality.' Since the end of the Second World War there have been steady attempts at re-visioning and re-fashioning of concepts like Identity, nationality, ethnicity, gender, subjectivity, language and power in this new critical enterprise. And theories of 'post-coloniality' concern themselves with a wide range of metaphysical, ethical, political and ideological issues. In short, post-colonialism works with different maps, chronologies, narratives and political agendas.

Post-colonialism re-examines the history of colonialism from the perspective of the colonized to determine the economic, political and cultural impact of colonialism on both the colonized peoples and the colonizing powers. It further analyzes the process of decolonization, contestation of various forms of domination and articulation of political and cultural identities.

In this context literature, history and culture are always regarded as sites of political and ideological struggles.

Ghosh is one writer who combines history with a very contemporary vision of a world free of discrete divisions. A critical study of the prime thematic concerns of Amitav Ghosh's novels is thus an opportunity not just to peruse a substantial body of work that meditates up on a core set of issues concerning post colonialism in the contemporary fictional writing with special focus on the marginalised subaltern; but also to view history with a novel perspective.

An interpretation of history is incomplete without a reference to nationalism of its citizens as subjects of the imperial rule of the British for over a century. It is this access to the nationalistic fervour of ordinary people that Amitav Ghosh creates in his fictions. In *The Glass Palace* Hardayal Singh is one who feels the suffocation and indication of time and of being a mere puppet in the hands of his masters. It portrays a common man no longer willing to remain a passive victim. The novelist finds to project Hardayal Singh's nationalistic zeal that is representative of the pain and torture. Through this character he reflects a man caught between conflicting loyalties: loyalty towards his office and love of his country.

The Glass Palace the positions of the colonizer and the colonized are expressed with all the twofold convolutions and indistinct associated with the terms. The plot begins in Mandalay, the capital city of Burma, and the downfall and the subsequent confusion and banishment of the Burmese Royal family are limned very vividly and realistically. The dilemma of the king Thebaw and his Queen Supalayay show the extent of deliberate brutality and insult that was dealt out to them: Just as he was about to step in, the King noticed that his canopy had seven tiers, the numbers allotted to nobleman, not the mine due to a king. In his last encounter with his erstwhile subjects he was to be publicly demoted, like an errant schoolchild. Sladen had guessed right: this was, of all the affronts Thebaw could have imagined, the most hurtful, the most egregious (43-44). The King Thebaw accepts his life's reality with patience. Having trained as a monk in his past, has helped him to foretell the coming of nature calamities like storm. More than that, by the quality of his future prediction, he is surrounded by fishermen of Ratnagiri. Also, he could tell the numbers of boat would return from the sea venture. Queen Supalayay is the exemplar of dehumanization of colonial process. She lives in sorry state Outram house where slums are surrounded by it, and welcomes the few guests she occasionally has in defiance. Her attitude is clear in the provide, thin lipped smile she has for all of them: We were the first to be imprisoned in the name of progress; millions more will follow. This is what awaits us all: this is how we will all end – as prisoners, in shanty towns born of the plague.

What would it be like if I had something to defend - a home, a country, a family - and I found myself attacked by these ghostly men, these trusting boys? How do you fight an enemy who fights with neither enmity nor anger but in submission to orders from superiors, without protest and without conscience? (67)

“A hundred years hence you will read the indictment of Europe's greed in the difference between the kingdom of Siam and the state of our own enslaved realm”(88). Ghosh clearly portrays that the British may boast themselves in keeping the royal families of India and Burma alive, but the way these prince and princesses are kept and treated, it questions the basic ideology of the Western civilization and the British's morale code of treating prisoners or colonized, which the ruling power boasts of. It is happy to find that while portraying the subjugated Burma, Ghosh's views on India and the Indians get different from his treatment of the Burmese people. Even though the protagonist Rajkumar, an Indian born, he is far from being a flawless character. He portrays the Indians in a light manner and they do not ill-treated as much of Burmese. Indeed, the British colonized both India and Burma, but in Burma the Burmese are the ones oppressed whereas the Indians as well as people from other countries were given many opportunities to prosper. The escalation of Rajkumar in his life is only one of many stories of such success. Through him and the world revolving around him, Ghosh shows how colonialism is a process where people and values compromised.

In An Antique Land is the story of Amitav Ghosh's personal experience in the village community. The book contains two narratives. The first, an anthropological narrative, revolves around two visits made by Ghosh to two villages in the Nile Delta, while he was writing his doctoral dissertation (1980-81) and again a few years later (1988). In the second narrative, presented parallel to the first one in the book, Ghosh constructs a fictionalized history of a 12th-century Jewish merchant, Abraham Ben Yiju, and his slaves Ashu and Bomma, using documents from the Cairo Geniza. Most of his themes are result of his unexpected meetings with ordinary individuals and visits to places. Ghosh introduces the theme of the destiny of the migrant subaltern who is overlooked in the

annals of history which is an integral part of selected fictional works. Regarding to this vision of An Egyptian in Baghdad, which records the Gulf War, subsequently appears as epilogue in *In an Antique Land*.

First, the character of Abraham Ben Yiju who leaves Aden and comes to Mangalore for trade with his Indian slave Booma. Secondly, Ghosh's budding experience during his stay in two Egyptian villages. Thirdly, Ghosh's search for his slave and for the Antique world of Ben Yiju. These three stories may appear surfacely as not connected with one on the other. But intricacies of the stories revealed that all the three are interrelated and interconnected. The book's dexterity exists in its miscellaneous theme and in its construction of characters according to the history and civilization. Every character chisels with its perfect emotions, which contemplating and conceptualizing the circumstances at ease before us. Ghosh's extraordinary skill in writing lies in his distinction of presenting the story of twelfth century world and twentieth century in various tracks but without creating any ambiguous it presents the elements with crystal clear. The accounts of these two completely different worlds reflect some attitudes and behaviour patterns which are identical. They expose some human bonds that weep out the distance between the middle age and the modern age, between antiquity and modernity and that remain unchanged in the eternal tension between the old and the new.

The Ghosts of Mrs. Gandhi appeared in the novel *The Shadow Lines* and discusses the effect of fear on the memory of the individual. He highlighted the empathy of fellow human beings for the victims of such riots, actions which do not find a mention in journalistic and historical records. The major theme which forms a part of post-colonial narrative is the struggle against imperialism. Therefore, Ghosh illustrate the predicament and internal conflict faced by the Indian officers in the British army. Arjun

and Hardayal express their skepticism and distrust of the very idea of nation. They wonder who are the people and the nation, they are fighting to defend. Though Hardayal had realized this ironical situation quite early in life; Arjun admits it after several initial setbacks. Arjun in the battle of Jitra is a confounded and emotionally distraught individual, who is caught between two worlds. Through an analysis of selected fiction, the research has tried to unravel the various thematic concerns that have recurred in his novels.

The universal travel theme and the desire to dream of a world free of divisions and separations have been inculcated in his works, though in varying manners. The predicament of the migrating subaltern and the changing perspectives of the post-colonial subject are discussed, involving a variety of characters in diverse and exotic geographical settings that change with each of his work. All his works characteristically defy any categorization in terms of genre. Though *Sea of Poppies* is not included in the research work yet a reading of the same reveals his persistent post-colonial concerns.

It was a single poppy seed...she rolled it between her fingers and raised her eyes past the straining sails, to the star-filled vault above. On any other night she would have scanned the sky for the planet she had always thought to be the arbiter of her fate - but tonight her eyes dropped instead to the tiny sphere she was holding between her thumb and forefinger. She looked at the seed as if she had never seen one before, and suddenly she knew that it was not the planet above that governed her life: it was this minuscule orb - at once bountiful and all-devouring, merciful and destructive, sustaining and vengeful. This was her Shani, her Saturn.(33)

The book concerns the life of rural opium farmers in colonial India. Like always the travel motif is present here also, there the travel is through water and the victim of post-colonial

predicament is the female subaltern lending the novel strong feminist undertones. The novel is the first among the proposed Ibis trilogy, the second part of which was published recently in June 2011 and is named *River of Smoke*.

Set during the eve of the first Opium War between China and Britain in the 1830s, the journey of the characters is carried forward from where *Sea of Poppies* left it. Starting from Mauritius, the book is set mainly in the port-city of Canton, now called Guangzhou. Through an eclectic group of characters thrown together by circumstances and ambitious pursuits –and their struggle to cope with their losses, *River of Smoke* explores life in the foreign commercial settlement, and the politics of the opium trade. Ghosh once again displays his penchant for travel and crossing borders.

To understand the significance of Amitav Ghosh, one should travel beyond the paradigms of Commonwealth literatures. In fact, the classification of Commonwealth has become conventional on the lines of mainstream literatures. One should sincerely acknowledge the contribution of Amitav Ghosh in saving the literature of Commonwealth countries from becoming pedantic and pedagogic. Ghosh is responsible for bringing in the continental themes such as immigration, revisioning history, anthropology, sociology and the disciplines of knowledge. It is with the scholarly intervention of Ghosh, there has been a great change in the very perception of the disciplines that formulate and influence the evolution of the society. He has diverted the attention of the literature of the third world, from being occupied with problems of discrimination inflated by colonialism. Ghosh has become universally popular for interlocking and striking stories. Underscoring a sense of vocation, he brings in sociological, anthropological academic excellence for his narrations. His narrations show an evidence of careful and scholarly observation of the cultures with an implied deep philosophical

investigation regarding the sagacity of humanity. He takes immense delight in creating and shaping the characters with all stylistic devices and extraneous academic investigation. Ghosh has revolutionized the faculty of imagination. He has stretched the horizons of imagination to the farthest extent even beyond the ability of imagination.

When post colonial perception has claimed the closure of the battling on the process of “Othering”, Ghosh has made the war serious and almost fresh providing space for debating more crucial issues that questioned the foundation of South Asian societies. For obvious reasons literature needs to percolate and foment our consciousness and hence are the provocative readings of Ghosh’s fiction. In this direction, the article overcomes the limitations of critical perspectives and offers a scrupulous understanding of Ghosh to the best possible extent.

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CHITRA BANERJEE DIVAKARUNI AS AN OUTSTANDING WRITER AND POET: A CRITICAL EVALUATION

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Abstract

This paper clearly focus its light on Chitra Banerjee Divakaruni, an outstanding writer and poet through her achievements, awards, portrayal of immigrants, their sufferings in the alienated country, women and their struggling in the society, and use of myths and magic realism in her works. As a feminist writer she pictured out the rights, needs, space and freedom of women, in addition to this, she explored self-identity, belongingness, assimilation, acculturation and transmutation being a diasporic writer. Being a poet she carried out her career in a remarkable way, all these ingredients shows the taste of her writings.

Keywords: *Historical fiction, fantasy, magical realism, realistic fiction, feminine sensibility, and myths or stereotypes*

Introduction

Chitra Banerjee Divakaruni is an Indian American author and poet, born in Kolkata, India in 1956. She is an award winning author. She has got the nationality of India as well as of the United States. Her works are widely known, as she has published over 50 magazines including the Atlantic Monthly and the New Yorker. Her works have been translated into 20 Languages, along with Hebrew, Japanese, and Dutch. Her writings have also been integrated in over 50 anthologies. Divakaruni's three volumes of poetry, American Book Award winning short story collection *Arranged Marriage (1995)*, and novels *Sister of My Heart (1999)* and *Mistress of Spices (1997)* have established her as a major Indian American writer. Divakaruni's writing often centers around the lines of immigrant women. She shows the struggles and experience involved in women annoying to discover their own identities. Thus, she is measured as an Indian immigrant woman writer or an Indian Diasporic writer also. She works as a volunteer for battered women. Her interest about women's rights began after she left India and then she came to know about the problems of immigrant women. Divakaruni says: "Women in particular respond to my work because I'm writing about them, women in love, in difficulty, women in relationship".

There is a long list of her occupations; She is a professor, novelist, poet, essayist, short-story writer, non-fiction writer, children's fiction writer, book reviewer, columnist, and of course a very good wife and a mother also. She belongs to a very traditional, middle-class family of Kolkata. She spent almost 18 years of her life in her homeland with her family. She lived there till 1976, and at the age of 19 she came to the United States. Divakaruni and her brother were permitted by her father to come to the U.S. when her brother got a job here. But things were not that much easy for her. To continue her higher studies she did a lot of odd jobs. She sustained her education in the field of English by receiving a Master's degree from Wright State University in Dayton, Ohio. But to get established in a very new place was a little tough for her, that's why, she earned money for her own education. She held many odd jobs like babysitting, selling merchandise in an Indian boutique, washing instruments in a science lab, and slicing bread in a bakery. All these are the experiences of her life which made her realize about her own identity. Somehow, this is also getting reflected in her works. She did her Ph.D. in 1985 from the University of California at Berkeley. The subject of her Doctoral dissertation was Christopher Marlowe. She lived in the International House; there she worked in the dining hall and removing dishes

from the dish-washer. Then after graduation, she settled down in the Bay Area and began her writing career and also finding time to start a family. She often writes about Northern California, where she has used up most of her life. She briefly lived in Ohio, Illinois, and Texas. At present Divakaruni teaches at the University of Houston in the nationally ranked creative writing program. It has the second best creative writing program in the nation. The program is very international, very multicultural, with students from all over the world.

Chitra Banerjee Divakaruni started her writing career as a poet. She has also won a number of awards for her poems, such as an Allen Ginsberg Award, a Gerbode Award, and a Barbara Deming Memorial Award. Her two latest volumes of poetry are *Leaving Yuba City* (1997) and *Black Candle* (1991). Her major novels include *One Amazing Thing* (2010), *Queen of Dreams* (2004), *Vine of Desire* (2002), *Sister of my Heart* (1999), and *Mistress of Spices* (1997) are well known works of her. Although the greater part of the novels is written for adults but she has also written a young adult fantasy sequence called *The Brotherhood of the Conch*. Three books are integrated in this whole series- the first is *The Conch Bearer* (2003), which was nominated for the Bluebonnet Award in 2003; the second is *The Mirror of Fire and Dreaming*, was published in 2005; and the third book is *The Shadow Land*, which was published in 2009. Her latest novels for adults are *The Palace of Illusions* (2008), a re-telling of the Indian epic *The Mahabharata* by a female character Draupadi; and *One Amazing Thing* (2010). In a short span of 15 years, Chitra Banerjee has received an honor for her novels, volumes of poetry, and collections of short-stories: *The Reason for Nasturtiums - Poems* (1990) *Black Candle - Poems* (1991) *Arranged Marriage - Stories* (1995) *Leaving Yuba City - Poems* (1997) *The Mistress of Spices - Novel* (1997) *Sister of My Heart - Novel* (1999) *The*

Unknown Errors of our lives - Stories (2001) *Neela: Victory Song - Novel* (2002) *The Vine of Desire - Novel* (2002) *The Conch Bearer - Novel* (2003) *Queen of Dreams - Novel* (2004) *The Mirror of Fire and Dreaming - Novel* (2005) *The Palace of Illusions - Novel* (2008) *Shadow land - Novel* (2009) *One Amazing Thing - Novel* (2010). In addition to, all these academic achievements, Divakaruni has also given her contribution in non-profit works. Through her personal Experience or after realizing the problems of the immigrant women and the question of their self-identity, she serves on the Advisory Board of Daya in Houston and Maitri in the San Francisco's bay area. This association aids South Asian or South American women who locate themselves in insulting or domestic violence situations. She has always been paying attention to women's conditions, issues, and desirous of making changes.

When she was living in India, she was totally immersed in the culture. She never thought about women's rights or their problems. Her coming to the U.S. gave her the distance that needed to look back on her culture. She studied cautiously the lives of other women around her who are Indians. The author also observed that many of them were still wedged into the old value system that a man has control over them and he is superior. In 1989 and 1990, she approached several women who were victims of abuse. The fact is that, they were unfamiliar with working of American Society. She realized all these problems and decided to help them. Maitri is an organization which was founded by Chitra Banerjee in 1991, with the help of a small group of friends. This is a kind of helpline, the first South Asian service of its kind on the West Coast. Those women who are in the state of distress call in and talk to trained South Asian volunteers. These volunteers speak many South Asian Languages, and this, together with the understanding of the cultural context, helps to put the caller at the case. Depending on how acute the situation is,

they refer the women to sources that can help her, or advise her to contact shelters or the police, or provide other necessary information. All the services are free and confidential, also legal and medical help and family counseling available as well. Most of all, they provide a sympathetic ear, a sense that the women is not alone, and a strong belief that no women should have to put up with the abuse, ever. The word Maitri means friendship; they offer educational workshops in the society to instruct women legal and financial independence or survival skills. They also offer awareness workshops to aware the community from the problem of ill-treatment which is open for all. They are completely volunteer and a true grassroots organization.

Her work with Maitri has been at once precious harrowing. Maitri provides a broad range of services such as legal advocacy, counseling, transitional housing, child care, transportation, peer support career counseling, court accompaniments, and training on cultural competency. It also works to raise awareness about domestic violence. Like Maitri, Divakaruni is also related to some other non-profit organization. She serves on the board of Pratham, Houston. Its mission is, "Every child in school and learning well". It has brought literacy to 23 million Indian children. It is also dedicated to removing illiteracy in India. Pratham works in urban slums, labour sites, prisons, rural outposts where children are employed and many other areas. She also serves on the advisory board of a Houston based organization Daya. That work is to prevent violence against women and to promote healthy family relationships within the South Asian Community. Daya has an active education and outreach program. Their aim is to engage and empower communities to address the issues of domestic violence. Daya serves for legal advocacy, children affected by sexual assault, and family violence.

Divakaruni occupies an important place in the recent Indian Literature. Her novel, *The Mistress of Spices (1997)* was released as a film of the same name in 2005. In addition, her novel *Sister of my Heart (1999)* was made into a television series in Tamil. The Contribution of the Indian writers, especially women writers, to the development of the literature is an important issue and deserves a detailed enquiry. It seems quite amazing that her poetry, short stories, as well as fictional writings have received much popular attention. Divakaruni's works are largely set in India and the United States. Her work deals with the immigrant experiences and important matter in the medley of American society. The author has published novels in multiple genres, including historical fiction, fantasy, magical realism, realistic fiction, feminine sensibility, and myths or stereotypes. Moving to the United States made her renegotiate her own boundaries and in some way made realize her as a woman. That's the same story of many immigrant women. Her focus on the lives of Indian women struggling with cultural shackles, while seeing the everyday beauty of their lives, has made Divakaruni popular with women worldwide. Thus, all these features consider her the Indian Immigrant Woman Writer or one can also say an Indian Diaspora Writer. The term "Diaspora" in Greek means, dispersal or scattering of the seeds. The term primarily used to submit to Jewish scattering, came to be used to pass on to contemporary conditions that involve the experiences of migration, expatriate workers, refugees, exiles, immigrants, and ethnic communities. Bhikhu Parekh commented on the nature of Indian Diaspora in his paper "Some Reflections on the Indian Diaspora" that, the diasporic Indian is like the banyan tree, the traditional symbol of the Indian way of life, he spreads out his roots in several soils, drawing nourishment from one when the rest dry up. Far from being homeless he has several homes, and that is the only way he has increasingly come to

feel at home in the world. The word "Diaspora" was used initially for the dispersal of Jews, when they were forced into exile to Babylonia. However, today it has come to mean any sizeable community of a particular nation or region living outside its own country and sharing some common bonds that give them an ethnic identity and consequent bonding.

For the first generation it means, strong feelings about the country of their origin. From the second generation onward ties with the homeland get gradually replaced by those with the adopted country. However, a distinction can be made between immigrant culture and ethnic identity. A group of immigrants from a particular country are impacted both by the cultural variations among themselves and the culture of the adopted country. Certain elements constitute markers of identity - clothes, food, language, religion, music, dance, legends, myths, customs, individual community, and other. "The Indian Diaspora" means, population outside India, mainly those who have traveled to foreign lands and in the course of time gave up their Indian citizenship.

Since the latter half of the 20th century, the word Diaspora has been used as a substitute of "transnational", which refers to the population that has instigated in a land rather than in which it present resides. The term stands for the parts of Indian population outside of India who have acquired the citizenship of the foreign countries and now belong to the nation of their migration but can mark out their origin from another land. Today there are over 20 million people of Indian origin spread over hundred and thirty eight countries. They speak different languages and have different vocations and professions but what gives them a commonality of identity is the consciousness of their Indian origin, cultural heritage, and deep attachment to India. They are known for their resilience and hard work. The diasporic experiences have two aspects - one is positive in the sense that it

reflects the Indian's identity and history, and the second is negative because it acts like a buffer.

Its greater visibility renders us invisible. The diasporic Indian writing covers every continent and part of the world. The diasporic writing or writers are the records of the experiences of the diasporic communities living in varied socio-cultural area. Diasporic writings take up a significant place around cultures and countries. Thus, the diasporic Indian writing covers every continent and part of the world. It is an interesting paradox that a great deal of Indian writing in English is produced not in India but in widely distributed geographical areas. Indian Diaspora today resides from the Caribbean islands, South Africa, Mauritius (Old Diaspora) to the USA, Canada, and Australia (New Diaspora) in 44 countries all over the world. The Indian diasporic community has made a substantial contribution to the literary output of their host countries.

A large number of diasporic writers have been giving expression to their creative encourage and have brought credit to the Indian fiction as a distinctive force. Diasporic writings are concerned with the writer's or community's attachment to the homeland, but this attachment is countered by a yearning for a sense of belonging to their current places of abode. They occupy an eloquent position around cultures and countries. Though the immigrant writers share common features, so far the differences based on the condition or circumstances of their migration and settlement cannot be overlooked.

Settlement in alien lands make them experience unsettlement and dislocation. The feeling of "other" is there in the adopted land as they suffer non acceptance by the host society. Dislocation can be regarded as a break with the old identity. The attempt of adaptation and adjustment are not without the concern to preserve the original culture and identity. Even the immigrants always try to assimilate, adapt and integrate with the society of their host

country. Mostly the migrants suffer from the trauma of being far off their homes. Thus, the diasporic Indians always have an effort to look for their root. Conscious efforts are made by the diasporic communities to pass their traditions of the future generation. William Safran has observed in his paper "Diasporas in Modern Societies", it is a general characteristic of the diasporic that, they continue to relate personally or vicariously, to the homeland in a way or another, and their ethno-communal consciousness and solidarity are importantly defined by the existence of such a relationship. Diaspora consciousness is an intellectualization of an existential condition a sad condition that is ameliorated by an imaginary homeland to which one hopes one will someday return. Thus, search of identity is perhaps the one recurring theme in the works of Indian Diaspora writers. V.S. Naipaul features in his works as that of a minority culture adapting to a cosmopolitan society, and changing value systems. One of the major preoccupations of Salman Rushdie's art is the issue of migrant identity. The main themes of his works are double identity, divided selves and shadow figures. Anita Desai also articulates important questions regarding the collapse of joint family system, social and economic disparities, tradition versus modernity, ambivalent cultural responses to the impact of the west, and marital discords. Her novels most intimately relate to her experience of living with Indian immigrants in London. The major themes of the novels of Vikram Seth are alienation in modern American society, the image of American women and disintegrating family life in America. Diasporal dream figures outstandingly in all the fiction of Bharati Mukherjee covering many moods of expatriation - nostalgia, isolation, disintegration of personality, frustration, uncertainty and despondency. Jhumpa Lahiri has been awarded the Pulitzer Prize for Interpreter of Maladies, a book of short stories that chronicle the lives of Indian immigrants in Boston Area. She writes

about the people around her i.e. about Indians settled abroad long back, their sensibility, and consciousness which makes it difficult for them to cut off from their roots.

Hence, their works of literature illustrate their own awareness of their history and heritage, their society and its problems, its limitations and frustrations, its achievements. Diasporic writings reveal the experiences of unsettlement and dislocation. The shifting designation of "home", the impossibility of going back and attendant anxieties about homelessness are perennial themes in their stories. In their attempt to merge with the host culture while preserving their heritage that develops a double identity and their culture becomes a sandwich culture. The feeling of alienation, nostalgia, confusion, dislocation, fight of identity, sufferings due to discrimination on the basis of race, religion, culture and language culminates into conflicts. Noted author and poet Chitra Banerjee Divakaruni, herself is an immigrant, has become the balladeer of the Indian Diaspora, chronicling the struggles, the losses and the tales of reinvention and redemption. She has put into words that millions of immigrants would find hard to articulate. She belongs to that category of Indian Diaspora whose only link with India is their origin. Divakaruni started writing about 13 years ago, that was many years after she came to this country. But at that time she won't discover that's this is her special quality. After she came to the U.S. from Kolkata in 1976, she went through an incident and that changed her whole point of view and inspired to write about her own experience or immigration. Once she was walking down the streets of Chicago with some relative, wearing a sari, when some white teenagers called them "nigger". That was such a shock to her. She realized that the people didn't know who they were. And though she kept quiet about the incident, it stayed, and played in her mind spurring her need to write. She said, "I never talked to anyone about it, I felt

ashamed. Writing was a way to go beyond the silence". Divakaruni captured her cultural dilemma in a magazine piece with the title, "Indian born in the USA", yet the question where do you come from? In this article she tried to ask about the question of self-identity and also described that one day her five year old son, Abhay, returned home from school and took a bath, frantically tried, as he put it, to wash "the dirt colour" out of his skin. Divakaruni writes, I began to realize what a challenge it would be to bring up my children in a country where all their lives their appearance would proclaim them 'foreigners'. Where, though they were born in America no less than Bruce Springsteen, they would have to continually answer the question 'Where are you from?', she realized it was a big adjustment moving from a big city like Kolkata to Dayton, Ohio, or Hudson. Where at that time, didn't have many Indians and was not cosmopolitan. She felt a real sense of being "other". People were so startled to see an Indian person in Indian clothes in foreign countries. They actually stopped their car to look when the Indians walked down the street. Once, when her child called an American flag "our flag", that time she understood a need to say, something about the complexities of culture, allegiance, patriotism, and ancestry. All the people who come to a new country with preconceived notions; there was an adjustment on both sides. Divakaruni generally focuses on the struggle to become accustomed to new ways of life when one's cultural traditions are in conflict with new cultural expectation. She also points out the role of women in India or America and the complexities of love between family, lovers, and spouse. Her work is often considered to be quasi- autobiographical as most of her novels are set in California, and here where she lives.

She confronts the immigrant experiences also specifically about the Indian who settles in the US and evaluates treatment of Indian

American women both in India and America. Divakaruni is not advocating rebellion and defiance of one culture and acceptance of another; she writes to unite people and she does it by destroying myths and stereotypes. Thus, she tries to bridge between the east-west gap and cultural clash as to establish a sort of harmony between two worlds. Her roots are in India, basically from the very cultured city Kolkata, even a traditional middle class family. She learned all the customs and duties which belong to a woman. That's why she knows this country very well. She accepted in one of her articles that: "When I was twelve, I spent a summer with an aunt in Rourkela, a small town very different in flavor from Kolkata, where I lived. My aunt taught me to pickle mangoes and to make quilts out of old cotton saris - skills that my mother, a busy school teacher, either didn't possess or didn't care to teach me. For this reason, I was fascinated by them. My aunt also taught me a prayer ritual, or vrata, popular among unmarried girls". When she was a child in India, her grandfather would tell her stories from the Ramayana and Mahabharata, the ancient Indian epics. Being a child she loved to hear about the amazing and incredible exploits of heavenly warrior heroes such as Ram and Krishna. All the stories about the magical weapons, with which, they destroyed evil kings and demons. More than these princes, she always got attract towards the women of the epics. There were so many examples of women power and sacrifices, like Sita, Draupadi, and Kunti. She knows India very well through her heart as well as per her mind.

Her writing is more complicated by the fact that she is exploring the experience of being Indian. Even after three decades of adaptation and assimilation, Divakaruni maintains affection for her cultural background and visits India fairly regularly. Her husband is of South Indian descent and both of them used to speak Hindi and English both at home, just to make their children realize about their culture or

about their roots. Even the boys are interested because that's their parent's mother-tongue. She mentioned, it's important to maintain a sense of cultural identity. Everyone makes choices of what in their culture is important to them. The main point is that, she did like to preserve the importance of family, in which she promotes Indian culture. Divakaruni agrees that American society has come a long way in the past three decades. Thus, she further pointed out, "The ways I grew up, there was a lot of respect for people in the family - parents, grandparents". We did a lot of things for them, and they did a lot for us. I want my boys to grow up with that, not thinking you just take care of yourself and that's it. It's a question of balancing what the individual wants and what's a good for the family.

According to Divakaruni, she is very much influenced by Mahasweta Devi - an Indian feminist writer. Mahasweta wrote about women's issues long before, which became really dangerous to be written. But more than this a lot of women from different traditions have influenced her as well. At the starting point of Chitra's writing career, she didn't have the confidence that her subject would be of interest to anyone. So, after reading Maxine Hong Kingston's *The Women Warrior*, She found a new stream. The poet Adrienne Rich, V.S. Naipaul, Anita Desai, and Erdrich are also a part of her inspiration. She started her writing with the different issues of women. She has studied both eastern and western literatures; she also likes to bring the two together in her writing. She feels it is a way to enrich both traditions. She has also been persuaded by many of the feminist ideas of Virginia Wolf. She very much likes women of all backgrounds to pick up in her books. All her achievements, experiences, her influence, her way of thinking, her purpose of writing, even her own identity gets reflected very well in her works. Her writing gives a new light to theme of feminine sensibility, immigrant experiences, fight of

identity, homelessness, and the gap between the east and west. When her grandfather would tell her stories from the ancient Indian epics; she got to know about all the prince and princess. Interestingly, unlike the male heroes, her main focus was on these women like, Sita, Draupadi, Kunti, Shabri. These women had been with the opposite sex - with their husbands, sons, lover, or opponents. But somehow, she realized they never had any foremost women friends.

The isolation of the epic heroines seemed strange to her. In the sex-isolated traditional society of her grandfather's village, women used up most of their day with each other, going in a group to fetch water, working in the fields together, cooking together, and they used to bathe in the women's lake. All these past memories made her realize that the friendship among women is very ancient. But when she read the classic texts and other epics of Indian culture, she was astonished to find few portrayals of companionship among women. In the rare cases such relationship appeared, for example, the stories of Shakuntala or Radha. Thus, maybe the tellers felt that women's relationships are significant until their marriage. Perhaps, in rebellion against such thinking Divakaruni focused her writing on the friendship with women; she tried that, they come to us as daughters and mothers, lovers and wives. Her well known novel *Sister of my Heart (1999)* explores the particular nature of women's friendships, which make them special and different. The story deals with an emotional journey of love between Anju and Sudha, two girls who are born only a minute apart. The strong emotional bond between both the girls is evident from childhood. The plot focuses on the relationship between the two. The book transports us to India, wearing a sari, hearing the tinkling of ankle bracelets, feeling the heat, smelling the spices, pickles, cinema; taking part in the day-today life of the five women who live in the Chatterjee household. It is also very intricate and full of surprises. Amitav Ghosh

explained in his words that, "Chitra Banerjee Divakaruni's account of family life in Bengal is warm and richly detailed. Hers is one of the most strikingly lyrical voices writing about the lives of Indian women today". This story begins with the two women as girls, far-away cousins who are born in the same household at the same time. When Anju was born, she was placed on the stomach of her aunt who was in labor; it was Anju's wailing that inspired Sudha to finally come out. From the day of their birth, they are sisters of the heart. At that moment Anju spoke: "I could never hate Sudha because she is my other half, the sister of my heart. I can tell Sudha everything I feel and not have to explain any of it. She'll look at me with those big unblinking eyes and smile a tiny smile, and I'll know she understands me perfectly. Like no one else in the entire world does. Like no one else in the entire world will". The author tried to show a proximity that is unique, a sympathy that comes from somewhere unfathomable and primal in their bodies and does not need explanation. They share the life changing experiences - menstruation, childbirth, and menopause. Even the same tragedies, physical or emotional, threaten them. This novel is a wonderfully written story for anyone to read because it provides a life lesson tied together with rarely found culture.

It is also a small view into the large demanding world of Indian society and its indirect impositions or demands. It also shows an unfathomable link between two women who cannot even be considered sisters, but end up being two halves of one bond that is tested repeatedly with secrets, lies, passion, and love. Tradition, women's friendship, and feminine sensibility are the main focus of this story. Author precedes to the lives of Sudha and Anju in her next novel *The Vine of Desire* (2002). In this sequel, Sudha comes to live with Anju after leaving her abusive husband. Basically Sister of my Heart is an expanded version of the short story "Ultrasound", from *Arranged Marriage*

(1995) in which, two women friends, one in India and another one in the U.S. are pregnant at the same time. The one in India was forced towards an abortion by her in-laws when an ultrasound shows the fetus to be female. *Arranged Marriage* is a collection of short stories, all about women from India wedged between two worlds. It includes the stories about the ill-treatment and courage of immigrant. Divakaruni says: As immigrants we have this enormous raw material, which is often very painful and puts us in a position of conflict, which is very good for a writer. We draw from a dual culture, with two sets of worldviews and paradigms juxtaposing each other. This collection explores a broader scope of issues, including abortion, divorce, economic inequality, and racism. Friendship is at the heart of stories such as "Affair", where the character suspect her best friends of having an affair and is deeply hurt by the reality that her friend has chosen not confide in her. In one story "Doors", the character Preeti, after shifting to the United States, has moved toward to love the western thought of privacy.

She expresses her dissatisfaction with the circumstances, which shows her newborn decisiveness and her struggle against her husband's view of a traditional Indian wife. She faces a quandary when her husband's cousin wants to come at the US and live with them. There is an another story in this collection "Meeting Mrinal", where the chief character meets her best friends and competitor from childhood after so many years, and must make up her mind whether or not to tell her about her broken marriage. Thus, the whole collection deals with so many issues which are somehow related to women. In another story "Clothes", the husband of the narrator dies and Sumita has to face with the decision of staying in America or leaving back to India to live with her in-laws. Sumita is treated as a dove with cut off wings because she is a widow now. Divakaruni deals with variety of issues in this book, viz.

interracial relationships, question of women's identity, racism, abortion, myths and stereotypes, divorce, and experiences of immigrant women.

Thus, all these stories focus on female experiences and explore the subtle psychological dominance and the plain physical brutality frequently directed towards South Asian women, whose subjugation is sanctioned by India's patriarchal system. Chitra Banerjee Divakaruni is a true storyteller like Dickens, she has constructed layer upon layer of tragedy, secrets and betrayals of thwarted love. Glorious, colorful tragedy, Divakaruni's past influence of ancient epic stories and her attraction towards the women of the epics also gets reflected in her novel *The Palace of Illusions* (2008). This novel takes us back to the time of the Indian epic "The Mahabharata" - a time that is half-history, half-myth, and fully magical. The whole story is re-written through new eyes or we can say by a new narrator Draupadi, who was also fondly known as Krishna or Panchali (wife of five husbands - Pandavas). Author gives us a rare feminist interpretation of an epic story or considers it a feminist Mahabharata. The novel traces Panchali's life, beginning with her magical birth from fire. It was prophesied before her birth that princess Draupadi would be the reason for the bloodiest wars in history. Panchali's narrative provides a radiant entry into an ancient mythology virtually unknown to the western world. Divakaruni's impulse to flesh out the women of the Mahabharata results in a charming and remarkable book. Draupadi had a fiery female voice in a world of warriors, gods, and ever-manipulating hands of fate. The Mahabharata tells us about the war that was caused by an insult to a woman and her thirsting need for revenge. The whole epic took place in a world and society which was dominated by men, in a world where the role of the wife was just about taking care of her husband and family or their needs. Divakaruni's book gives us a chance to take a look into the

mind of the women who changed it all and in the process set the ball rolling for generations to follow.

The book worked because every character seemed to be reflected in today's society. Your truly epic narrative myth calls for bitter experience descending, avalanche like, down dynasties, incorporating dramatic turning points of ineradicable impact; curses; looming fates; tricky and meddling Gods; feuds; sages; sorcerers; and wars. These elements and many more are found in abundance in Chitra Banerjee Divakaruni's new novel, *The Palace of Illusions*, which ambitiously encapsulates the Indian epic 'Mahabharata'. Chitra Banerjee very beautifully brings out the feelings, thoughts, and questions going on in the mind of Draupadi when her swayamvar was held; when she realized that even after Arjun won the swayamvar, she has to marry all his brothers; when she was humiliated in the presence of all her husbands, Bheeshma, and other great warriors or rulers; above all when she faced the consequences of war which was her brain child and for which she waited so long. This book also gives us a deep insight into the woman's character; their ego power and the fact that a woman if determined can change the history of the world. Her stories for younger readers take both the young as well as the adult to a world of enchantment and innocence. She has become known for her poetry and literature for adults but she is also known for her children's literature. Her two young sons had been asking for quite a while when she was going to write a book for them.

Divakaruni wished to write down a book where there could be heroic characters. The magical figure realized in *The Conch Bearer* began to take form in her mind, a story where she could bring in mythic essentials, even while the tale itself was contemporary in nature. There is a whole series of *The Brotherhood of the Conch*, and *The Conch Bearer* (2003) is the first part of this series. This is a story about

adventure, suspense, magic, journey, loyalty, honesty, and compassion. It's all about the journey of Anand and Nisha. It is mythical and mystical both. It is a fantasy in which twelve-year-old Anand must put back a magical conch shell to the far-away Himalayas from which it came. Accompanied by Abhydatta - a mystic healer and Nisha - a street sweeper, Anand undertakes the hazardous journey, all the while followed by the villainous Surabhanu. There is an excitement in the actions. The Indian setting makes this story new and different. *The conch bearer* is a feast with a multitude of colors, smells, and sound. In the whole story the author tried very beautifully to attach emotions to the reader during the whole task. It makes us feel fear, hope, joy, sadness, and wonder; also we can easily say that it is a feast for adventure lovers. Throughout the story the book touches some difficult aspects about the life in India. The main message in the story was to believe in yourself and have confidence or faith in your dreams. Anand discovered that he had to believe in his dreams very early in the story. During his journey he gets tested on his courage, honesty, and loyalty. Thus, the book showed that even in a world of evil and total darkness, there can still be found goodness. All the events and actions which have taken place during their journey made this whole story full of magic and adventure. Even on few points we may get confused that this is real or only magic.

Thus, the action is exciting, and the Indian setting makes this story new and different. Divakaruni keeps her tale fresh with characters that poses both good and evil, and with her examination of the fine line between magic and faith. The young heroine, Nisha, became the first sister of the Brotherhood. During the whole story, she shows the women power with her smartness, resourcefulness, and capability. This novel has got everything, the perfect tale should possess. The rich details in the story, cultivated from imagination, folklore and memories of the author's own up-bringing in India, offer reader's

colorful snapshots of the land and its culture. The story is continued through the series by her further novel *The Mirror of Fire and Dreaming (2005)*. Volume one's protagonists: Anand, Abhaydatta, and Nisha return in this volume also. Again the story is set to remain in Silver Valley of the Himalaya Mountains. This is the home of the society of the Healers, master Abhaydatta's home. Nisha and Anand have made the choice to stay with the Brotherhood. They no longer return to the ordinary world of Modern India. This time they have to face a new challenge, a new adventure, a new fantasy, and lots of suspense. All in all *The Mirror of Fire and Dreaming* is an action packed novel of suspense. But this same action or suspense is continued in the next volume of the series *The Shadow Land*.

Therefore, the author proved herself very well in the part of children's literature or fiction through her one more novel *Neela: Victory Song*. This novel is a part of the "Girls of many lands" series, is set during the fight for Indian independence, and centers on the escapades of a twelve-year-old girl Neela whose father becomes caught up in that struggle. Divakaruni got inspiration to write this novel through her mother who still lives in India. This is a historical novel. It is all about India's culture or the India's fight for independence from Britain. Neela is such a wonderful character; full of spirit and curiosity. Her transformation from an immature child to an educated, brave young woman is amazing. When her father doesn't succeed to come back home after attending a protest march, Neela costumes herself as a boy, travels unaccompanied to Kolkata and with the help of freedom fighter they hatch a plan to save her father from the prison where he is being held, and she got success in her mission. In the whole story Neela is connected with the song *Vande-Matram*.

That gives the Indian readers a feeling of patriotism. Divakaruni's first novel, *The Mistress of Spices*; blends the immediacy of

urban America-in this case Oakland, California with the timeless mythology of ancient India. The Story revolves around, an Indian girl with magical powers. Tilo, the central character, tells how she was trained as 'a mistress of spices' in a faraway land. When she falls in love with an Indian American, she must choose between a more mundane life and her magic. She is sent through transmigration to do something as the mistress of spices in an Indian store in Oakland, California. It is a depiction of the immigrant experience that goes beyond the stereotypical. The novel goes after Tilo, a magical figure who runs a grocery store and uses spices to help the customers overcome from their difficulties. She supplies spices, not only for cooking, but also for the nostalgia and alienation that the Indian immigrants in her shop experience. The mistress of Spices is a dazzling tale of misbegotten dreams and desires, hopes and expectations, woven with poetry and storyteller magic. Much of Divakaruni's work centers on the lives of immigrant women. Her one other novel *The Queen of Dreams (2004)*, also indicates the same theme.

This is a story of a queen of dreams and her daughter. This novel is full of provocative insights, and timely observation of marriage, racism, family, and the immigrant experience. The story centers around a woman wedged between the real or actual world that is crumbling around her and her mother's infectious or mysterious dream world. Rakhi, the protagonist is a young, divorced mother, and a coffee shop owner. Her mother is a dream teller, born with the capability to share and read the dreams of others. She seeks out people whose dreams she has dreamt and warn them. Rakhi has a keen interest to know about her own roots. Her mother passes away in an aberrant accident and the whole thing changes around her. Her mother left only her dream's journals to uncover the secrets of the past. The journals answered most of Rakhi's questions about her roots. The continuity of the lives of

women is a major characteristic of this story. It is also written in two complementary styles of present and past. They reflect the intense and magical subject matter where dreams mix "past and present", "history and hope", and "truth and desire".

Thus, in lush and elegant prose, Divakaruni has crafted a vivid and enduring dream, one that reveals hidden truths about the world we live in, and from which readers will be reluctant to wake. Divakaruni's talent is not only for good storyteller, but also creating characters that are dynamic and real in one way or another. The focus is on family, relationship, pride in one's heritage, and how one may not truly understand another as well as what really they think.

Like Chitra Banerjee many Indian women novelists have explored female subjectivity in order to establish an identity that is not imposed by a patriarchal society. Thus, the theme of growing up from childhood to womanhood is there. A number of Indian women novelists made their debut in 1990s, producing novels which revealed the true state of Indian society and its treatment of women. Women writers in India are moving forward with their strong and sure strides, matching the pace of the world. They are recognized for their originality, versatility and the indigenous flavor of the soil that they bring to their work. Basically, the work of Indian women writers have been undervalued due to patriarchal assumptions about the superior worth of male experience. Most of these women write about the enclosed domestic space and women's perceptions of their experience within it. The subject matter has often been considered superficial compared to the depiction of the repressed and oppressed lives of lower class women.

But, it is assumed that their work will automatically rank below the works of male writers, who deals with "weightier" themes. The volume of Indian literature written in English is smaller than that written in the various regional

languages and spans a smaller range of time, having only commenced with the spread of the English language and education. Their work is marked by an impressive feel for the language, and authentic presentation of contemporary India. These writers were born after Indian Independence, and the English language does not have colonial associations for them. They generally write about the urban middle class, the stratum of society they know best. In the last two decades there has been a surprising high point of Indian women writing in English. The authors are generally western educated, middle-class women who put across in their writing their dissatisfaction with the flight of the upper-class. They also write about how Hindu women are trapped in oppressive institutions such as child marriage, dowry, prohibitions on women's education, enforced widowhood, and arranged marriages. Many Indian women also composed poetry and short stories in Hindi, Punjabi, Malayalam, Bengali, Kannada, Tamil, and Urdu. While in women's poetry, we heard the voice of the new woman's definition of herself and a quest for her own-identity. That same identity emerges in the novels also.

Women were the chief upholds of a rich oral tradition of storytelling, through myths, legends, songs, and fables. Our women writers have grappled with complex issues such as sensuality, society, subjugation, and servility. They have handled them with a sense of balance, never disregarding our Indian traditions, yet discovering that there is more in the offing. Indian women novelists have given a new dimension to the literature. In the 19th century, more and more women actively participated in India's reformist movements against the British rule. At that time, their write ups were mainly concentrated on the country's freedom struggle. But, this contribution gave them influence for writing. In the 20th century, women's writing was considered as a powerful medium of modernism and feminist statements. Feminism has been used by the women

novelists. They describe the whole world of women with simply stunning frankness. They feel that a woman is an equal companion to man. Their novels reflect that the present age women have realized that a woman is not helpless.

Today, she is not confined only to household works, but she has become a direct money earner. The women of modern era think on different lines and that is the theme of today's novel. Indian English writing started with authors like Sarojini Naidu, NayantaraSahgal, Kamala Das, and Rama Mehta. The Indian women novelists have explored many themes through their novels which are related to women's identity or sensibility. These writers apply the theme that ranges from childhood to complete womanhood. They say that feminism means putting an end to all the sufferings of women in silence. Santha Rama Rau's *Remember the House (1956)*, Ruth PravarJhabvala's first novel *To Whom She Will (1955) or her latest Heat and Dust (1975)*, and KamlaMarkandaya's *Two Virgins (1973)* are good examples of feminine sensibility. Chitra Banerjee in *The Mistress of Spices (1997)*, uses magic realism; Anuradha Marwah Roy's *Idol love (1999)*, presents a chilling picture of an Indian dystopia in twenty-first century; Sunita Namjoshi stands out for her use of fantasy and surrealism. Arundhati Roy's *Good of Small Things (1977)* also got a great success in the field of women writing. Other prominent Indian women novelist are Anita Desai, Bharati Mukharjee, Dina Mehta, Indira Goswami, Shashi Deshpande, Shobha De, Jhumpa Lahri, and many more. All these female novelists are known for their bold views that are reflected in their novels. The East and West confrontation, or the clash between tradition and modernity, is the impulse behind the works of acclaimed migrant writers. Some immigrant women writers are Meera Syal, Anita Rau Badami, Shauna Singh Baldwin, Kiran Desai, Uma Parameswaran, Anjana Appachana, and

Chitra Banerjee Divakaruni. Women writers have moved away traditional portrayals of the enduring, self-sacrificing women towards conflict female characters searching for identity, and defined simply in terms of their victim status. The image of women in fiction has undergone a change during the last four decades.

Recent writers depict both the diversity of women and the diversity within each woman, rather than limiting the lives of women to one ideal. In conclusion, the work of Indian women writers is significant in making society aware to women's demands, and in providing a medium for self-expression and thus, re-writing the history of India. Women writers in India can no longer be claimed as the exclusive property of India. Their work and their art belong to the world. The women novelists are capable of conveying the message of feminism in an Indian way.

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PSYCHOLOGICAL IMPACT OF WAR IN ATIQ RAHIMI'S EARTH AND ASHES

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Abstract

Reading Of a contemporary writer in order to explore the psychological effects of war on civilians. Exposure to war trauma and terror has clearly been found to cause high levels of stress among people which has been associated with the development of wide range of psychological problems like depressions, nightmares ,hallucinations etc.. It is estimated that one out of three who live in war zone could be vulnerable to develop post traumatic stress disorders, lower mental disorders, and lower psychological levels during their life time, which points to the volatile and violent environment they are living in.

Atiq Rahimi's Earth And Ashes portrays the painful psychological effects of war on civilians. Dastaguir, an old man and his grandson Yassin are sole survivors of a Russian bomb that devastated their village. They carry the news to the mine where the boy's father Murad works. Atiq pathetically pictures the post war trauma of the protagonist Dastaguir.

Keywords: Psychology, war, trauma

Introduction

War and Terrorism are men perpetrated acts of violence, have emotionally and psychologically affected humans for the rest of their lives. It is estimated that one out of three who live in war zone could be vulnerable to develop post traumatic stress disorder, and lower mental disorders, and lower psychological levels during their life time, which points to the volatile and violent environment they are living in.

Exposure to war trauma and terror has clearly be found to cause high level of stress and various psychological problems like depressions, nightmares, hallucinations etc.

Atiq Rahimi's *Earth And Ashes* portrays the painful psychological effects of war on civilians. Dastaguir, an old man and his grandson Yassin are sole survivors of a Russian bomb that devastated their village. They carry the news to the mine where the boy's father Murad works. Atiq pathetically pictures the post war trauma of the protagonist Dastaguir.

Nightmares are lengthy elaborate dreams with imagery that evokes fear, anxiety or sadness. The dreamer may wake up to avoid the perceived danger. Nightmares can be remembered upon waking and may lead to difficulties return to sleep or even cause day

time distress. Nightmares cause intense fear and anxiety. A recurring frightening dream with vivid imagery and story like plot are a sign of psychological frustration.

Dastanguir witnesses the death of his family. A Russian bomb had hit and destroyed his house. His family were buried alive and died. His pregnant daughter in law, Yassin's mother was in the bath tub. She came running out nakedly and vanished into the smoke and flames. That day onwards he could not sleep. He could not even close his eyelids. He gets nightmares about his wife, Yassin's mother and her unborn baby.

As soon as you close your eyes, it's Murad and his mother or fire and ash or shouts and wails.....and you wake up again. Your eyes burn. They burn with sleeplessness.....they're exhausted. Out of exhaustion and sleeplessness you keep falling into a half sleep-a half sleep filled with visions. It's as if you live in images and dreams. Images and dreams of what you've witnesses and wish you hadn't..... (8)

Dastaguir recall and reexperience the specific trauma in his dreams or even when he thinks or closes his eyes he experiences frightening nightmares.

People deals with shocks, deprivation and upsets in life withdraw from the world become emotionless like an automaton. A person

exposed to a lot of death and destruction can have a heart that can be scarred no further. The distress that people experience during war find it hard to be the same emotionally again. Their inability to form close bonds with loved ones is due to the experience of near death.

The shop keeper tries to begin a conversation but you keep your eyes fixed on the hut. You remain silent, as if you haven't heard anything. If you are honest, you did not want to hear, or a rather, you don't want to answer (12)

Dastanguir psychological reaction in response to his experience of being in bombing altered his psychological morbidity. He remained anxious, depressed and afraid of losing other members of his family. His exposure to bomb blast continues to torture him. He could not bear the separation of his loved ones. He felt unsafe. His mental pain is intense and acute. He says "These hardships are everyone's fate; War has no mercy....." (24)

The twentieth century represents the most war ridden century in recorded history and most lethal for civilian deaths from war.

Exposure to war trauma and terror has clearly been found to cause high levels of stress among people which has been associated with the development of a wide range of psychological problems.

War is evil. So many wars are fought everyday resulting in after effects that will last for generations to come. Love thy neighbor's as thyself, cast away every spirit of hatred and revenge. These are simple foundational values that will purify the hearts of men because the seeds of war are sown in the hearts of individuals daily. The burden is on everyone to work towards preventing future wars both as individuals as families or communities. It is not the duty of politician and the government alone. It is the duty of every human being to love and honor other human beings as themselves.

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PARSI SENSIBILITY IN GEIVE PATEL'S *MR. BEHRAM*

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Abstract

The Parsi members are the group of followers in India. They belong to Zoroastrians community. They immigrate to India from Pakistan to avoid religious persecution by the Muslims. The word "Parsi" is literally means "Persian". In the early Seventeenth century, when the British establish their trading posts at Surat, the Parsi's are in some ways more receptive of European influence than the Hindus or Muslims and they develop a flair for commerce. Geive Patel, who belongs to Parsi community writes *Mr. Behram*. It focuses on the Parsi world, its culture and identity. It is a dark intense play in four acts, cast in classical mould. He explains how the Parsi people give importance to their culture, tradition and identity. The language used in the play is very characteristic of the Old English used by the 19th Century upper class Parsi household. The Parsis, due to their close connection with the colonizers, they adopt the English language. So, in this paper I analyse how Patel exposes the Parsi culture and sensibility in his play *Mr. Behram*.

Keywords: Parsi, culture, court, British.

Introduction

The Parsi members are the group of followers in India. They belong to Zoroastrians community. They immigrate to India from Pakistan to avoid religious persecution by the Muslims. They live in some places of Bombay, Karachi, Bangalore, Kolkata and Chennai. The word "Parsi" is literally means "Persian". In the early Seventeenth century, when the British establish their trading posts at Surat, the Parsi's are in some ways more receptive of European influence than the Hindus or Muslims and they develop a flair for commerce. Bombay comes under the control of the East India Company in 1668, and complete religious toleration is decreed. Afterwards, the Parsis from Gujarat begin to settle there. The expansion of the city in the Eighteenth century owe largely to their industry and ability as merchants. In Nineteenth century, they become a wealthy community, and from 1850 onwards they have considerable success in heavy industries, mainly in connection with railways and shipbuilding.

The Parsi culture is a privilege minority, in terms of economic and cultural status. Most of the Parsi fiction writers like Rohinton Mistry, Firdaus Kanga, Boman Desai, Thrity Umrigar, Meher Pestonji write out of their roots. These writers are self-reflective, and their writings reflect on the complexity of their cultural

experiences. Many writers move from their borders of their own culture and incorporate beyond that. The Parsi writers in postcolonial India try to repossess their history and expose different ethno-religious traits in the course of their writings in order to assert their identity. The Parsi theatre emerges in colonial rule. It creates a great impact on Indian theatre and cinema. There are many Parsi playwrights in India. Some of them are C. S. Nazir, P. P. Meherji, D. M. Waida, Cyrus Mistry and Geive Patel. Among the writers, Geive Patel plays an important role in explore their cultural identity.

Geive Patel is not only a playwright but also a poet. He belongs to Parsi community. He has written many poems and three plays. They are *Princess* in 1970, *Savaksain* 1982 and *Mr. Behram* 1988. In these plays, *Mr. Behram* focuses on the Parsi world. It is a dark intense play in four acts, cast in classical mould. The play is set in 19th century South-Gujrat. The Parsi people own numerous estates. It is an accommodation for many tribes including the Warlis who works in the lands of Parsi landlords. Geive Patel comes from a middle class background, and he comes in contact with these Warlis when he visits his grandfather's estate in South-Gujrat. Patel himself said in an interview, "I begin to see the Warlis in a sociological context-the exploitation, how they

had been reduced to bare skin and bones...there is such a thing as a tribal wave of life, and for a moment I was a part of it". (Patel, 204)

Mr. Behram, the protagonist of the play is a well-known lawyer and reformist.

He adopts a young Warli orphan boy name Naval. According to the Parsi tradition, the Warli people are work under the Parsi landlords. They are considering as lower class. That moment, Behram feels that he got a brilliant child in his hands. Behram sends him to school and then sends him to London to study law. But, the people of the Parsi society oppose this. In addition to that, He also marries her only daughter Dolly to Naval. Several questions and issues arise about the adoption of child and marriage of her daughter to the Wari man. But, Behram does not care about that. By this incident, Patel tries to confess that the Parsi community can accept the outsider into their own culture.

In the British rule, the colonizers need efficient, handy men to help them in the smooth functioning of the law and administration. It helps them to spread their colonies in India. For this, they need some native peoples. Among all the natives, the Parsis are the best to handle any job efficiently. They live the most sophisticated life and most educated members of the Indian society. The British openly extend their hands to the Parsi people for a long term friendship. It also whole heartedly accepts by the people. The Parsi people also handling many of the key positions in colonial administration; they start developing a sense of power and consciousness. Many of them move away from them, so they provide many powers to them.

At the same time, When Naval begins to show his talents, the older man feels threatened and he clings on to his creation. The tragedy begins here. In the play, Behram is the mirror image of the colonizer. Many Parsi people help the Britishers to spread their colonies. Behram learnt the trades and tricks in the business from the Britishers. It makes him a powerful

independent mind lawyer, who shows sympathy towards his countrymen. It becomes a great challenge for the Raj.

The character of Behram raises questions about the rules regarding adoption and marriage irrespective of their class. He attempts to get this Warli tribal boy into Parsi fold, gives him a typical Parsi name, Naval. He is totally in love with his creation and is dependent upon his creation to draw love and sustenance. He not only owns Naval's body but also his mind. Naval is the ultimate source of pride for the colonizer who believes that he is the sole person responsible for turning the 'savage' into a 'civilized individual'. In order to show-off his powers of civilizing, Behram completely humiliates and strips Naval almost naked in front of the district collector Mr. Watts. He points out to Mr Watts, "See that body Mr. Watts! A repository of secrets! Under trousers and suits and the lawyers gown is that essential Warli body. Our bodies Mr. Watts, yours and mine, are dull dough before this vision". (222).

As a landlord, Behram loves his culture very much. Though, he adopts a child from different culture, he does not allow the Warli culture to influence the young boy, Naval. He not only adopts naval but also influence him with Parsi culture. The colonial attitude of Behram follows till the end of the play. He always keeps his eyes on Naval's character and depends on Naval's admiration. He always wants others to raise him. He tells his wife Rati, "When you praise me, Rati, I feel well and fortified. But when he praises me- I feel giddy delight! I feel my head should burst with pleasure."(31)

In the role of women, there is a reflection of Parsi sensibility. In the pre- independence era, many of the Parsi women are educated and familiar in the tongue of their colonial masters. They do not play a significant role outside their home. The Parsi women do not have the courage to revolt against the highly patriarchal society. The society believes the women have no

work outside their home. Their duties are revolving around the functions of the household and bring up the children. In Gieve Patel's play, *Mr. Behram* also the women character comes under the above mentioned category. Rati, wife of Behram and Dolly, Daughter of Behram and wife of Naval are dominated by the male members of the family, Behram and Naval. In Behram's mind, women are inferior to men both mentally as well as physically. He shows his superiority towards his wifewhile talking "Wives are to be prized, petted, fed, bathed, clothed, like little goddesses. Then of course they should be put to school as well as provided with the best books, to distract their minds from the horrible education they get from each other, when they are closeted together in their kitchen." (286)

When Dolly complains of her emptiness in her life; she expresses her desires to accompany with Naval in the court. Behram allows her to do just to macify her. He does not consider her wishes as serious or genuine. Even in the case also, Dolly realizes the false statements and points out the opponents' strategy to him. Behram refuses to make from his stand. Dolly

complains the attitude of her father and her husband to her mother, Rati. When her father makes Naval ashamed in front of Mr. Watt's, she gets angry with him. She also accuses for her father's behavior. She also quarrels on her husband for his lack of identity. She says that he has life and identity of his own. He wants to struggle to find his life which is his guard and nurture zealously.

In Gieve Patel's play, *Mr. Behram* completely focuses on the Parsi culture and its identity. He also explains how the Parsi people give importance to their culture, tradition and identity. The language uses in the play is very characteristic of the Old English use by the 19th Century upper class Parsi household. The Parsis, due to their close connection with the colonizers, they adopt the English language. This is reflected in their conversations also the language which they use I'm there household is already mixture of Parsi and Gujarati. Thus, the Parsi sensibility is seen in the play, *Mr. Behram*.

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A THEMATIC COMPARISON OF SAUL BELLOW'S *HENDERSON THE RAIN KING* AND R.K. NARAYAN'S *THE GUIDE*

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Abstract

*Comparative Literature is a "Misnomer". Comparative Literature is a comparison between two literatures. It analyses the similarities and dissimilarities and parallel between two literatures. The comparisons are made on themes, modes, conventions and the use of folk tales, myths in two different literatures or even more. Rene Wellek, Rene Etiemble and Harry Levin are the three important theoreticians of Comparative Literature. Comparative Literature which issues out of 'Comparative Studies' broadens the horizon of literatures all over the world. Comparative Literature in essence means comparative assessment of two literatures. This paper throws limelight on the thematic comparison on the novels of Saul Bellow's *Henderson the Rain King* and R.K Narayan's *The Guide*. Both the novels share therapy that transforms the lives of protagonists, and also animal imageries that flaunts the characters of the heroes. The novelists show their heroes undergo a journey from confusion to reality.*

Keywords: *Comparative Literature, Animal Imagery, Therapies, Transformation.*

Introduction

Comparison is a common instinct, true of human experience and, is reflected in literary response and aesthetic appreciation. Comparison in literature is made into comparative through the technical use of comparisons of themes, genre, and movements. Comparative Literature transports literary materials from one language to another. H.H. Remak, an American comparatist defines:

"Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts, philosophy, history and social science, religion, etc., on the other. In brief, it is the comparison of one literature with another and the comparison of literature with other spheres of human experience".

Comparative Literature began right from the early times of the sixteenth and seventeenth centuries in Europe. There are Mono - lingual, Poly - lingual and Multi - lingual countries, which are the basic factors to the growth of comparative literature. Literatures are compared on national, international and general layers. Comparison of two national literatures within a nation is known as national literature.

When two different works from different countries are compared they are called International Literature. When literary phenomena concerns three or more elements or writers are marked by the area of General Literature.

The whole comparative literature can be divided into three segments. They are comparative literary history, comparative literary criticism, and comparative literary theory. These three segments carry out some literary principles which form different schools of comparativism. The schools are French, American, Russian, and each school has unique practices and ideas on comparative studies. In France, comparative literature is nothing but a statement of the French literary history. The French comparatists have to trace and relate the world literary experience to the French literary response, which became the backbone of French Literature. Some of the French Comparatists are Rene Etiemble, Paul Van Tieghem, Jean Marie Carre.

America, which is often called 'A Nation of Immigrants', has multi - cultural and linguistic background. In this land, there is a scope for cosmopolitan spirit and awareness that are their sense of comparativism. In America, comparative literature is viewed as academic

discipline. The unique American culture gives rise to tolerance in the literary field. They accept and appreciate all literary works around the world. Mutual assimilation and their openness are the strengths of American school. The eminent practitioners are H.H Remak, Harry Levin, Francois Jost, Verner Freidrich.

The yet another school is the Russian; the comparatists believe that literature is a social property though it is created by individual artists. Reflections on the social problems and reviews of characters in the social circumstances become the major concerns of the Russian school.

This paper throws limelight on the 'Thematic Comparison between Saul Bellow's *Henderson the Rain King* and R.K Narayan's *The Guide*.

Saul Bellow (born Solomon Bellows; 10 June 1915 - 5 April 2005) was a Jewish Canadian-American writer. For his literary work, Bellow was awarded the Pulitzer Prize, the Nobel Prize for Literature, and the National Medal of Arts. He is the only writer to win the National Book Award for Fiction three times, and he received the National Book Foundation's lifetime Medal for Distinguished Contribution to American Letters in 1990.

Bellow said that of all his characters, Eugene Henderson, of *Henderson the Rain King* was the one most like himself. Bellow grew up as an insolent slum kid, a "thick-necked" rowdy, and an immigrant from Quebec. As Christopher Hitchens describes it, Bellow's fiction and principal characters reflect his own yearning for transcendence, a battle "to overcome not just ghetto conditions but also ghetto psychoses."

The author's works speak to the disorienting nature of modern civilization, and the countervailing ability of humans to overcome their frailty and achieve greatness (or at least awareness). Bellow saw many flaws in modern civilization, and its ability to foster madness, materialism and misleading knowledge. Principal characters in Bellow's

fiction have heroic potential, and many times they stand in contrast to the negative forces of society. Often these characters are Jewish and have a sense of alienation or otherness.

R. K. Narayan (10 October 1906 - 13 May 2001), full name Rasipuram Krishnaswami Iyer Narayanaswami, was an Indian writer known for his works set in the fictional South Indian town of Malgudi. He was a leading author of early Indian literature in English along with Mulk Raj Anand and Raja Rao.

Narayan's mentor and friend Graham Greene was instrumental in getting publishers for Narayan's first four books including the semi-autobiographical trilogy of *Swami and Friends*, *The Bachelor of Arts* and *The English Teacher*. The fictional town of Malgudi was first introduced in *Swami and Friends*. Narayan's *The Financial Expert* was hailed as one of the most original works of 1951 and Sahitya Akademi Award winner *The Guide* was adapted for film and for Broadway.

Narayan highlights the social context and everyday life of his characters. He has been compared to William Faulkner who also created a similar fictional town and likewise explored with humour and compassion the energy of ordinary life. Narayan's short stories have been compared with those of Guy de Maupassant because of his ability to compress a narrative. However he has also been criticised for the simplicity of his prose.

In a career that spanned over sixty years Narayan received many awards and honours including the [AC Benson Medal] from the Royal Society of Literature, the Padma Bhushan and the Padma Vibhushan, India's third and second highest civilian awards. He was also nominated to the Rajya Sabha, the upper house of India's parliament.

In the novel *Henderson the Rain King*, the protagonist Herderson is middle - aged man, who always hears "I Want, I Want" repeatedly. He does not know what the voice actually wants and to disclose the mystery, he travels to

Africa. In Africa, he heirs a personal guide Romilayu. Romilayu takes Henderson to a village named Arnewi, where Henderson acquaintance with everyone. In Arnewi, Henderson meets a queen Willatale, who serves remedy to his agonising voice. She teaches him "Grun - tu - molani", meaning "You want to live".

He befriends the village leader, through him, Henderson learns that the cistern in the village is plagued by frogs, and to help the villagers, Henderson attempts to clean the water. In the process of cleaning, he not only destroyed the frogs but also the cistern, which is seen as a blunder by the villagers.

Because of his disastrous work, Henderson moves out the village with Romilayu to another village Wariri. In the village Wariri, he impressed the villagers by lifting the giant statue of goddess Mummah. And very soon, he develops friendship with the King Dahfu, who initiates lion - therapy to Henderson, which leads to his transformation. At the beginning, Henderson avoids the session out of fear, but soon he realized that the lioness is inevitable. Henderson takes up the classes seriously and dutifully. He dramatizes the behaviour of lioness.

The impact of this therapy on Henderson is miraculously wonderful. Herderson discards his original name, E.H Henderson and wants to enrol himself as "Leo E. Henderson". Henderson's human longing is fulfilled and the voice gets satisfied, when he shows a lion - cub to an orphan boy and adopts him. Eventually, Henderson returns to America with a symbolical lion - cub and the sense that he has been spiritually renewed.

In the novel *The Guide*, Raju, a corrupt tour guide is also haunted with a strong passion for Rosie, who is a dancer. Rosie's husband Marco, an Archaeologist does not approve his wife to dance on stages. Raju moves his card and gets Rosie into his trap. Raju's obsession on Rosie increases day by day. To win the heart of Rosie,

he encourages Rosie to follow her dreams and continue her dance. For the sake of Rosie, Raju drives his mother out of his home. She leaves her husband and starts to live with Raju, who becomes her stage manager. With his marketing tactics, he makes Rosie a popular dancer, and he starts to control the life of Rosie. To acquire more wealth, he gets involved in forgery and finally imprisoned for two years. In jail, he realises his sins and transforms partially.

The complete transformation takes place, only when Raju reaches a village. In that village he is mistaken as a saint by Velan, a Villager. Raju is forced to continue the feigned sainthood till he sacrifices his life for the villagers. The true sainthood is attained by Raju through Velan's Spiritual Therapy. Raju id forced to observe a fasting. He is addressed as "Swami", by Velan. Slowly, Raju listens to his inner voice and become a saint by performing the role of a saint. The drought hits the village and the villagers approach him for a remedy. To save the villagers, he starts to meditate in the river for the rain to pour down. Finally, in the process, he attains martyrdom, by bringing rain to the village. He sacrifices his own death, to fulfil the wishes of the villagers. Raju's death is only a transformation of his life.

In both the novels, the novelists have used different ceremonies to show off the protagonists' strength. Both the novels share animal imageries ranging from bear to pig to lion to cobra to crocodile. In the novel *Henderson the Rain King*, Henderson raises pigs and he thinks himself as bum and as pig. Later, King Dahfu's friendship changes his image from pig to lion. He acquires lion - like qualities.

In the novel *The Guide*, Rosie's dances and Raju's lust for Rosie are associated with Cobra. And Raju's feigned sainthood is externalised in the image of Crocodile, which is an image of hypocrisy.

Both the novels allow ample scope for their heroes to undergo a steady progression in their lives.

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