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FROM EDITORS' DESK....

The genesis of subaltern emerged as a critical concept. The concept of subaltern studies prominence is derived from Marxism and Post-structuralism. One of the most recent sub divisions of post-colonial theory is the subaltern studies. It is also interdisciplinary subject. The Italian thinker Antonio Gramsci used the term 'Subaltern' and emphasized the significance of the word in terms of class, gender, caste, marginalization, race and culture of the society. The subaltern refers to any specific marginalized situation in any given cultural or social context. The advent of literary and cultural theories in the literary field has brought major changes in the way of rereading, reinterpreting and better understanding literature and culture. Subaltern consciousness is one of the characteristics of subalternity. The innovative, exciting, and intellectual discussion by the scholars of all domains will induce a high order to instigate and instil the aspirants and the experts of multifaceted disciplines to a considerable empowerment of the peak to achieve the best out of this Book which is of course literally one of the aims targeted too.

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 edited volume.

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.

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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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DALIT LITERATURE

K.Karthiga

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Abstract

Dr. Babasaheb Ambedkar struggled for the freedom and equality of Dalits. He rejects the idea that caste system is God-made. Dalits have suffered a lot to mark their own identity. That's why; they were unsatisfied with the political and economic equality bestowed upon them by the government. The movement then asked for religious and creative equality. The movement finally created a literature of their own.

Keywords: *Dr. Babasaheb Ambedkar, equality, freedom, caste system, Dalits, religion*

Dalit Literature – Origin and Features Introduction

Dalit literature has established itself as a separate category of writing in many of the Indian languages. Several writings under this category have emerged as a strong voice of Dalit communities in different literatures over the last five decades. The impact of Dalit writers and writings has also compelled the literary associations and akademis to recognize as a separate category of literature and reward it through several means. All major universities in India have given place to Dalit literature in its curriculum and research agenda of literature departments. It is, therefore, pertinent to explore the concept, features and origin of Dalit literature in India.

Dalit Literature of Refers Mainly

However, in order to understand the nature and contributions of Dalit literature, it is necessary to clarify the meaning of the term „Dalit“. The word Dalit is derived from Sanskrit language and, etymologically, it means “ground”, “suppressed”, “crushed” or “broken to pieces”. Hence, by connotation, the term Dalit is used as an adjective or noun to describe the people or communities that have remained down-trodden or at the margins of society throughout India’s long social history. The famous 19th century social reformer and protagonist of the interests of Dalits in

Maharashtra Jyotiba Phule first used this term in the context of the exploitation of the people who were conventionally called „shudra” and „outcaste” Hindus. Even as the term Dalit refers mainly to such caste groups; essentially, it is not a caste-indicative term. It only refers to such people and communities that are historically and structurally suppressed and excluded from the mainstream of society. Dalit is not a caste but a socio-economic category of discriminated people belonging to many castes and social groups speaking many languages.

The Term Depressed Dalit

The word Dalit was also used later as a Hindi and Marathi translation of the official term “depressed classes” that the British government used to describe what is now called the Scheduled Castes. Dr. Babasaheb Ambedkar used the term to give a new, respectful and empowering identity to the so-called “untouchable” castes in preference to the term 'Harijan' (children of God - a word borrowed from the Bhajans of the medieval Gujarati poet Narsinh Mehta) suggested by Gandhi and which was found to be a patronizing word. However, the term Dalit came into widespread use only in the 1970’s with reference to the political mobilization by parties representing interests of the scheduled castes, scheduled tribes and all other such groups that were discriminated

and exploited on the basis of birth-based identity or economic reasons. A more expanded idea of Dalit also includes classes like landless labour, minorities and all others who are poor. However, such wide definition of the word Dalit is likely to make it irrelevant for social analysis.

Literature written by the members of the Dalit communities or the literature that is specifically written to represent the typical social, historical and cultural aspects of the Dalit communities is described as Dalit literature. It is the literature of explicit social commitment aimed at promoting ideas of social equality, justice and resistance to suffering, discrimination and economic exploitation.

Resistance Literature of Dalits in India

Even prior to the 1960s, writers like Baburao Bagul, Bandhu Madhav, Shankarao Kharat, Narayan Surve, Anna Bhau Sathe were expressing Dalit concerns and issues in their literature. Baburao Bagul (1930–2008) is considered as a pioneer of Marathi Dalit writings in Marathi. His collection of short stories titled *Jevha MiJat Chorali* (When I Concealed My Caste) published in 1963 shook the traditional foundations of Marathi literature with its radical depiction of social exploitation. Subsequently, Namdeo Dhasal (who founded an organization called Dalit Panther) further consolidated and expanded the Dalit literature movement in India. Litterateurs like Laxman Gaekwad, Laxman Pawar, Daya Pawar, Waman Nimbalkar, Tryambak Sapkale, Arun Dangle, Umakant Randhir, J. V. Pawar, Tarachandra Khandekar, Yogiraj Waghmare, Avinash Dolas, Kishore Shantabai Kale, Narendra Jadhav, Yogendra Meshram, Bhimrao Shirvale etc. became prominent voices of Dalit writing in Marathi. Many of the Dalit writings have also been translated into

English and published as part of the anthologies of Dalit writings.ii

The movement for Dalit literature has later spread to other languages like Gujarati, Kannad, Punjabi, Hindi, Malayalam and Bengali. Dalit literature has used all literary forms – poetry, short stories, novels, plays and autobiographies in various languages. Nirav Patel, Joseph Makwan, Dalat Chauhan, Harish Mangalam, Mohan Parmar, B. N. Vankar, Yashwant Vaghela, Chandu Maheria etc. in Gujarati, Bama in Tamil, Omprakash Valmiki in Hindi and many more have contributed to the Dalit literature.

Features of Dalit Literature

Dalit literature is characterized by its fundamental criticism of the caste system and all kinds of discrimination and by its call for destroying social hierarchies. It is the literature of social and political commitment that challenges the status quo. It is the literature of questioning the exclusion from the mainstream of society and culture. It is the literature that promotes equality and human dignity. Most Dalit writers also believe that the principal purpose of writing literature is to bring about social change rather than recreation or mere intellectual sophistry. As Baburao Bagul wrote, “Dalit Sahitya is not a literature of vengeance. Dalit Sahitya is not a literature which spreads hatred. Dalit Sahitya first promotes man’s greatness and man’s freedom and for that reason it is an historic necessity... Anguish, waiting, pronouncements of sorrow alone do not define Dalit Sahitya. We need literature heroically full of life to create a new society.” By its very nature, Dalit literature remains at the margin as it challenges mainstream. This literature is more realistic than romantic and is unified in by the portrayal of discrimination and exploitation. Dalit writers are severely critical of the silence of the mainstream literature about surrounding

social realities and their Romanization of Indian society and its hierarchies.

Even when higher caste writers have voiced concerns about Dalit communities, they are seen as condescending in nature and aimed at blunting Dalit resistance and amalgamating Dalits in mainstream society. Hence, writers like Mulraj Anand, Sane Guruji, or Sivshankar Pillai who wrote works dominantly highlighting Dalit anguish were not considered representative of genuine Dalit consciousness and purpose. Dalit writers have used such language and slang expressions that are generally considered unacceptable and colloquial by the mainstream writers.

Conclusion

Dalit writers have also began to theorise and evolve ideas of criticism of literature from Dalit perspectives.ⁱⁱⁱ Dalit literature reflects both Marxist and Ambedkarite ideological influences in its content. Overall, one can say that Dalit literature in India has grown both in quantity and quality and made sufficient impact to shake up the mainstream literature. The realities and experiences that have not been reflected in other literatures find a central place in Dalit literature. It has effectively challenged the Brahmanical hegemony in society and literature and empowered the Dalit masses for asserting their rights and for expressing their anguish. In this sense, it has contributed not just to

literature but also to identify formation at societal level. Dalit literature has also begun to give space for separate sub-category of women writers from Dalit communities. However, at the same time, the critics believe that in asserting the realities of society Dalit literature has become stereotypical and predictable. Also, it is seen as excluding itself from some of the valuable trends and aesthetic aspects of mainstream literature that deals with more universal human emotions and their creative expression.^{iv}

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THE ROLE OF MULTICULTURALISM IN THE POETRY OF SUJATA BHATT

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Abstract

"May be you had to leave in order to really miss a place; May be had to travel to figure out how beloved your starting point was" -Jodi Picoult

This paper is an attempt to show Bhatt represents her multicultural ambivalence in her poetic works. She exploits history, society, politics, religion, memory, relations and multiple languages, to portray her constant struggle to harmonize multiple identities – resulted out of her multicultural background. Multicultural experiences have not made Bhatt insular. The kind of politics of identity and place, we usually find in multicultural poets and writers often termed, as poets/writers of Diaspora is less pronounced a Bhatt. The paper will for the most part focus on two of her well known poems, 'Devibhen Pathak' and 'The Multicultural poem'.

Keywords: Multiculturalism, Identity, Diaspora, Cultural power, Religion.

Introduction

"You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed with sex. You spend all your time talking, not working. You are an expatriate, see? You hang around cafes." – Ernest Hemingway

This is an effort to focus the way of Bhatt who represents her multicultural through her two works. "Devibhen Pathak" presents cultural and historical ambivalence more powerfully than other poems. It centers on two cultures, four generation and three languages and thereby voice Bhatt's struggle to harmonize the plurality her identities.

Multiculturalism

The anecdotal memory helps Bhatt to enter into history and harmonize her acquired self and inherited self. In a way persons and memory are means to present her multiple selves and to integrate them into new single whole. It is a longer poem divided into two parts, about the speaker's grandmother Devibhen and her wish in 1983 to have a piece of sold made into a necklace. Devibhen Pathak, Bhatt's grandmother being a faithful Hindu wants that this pendant must have the

form of a Hindu Swastika. The image of a gold necklace with the design of the Swastika links the four generations of mothers and daughters.

Many have discussed Bhatt as a poet of Diaspora. Due to her multicultural background and multilingual poems, she has been included in a Diaspora anthology. Sudesh mishra has also discussed her poems from the point of Indian diaspora in an article. Cecile sandten has applied the term, "South Asian diaspora" for her poems in an article, "In her own voice: Sujata Bhatt and Aesthetic Articulation of the Diasporic condition" (2000).

Conclusion

Thus, the close reading of her poetry reveals the sujata Bhatt uses history, society, religion, politics, relations, multiple languages, to potray her constant struggle to harmonize multiple identities. These identities have not made her insular. It also shows that the kind of politics of identity and place. We also find that 'Multiculturalism' is not the 'Subject' of her poetry in the usual sense of the word. The act of writing itself is a creative engagement where subject does not matter. The way in which she connects

memory, sex, love religion, history, science, painting animal with one another shows a new approach towards writing poetry which is perhaps seen for very first time in the Indian English poetry.

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CREATED SUBALTERN OF WAR IN CHRIS BOHJALIAN'S *SKELETONS AT THE FEAST*

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Abstract

War has the power to change a nobleman to a vagabond as a prince to pauper. Such transited vagabonds are pushed from centre to the periphery- a place to which they are unaccustomed. The periphery holds the throne of marginalisation, thus giving them the experience of being a subaltern.

*Chris Bohjalian's *Skeletons at the Feast* strikes this right chord of 'created war subalterns'. Subalternity is not fixed by the 'superstructure' on the basis of 'base'. It is that even the 'superstructure' experience subalternity when the due time arrives.*

The Emmerich family were Prussian aristocrats. Following Nazi's defeat in WW II, which lead to the partition of Poland, they had to move to the West for their survival. The journey to the West marked their journey through subalternity.

*The women of Emmerich, Mutti, the mother and young Anna along with the youngest in the family Theo and a British POW Callum started on their way West, where they experienced the state of marginalisation. This experience of marginalisation is opposed to what Gramsci in his *Hegemony* described as "spontaneous consent given by the great mass of population to the dominant fundamental group". Here, there is no involvement of providing any consent to the superstructure of war. It is not a "spontaneous consent" but a 'forced consent'. It is by force that the superstructure exercises "subaltern function of social hegemony".*

This paper proposes the 'forced consent' to subalternity of a group once belonging to the superstructure and how a superstructure's experience of subalternity prove repentance for their hegemony in the past.

Introduction

Literatures of all countries have started off with the bluebloods views on society and their intellectual faculty attained prominence. These blue-blooded people are whom Gramsci in his *Hegemony* calls "intellectuals" and the opposed category is called "world of production" or the "subalterns". Subaltern are people who are denied of their rightful position and are oppressed by a "superstructure", who are the dominant. "Superstructures" are of any form, anything that is out of control for the handling of a human is his "superstructure". Such groups are not fixed entities of a society, rather dynamic. Any human can become a subaltern of any situation that over powers or dominates them, which means even the centre can take the place of periphery.

Marx states in an anthology *Selected Works volume I*, "Men make their own

history, but they do not make it just as they please, they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given and transmitted from the past" (247). Therefore, "circumstances encountered", turns the plate and makes a person subaltern and these circumstances are not deliberately and "spontaneously" accepted by a person by what they encounter. These encounters are that which makes an opposition to Gramsci's idea of "spontaneous consent" on the grounds of experiencing subalternity.

Chris Bohjalian in his novel *Skeletons at the Feast* strikes this right chord of 'created subalterns'. The women of Emmerich, Mutti, the mother and young Anna along with the youngest in the family Theo and a British POW Callum start their way West, due to Nazi's defeat in WW II, which lead to the partition of Poland, where they experience the

state of marginalisation. This experience of marginalisation is opposed to what Gramsci states “spontaneous consent given by the great mass of population to the dominant fundamental group”. Here, there is no involvement of providing consent to the superstructure of war. It is not a “spontaneous consent” but a ‘forced consent’. It is by force that the superstructure exercises “subaltern function of social hegemony”.

Emmerich’s were Prussian aristocrats, they had to abandon their castle along with their belongings and comforts to move West for their survival. People with all comforts were now turned into vagabonds experiencing subalternity due to war. They were deprived of even the basic necessity of shelter, a roof on top was a farfetched idea to them now. A decent sleep was like once in a blue moon story. All they had was a barn, even which they had to share. “On the second night, the Emmerichs were forced to join Callum in a barn, because there was absolutely no more room in either of the two farmhouses where they stopped ... Mutti camped them in the evening in the barn, with two other family of trekkers”(148).

Travelling all their way West and having to sleep with unknown people was not the way of living of aristocrats, but Emmerichs had to undergo this subaltern experience of marginalisation as a ‘forced consent’. Though there were people from lower strata of society sleeping in castles that have been already abandoned, the aristocrats had no power reclaim to their once held positions in such an encountered situation.

It was increasingly an encountered fatal situation that this castle in which they were denied a room belongs to Emmerich’s family friend’s, where Anna was expecting to have a decent sleep that night. “Anna presumed that they would all sleep-in bedrooms, on clean, crisp sheets that her parents’ friends or servants would place on the guest beds, but

he other groups who, it was clear, haven’t known the people who had once lived at this house had already commandeered those quarters” (147-148).

There was no other way to ward off with the prickling cold of winter night. Emmerichs had to take up the place where animals stay in the castle where an aristocrat would not have even imagined of sleeping. And even that barn was not peacefully enjoyed by them as their own but had to share it with others. “But it was clear there was no alternative to spending the night with strangers”(149).

Next basic necessity they had to ward off with were their garments. This was a typical ‘forced consent’ that they were into. On losing one of their stallions at the drop of an artillery, they were forced to reduce their trunks sacrificing rich clothes that would be of great use to them on this cold journey. The “superstructure” war has forced them into experiencing denial of the basic necessity which they possess but not able to enjoy. “They were down to three animals now, and so they had left behind a few bags of feed and one trunk ... with Mutti sacrificing most of her clothes”(173).

A man dies before he actually dies, by fear. Likewise, Anna fears the situation of she undergoing a retribution if the allies encounter her. Being a young girl being enjoyed the security in her castle, she now fears the time of going to be oppressed by a Russian soldier of war. “She had begun to wonder about what sort of retribution might be awaiting her” (178).

Mutti, a strong woman who once by herself buried a SS soldier who was a victim of a plane crash, was now forced to experience subalternity of leading a way through cold winters by walk. Nothing has made her “spontaneously” submit to such cold journey. If she wished she would have been in Poland in her castle. But then, she has accepted this by ‘forced consent’ as a way to make the

remnants of her family through the path of survival. “Mutti couldn’t recall when she had ever been more tired. Her legs felt like giant blocks of granite she was trying to lift with her thighs ... then, however, she hadn’t had to trudge westward all day long, leading the remnants of her family through the cold, the wind always prickling at their faces and wanting at their faces and wanting to freeze any exposed flesh”(179-180).

Mutti in no way would have imagined a life of running away from her homeland. Her circumstance has pushed her to lead a life of subalternity. The superstructure of war has forced her to run into alien lands for survival. Mutti in disgust tells “I never thought I’d be running for my life from the Russians”(181). but still she is left out with some confidence that she can fight back the oppression from the superstructure. She confesses saying, “I seem to have lost my home and virtually everything I’ve ever owned. I’m strong woman, I assure you”(182).

Anna was cheated on food once by a woman who was in no way equal to their status. The ‘forced consent’ to subalternity brought them even to a state of trading with their precious ornaments for food. In such a situation Anna was cheated on food by not providing the right proportion of food for the ornament she traded with. “I gave you the earring. You were supposed to give me some sausages and a little bred. Isn’t that we agreed?”. The woman seemed to think about this. Then: “very well” she said, and shut the door and disappeared back into the house”(186).

Anna was in the fit of her fear she once thought of when she heard the rumors about young girls being molested by soldiers. She

was surrounded by two Russian soldiers and was into a thought that she was going to be molested by them, as it was the case with all young girls as far as the stories she had heard. She was not ready to fight back as her mother was. She lost all hope and was prepared for the end that she fore saw. She was ready to submit herself to the ‘forced consent’ of subalternity. Though nothing happened as she feared. “suddenly she felt so sick and fatigued that she almost didn’t care if they reaped her and killed her right here” (196).

All these incidents prove that subalternity is not only an altered position with a “spontaneous consent” to the once superstructure, that leads to the willing surrender and acceptance of oppression. Subalternity can also alter the position of the superstructure itself through certain unavoidable encounter of situations. Thus, making people belonging to the superstructure a ‘created subaltern’ rather on a ‘forced consent’. This experience of subalternity also makes the people of superstructure regret and repent on their hegemony exercised on the subalterns, a ‘forced consent’ of experiencing subalternity as created war subalterns paves way to the know how oppression feels like when experienced, leads to repentance. This act of repentance is proved as Mutti and Anna treat the Jews in the concentration camp and in the hospital with all kindness.

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EMERGENCE OF WOMEN IN V. S. NAIPAUL'S *A HOUSE FOR MR. BISWAS* *THE SUFFRAGE OF ELVIRA*

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Abstract

Women represent essential components of the Indian society and, of course, of the family unit. For the past few decades, the fictional writers have started portraying the existence of women's experience which was formerly unnamed and unimagined. Different critical studies have been inspired, focusing the eyes of the readers, converging upon the world of women. The writers started to explore women's struggle for liberation in their works. The term "Gender" is used to represent the social and cultural constructions of both genders, especially women now and this varies from place to place. V. S. Naipaul's novels focus on the women characters and their emerging self as a representative tool of cultural and political scenario. He primarily writes about society, culture, alienation, rootlessness and the scathing of the persons who undergo these various aspects of diaspora and also about *Emergence of Women in V. S. Naipaul's A House For Mr. Biswas* and *The Suffrage of Elvira*. Though he stays in England and writes for the English audience, he writes about his Indian community in the West Indian Island of Trinidad. However, the major obstacle between him and his audience is the geographical distance. Naipaul's women according to several criteria. He portrayed social standing heroines, and their relationships to other protagonists, especially the male ones, and their attitudes towards their positions in Hindu society.

Keywords: Alienation, Rootlessness, Feminism, Cultural Hybridity

Vidiadhar Surajprasad Naipaul, a famous Trinidadian novelist, short-storywriter and essayist, was born in Chaguanas. He has lived in England since his entrance to the university, but he frequently travels abroad. He published his first novel, *Mystic Masseur* in 1957. He has published over twenty-eight works. These include; *The Suffrage of Elvira* (1958), *Miguel Street* (1959), *A House for Biswas* (1961), *The Middle Passage* (1962), *Mr. Stone and the Knights Companion* (1963), *An Area of Darkness* (1964), *The Mimic Men* (1967), and a host of others.

The Suffrage of Elvira, published in 1958, is Naipaul's second and most overtly political novel. It describes the Indians of the 1940s attempting to gain entry into Trinidadian political life full of bribery, intrigues and corruption. Naipaul deals with this serious subject of the political development of the Indian in Trinidad with great comedy and irony.

A House for Mr. Biswas was published in 1961 and is considered the best of Naipaul's

work. The major theme of this novel is Mr. Biswas's struggle for independence and dignity which is represented by his lifelong effort to build a house of his own. The character of Mr. Biswas is based on Naipaul's father and the book also describes Naipaul's childhood and the relationship with his father. Moreover, the novel depicts the depressing relationship between an individual and the society.

The novel *The Suffrage of Elvira* tells a story of Mr. Surujpat Harbans who runs for elections in Elvira, a small village at Elvira Hill. As in *Fuente Grove* in *The Mystic Masseur*, there is nothing exciting or attractive in that village. The inhabitants are simple and superstitious villagers, some of them also very cunning and profit seeking heelers. When Harbans is driving to Elvira to arrange something for the election, two strange mishaps occur on the way. First, he almost kills two women, Jehovah's Witnesses, and then almost runs over a black dog. He is convinced that this incident forecasts that

something bad will happen, probably in connection.

The female characters in *The Suffrage of Elvira* are dealt with rather marginally, but despite the fact that they occur only on the periphery of the main plot, they are individuals with their own features, individuality and patterns of behaviour. The characters are Mrs. Bakhs, Nelly Chittaranjan and Dhaniram's daughter-in-law, called the doolahin.

Mrs. Baksh is presented as a fresh, young and well-built wife of Elvira's tailor and as an unselfish mother of seven children. She loves and protects her children and is willing to do anything to keep the family peace and unity: "Mrs. Baksh valued the status of her family and felt it deserved watching" (22). At the same time she is rather strict and authoritative, and her children and also her husband have to obey and respect her. Her son Foam always refers to her as 'they', which could be either a sign of respect for his mother or perhaps an indication of impersonal relationship between them. It seems that Mrs. Baksh enjoys the role of a mother and wife and her only wish is that her family is properly cherished so that nobody could slander her.

Mrs. Baksh is presented in this novel as a caring but, at the same time, strict mother. She tries to treat all her children equally and, as many mothers, is proud of them and boasts about them. However, she cannot stand when her natural authority is undermined and when the children are cheeky or ungrateful. On the other hand, she can also protect and stick up for her children. However, it seems that she is prepared to reconcile with and accept this new situation. Mrs. Baksh is also depicted as an attractive, well-built and modern woman.

A House for Mr. Biswas tells the lifetime story of Mohun Biswas from his birth to his death and takes place in Trinidad before,

during and after World War II. As already suggested, Mr. Biswas's life is full of obstacles which he has to overcome: he comes from poor background and has to cope with a constant lack of money, he struggles for independence and thus has to endure his undying and corrosive desire for his own house, and last but not least he has to stand the endless conflict with the Tulsi family.

The women in *A House for Mr. Biswas* are with unique qualities. The major female characters in the order in which they appear in the novel: Bipti, Tara, Mrs. Tulsi and Shama. Shama, is wife of Mr. Biswas. She is not satisfied with Mr. Biswas, a poor man who becomes fully dependent on Mrs. Tulsi for his upkeep. She is the woman who has the closest attachment with her mother. She humiliates Mr. Biswas, when he ridicules the orthodox Hindu community. She calls him "a barking puppy dog", when he calls her mother the "old queen". She even makes pungent criticism when he comments on the food served at Hanuman House. She plainly states that he gets three square meals a day after getting into the Tulsi family. She is against leaving the Tulsi family when Mr. Biswas wants to move away. But she accepts and obeys him.

In *The Suffrage of Elvira* Nelly Chittaranjan, the daughter of the local rich goldsmith, is also only an article in her father's marriage policy. She is supposed to marry Harbans's son because this match would be very profitable for Mr. Chittaranjan, from the business as well as religious points of view – both Nelly and Harbans's son are Hindus. Chittaranjan is very proud of his daughter's intelligence and education and wants her to get into a good Hindu family. Nelly does not want to get married so soon, she would rather go to London to study and enjoy her life. Foam tries to impress Nelly by different means and wants to become close to her. At first Nelly behaves quite coldly and

little scornfully to Foam, but when he gives her a lift, she opens her heart and tells him how unhappy she is about the marriage. Nelly considers Foam more and more likeable, but she is still quite ironical and reserved in her behaviour towards him. When Chittaranjan gets to know about his daughter's relationship with Foam, he gets infuriated and is afraid of the consequences. Nelly, as many women in that community, is treated as a servant in the house of her father. She has to serve the guests, she has to clean everything and obediently fulfil her father's orders. Despite this fact, Nelly seems to be a very decisive girl, she can insist on her attitudes, she can defend herself sufficiently.

Doolahin is also another interesting character in *The Suffrage of Elvira* has been deserted by her husband soon after their wedding and now she lives with her father-in-law Dhaniram and his ill and impuissant wife. She looks like a good Hindu girl, No wonder that she is not satisfied with her role and low status and is fed up with the everlasting fussing about Dhaniram. Sometimes she tries to oppose her father-in-law who shakes his head over his daughter-in-law's boldness Therefore, he is very happy when his brother-in-law dies suddenly and Dhaniram's sister comes to live with him and his wife.

In *A House for Mr. Biswas* Mr. Biswas's mother Bipti is mostly depicted as an unhappy woman who has lost her husband and who always suffers from the lack of money. Bipti is not portrayed as an ideal mother. She passes her daughter's upbringing to Tara . Mr. Biswas is thoroughly depressed and hurt by her impenetrability and spleen. She often bewails her fate and is shy to show him affection. Her relationship to Mr. Biswas though remains rather calm. When he invites her to his new house at Shorthills, she still does not behave as a loving mother. He was at first extravagantly affectionate. He feels

that he has lost something important, something that has been part of his self and his life.

Tara, Mr. Biswas's wealthy and reputable aunt, is portrayed as an old-fashioned woman and She is keen on preserving old values, Moreover, she functions as a mother to Mr. Biswas when Bipti is unable to fulfill what is expected of her. Tara is very unselfish; she cares about Mr. Biswas's future and comforts and encourages him.

The sign-writing brings him to the Tulsi's store at Arwacas where he meets Shama, one of the Tulsi daughters. He sends her a note which is spotted by Mrs. Tulsi .Then he suddenly finds himself engaged with Shama. The wedding ceremony is prepared, but he does not get any dowry and feels trapped. The family seems to be strange and mean and Mr. Biswas bitterly regrets that he has written the note to Shama. He moves to Hanuman House. After marrying Shama and realizing his plight, Mr. Biswas goes to Tara to pour out his heart. She embraces him and gives him some money. Although she is unhappy and disappointed about his marriage to such a mean family, she thinks that he had better return to his wife and try to reconcile with his fate. Later in his life, Mr. Biswas frequently goes with his children to see her and both the sides are pleased. Mr. Biswas is glad that he has such a compassionate relative and remains friends with her all his life.

Unlike Bipti, Mrs. Tulsi seems to be a good mother. She has several daughters and two sons and these live with their own families together in Hanuman House. As her husband is dead, she is alone in bringing up her daughters at the same time she knows that it is necessary for a proper Hindu woman to be married and to give birth to as many children as possible. The fact that Mrs. Tulsi is the most powerful person in the household is proved when she moves with her son Owad to a house in Port of Spain.

Although the women in *The Suffrage of Elvira* and *A House for Mr. Biswas* plays completely different roles, they have one thing in common - each of them has her wish or desire: Mrs. Baksh's goal is to make her family satisfied and happy, Nelly longs for studying and having a good time in London, and doolahin yearns after getting rid of her father-in-law and living a peaceful life with Lorkhoor. Neither of the women is exaggeratedly emancipated, but there are some outward indications of their dissatisfaction with their positions and the ways they are treated. They are not afraid of trying to change the things they disapprove of, because they are practical and can think quickly on their feet.

The female characters in Naipaul's *A House for Mr. Biswas* are pictured as proper and traditional women: they respect and obey their husbands or brothers, they are beaten, they do not complain and do what they are supposed to do. Bipti tries to be a good mother, but she is not very successful because of her depressions after her husband's death. Biswas's aunt Tara seems to be an obedient wife, diligent housekeeper and, though childless, she proves, by taking care of Mr. Biswas, that she could be a good mother too. Mrs. Tulsi skillfully functions as the leader of

the populous household, takes care of her daughters and endeavours to marry them to respectable families. Shama is an obedient wife, even though she at first does not love her husband, she is a strict but also loving mother and works as a peacemaker between her husband and her family.

Thus, all the women mentioned can be assertive and self-confident, but at the same time they obey the rules that are prescribed to them and for any revolutionary changes in their positions. The acceptance of the female life force as essential by all the chief protagonists.

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PSYCHOANALYTIC THEORY OF LITERARY CRITICISM FREUD'S SCHOOL OF THOUGHT

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Abstract

A best literary criticism tries to trace the movements of readers and writers desires in text. To achieve this, Sigmund Freud applied psychoanalysis insights to the study of literature and culture. When we apply psychoanalytic theory to literature it usually means applying specific concepts and patterns originating from the work of Freud, to literary text in order to reveal hidden ideas. In this sense, this article deals with Psychoanalytic theory of Literary Criticism from Freud's school of thought. Freud's analysis of literature depicts such activities that creative or re-creative, provide considerable relief from tension by a discharge of energy through socially acceptable channels.

Keywords: *Psyche, Mind, Dreams, Desires*

Introduction

Literary criticism is the study, evaluation and interpretation of literature. It is usually in the form of a critical essay, but in-depth book reviews can sometimes be considered literary criticism. Criticism may examine a particular literary work, or may look at an author's writing as a whole. There are various school of literary criticism such as Traditional, New Criticism, Rhetorical, Stylistic, Metaphorical, Structuralist, Post-Structuralist, Myth theory, Freudian, Jungian, Historical, Biographical, Sociological, Political, Marxist, Moralistic and Cognitive. This article deals with Freud's school of thought on literary criticism.

Sigmund Freud was an Austrian Neurologist and the founder of psychoanalysis, a clinical method for treating psychopathology through dialogue between a patient and psychoanalyst. In creating Psychoanalysis, Freud developed therapeutic techniques, such as the use of free association and discovered transference, establishing its central role in the analytical process. Freud's redefinition of sexuality to include its infantile forms led him to formulate the Oedipus complex as the central tenet of psychoanalytical theory. His analyses of dreams as wish-fulfillments provide him with

models for the clinical analysis of symptom formation and the underline mechanism of repression.

On this basis, Freud's psychoanalytic theory of personality argues that "human behavior is the result of interactions among three component parts of the mind; the id, ego and super ego". Freud divided the mind into the conscious mind or the ego and the unconscious mind. The latter was then further divided into the id or instinct and drive and the super ego or conscience. Freud postulated the existence of libido an energy with which mental processes and structures are invested and which generates erotic attachments, and a death drive, the source of compulsive repetition, hate, aggression and neurotic guilt.

"Psychoanalytic Literary Criticism refers to literary criticism or literary theory which in method, concept or form is influenced by the tradition of psychoanalysis" which was begun by Sigmund Freud. Psychoanalytic criticism builds on Freudian theories of psychology. Freud began his psychoanalytic work in the 1880s while attempting to treat behavioral disorders in his patients. He dubbed the disorders hysteria and began treating them by listening to his patients talk through their problems. Based on this work,

Freud asserted that people's behavior is affected by their unconscious...the notion that human beings are driven by desires, fears, needs and conflicts of which they are unaware....

The Purpose of psychoanalytic literary criticism is when a person reads a passage and almost sees it as a type of dream. It means that the text represses its real content behind obvious content. Freud explored the psyche of authors and even characters, to explain narrative mysteries and to develop new concepts in psychoanalysis. The Object of Psychoanalytic Literary Criticism, at its very simplest, can be the psychoanalysis of an author of a particularly interesting character.

Like all forms of Literary criticism, Psychoanalytic criticism can yield clues to the sometime baffling symbols, actions and settings in a literary work. However like all forms literary criticism it has its limits. For one thing, some critics rely on psycho criticism as a one size fits all approach. When in fact no one approach can adequately illuminate a complex work of art. Psychoanalytic Literary Criticism can focus on one or more of the following:

The Author: The Theory is used to analyze the author and his or her life and the literary work is seen as supply evidence for this analysis. This is often called psycho biography.

The Characters: The theory is used to analyze one or more of the characters; the psychological theory becomes the tool that explains the character's behavior and motivations. The more closely the theory seems to apply to the character, the more realistic the work appears.

The Audience: The Theory is used to explain the appeal of the work for those who read it. The work is seen to embody universal human psychological processes and motivations, to which the readers respond more or less unconsciously.

The Text: The Theory is use to analyze the role of language and symbolism in the work.

Psychoanalytic Literary Criticism adapts the method, concept of reading employed by Freud and later theories to interpret text. It argues that literary text, like dreams, express the secret unconscious desire and anxieties of the author, that literary work is a manifestation of the author's own neuroses. Psychoanalytic reading has been practiced since the early development of psychoanalysis itself, and has developed into a heterogeneous interpretive tradition. As Celine Surprenat writes, "Psychoanalytic Literary Criticism does not constitute a unified field. However all variants endorse, at least to a certain degree, the idea that literature...is fundamentally entwined with the psyche.

Freudian Criticism, Literary criticism that used the psychoanalytic theory of Sigmund Freud to interpret the work in terms of the known psychological conflicts of its author or conversely, to construct the author's psychic life from unconscious revelation in his work.

Freud explored the psyche of authors and characters, to explain narrative mysteries, and to develop new concepts in psychoanalysis. The Criticism has been made however, that in his and his early followers' studies what calls for elucidation are not the artistic and literary work themselves, but rather the psychopathology and biography of the artist, writer or fictional characters. It is also said that clearly one cannot psychoanalyze a writer from his text; one can only appropriate him.

Early Psychoanalytic Literary Criticism would often treat the text as if it were a kind of dream. This means that the text represses the real content behind obvious content. The process of changing from latent to manifest content is known as the dream work, and involves operations of concentration and displacement. The critic analyses the

language and symbolism of a text to reverse the process of the dream work and arrive at the underline latent thought.

Freud takes a close interest in artistic production and appreciation. Psychic energy was sexual at the base, but was not channeled wholly into sexual activity. Amongst the expressions were the dreams, fantasies, and their personal disorder that arose when instinctual drives were constrained by exterior reality, the pleasure principle verses the reality principles. Desire was the motivating force of the author- an inordinate desire to win honor, power, wealth, fame and love of women with the corresponding lack of means of doing so. Freud did not confuse the day dreams and artistic creation, did not reduce aesthetics to wish fulfillment and admitted that psychoanalysis could not say how the artist achieves his successes. Dreams and art both employed strategies to transform primitive desire into the culturally accepted and indeed the artist masked and sweetened his day dreams with aesthetic form and are the secret embodiment of the author's unconscious desires. More penetrating is the psycho biographic approach which seeks to explain an author's life and work through childhood events, the Oedipus conflict and repression. Sometimes the psychic energy is regarded as the life force. Ego-analysis attends to show that the pleasure of artistic creation and performance lies in the controlled play with primitive material, both author and audience entering into the process.

It seems natural to think about novels in terms of dreams. Like dreams, novels are fictions, inventions of the mind. Like a novel, a dream may have come truth to tell, but like a novel, it may need to be interpreted before the truth can be grasped. We can live vicariously through fictions, much as we can through day dreams. Terrifying novels and nightmares affect us in much the same way, plunging us into an atmosphere that

continues to cling, even after the last chapter has been read. The notion that dreams allow such psychic explorations like the analogy between literary works and dreams, owes a great deal to the thinking of Freud. Freud developed a language that described a model that explained, a theory that encompassed human psychology. Many of the elements of psychology he sought to describe and explain are present in the literary works of various ages and cultures. Freud's theory are either directly indirectly concerned with the nature of the unconscious mind. Freud says that the powers motivating men and women are mainly and normally unconscious.

Freud characterizes the creative mind as "clamorous" if not ill; poems were read as fantasies that allowed authors to indulge repressed wishes to protect themselves from deep-sealed anxieties, or both. Psychological insights into an author can provide a work of literature that is a fantasy or dream or at least so analogous to daydream or dream that Freudian analysis can help explain the nature of the mind that produced it. The Author's purpose in writing is to gratify secretly some forbidden wish, in particular an infantile wish or desire that has been repressed into the unconscious mind. To discover what the wish is, the psychoanalytic critics employ many of the term and procedures developed by Freud to analyze dreams.

From a Freudian view point, a Psychoanalytic Criticism of a literary work may frame the text as a window into the mind of the author. This form of Psychoanalytic Criticism imagines the text as a display of the author's psychology, a window into his/her particular neurosis. Interpreting the text, then, becomes an exercise in finding the direct and indirect evidence of the author's childhood traumas, psychological instabilities and inconsistencies. Ultimately Freud's dream theory especially influence such readings because they examine the literary work as they would a dream as an expression

of the authors hidden desires and anxieties. Another way to apply Freudian Psychoanalytic theory to a literary work is to consider the psychological makeup of the individual characters within the work examining the internal, psychological machination of one or more characters as a means of gaining overall meaning for the text. A Psychoanalytic critic might also be interested in the ways in which the work exhibit certain psychological conflicts, such as, for example a conflict between the id and the super ego two Freudian concepts referring to an individual basic instinctual desires and moral consciousness.

The relationship between psychoanalysis and literary criticism is fundamentally concerned with the articulation of sexuality in language. It has moved through three main emphases in its pursuit of the “literary unconscious”- on the author, on the reader, on the text. It started with Freud’s analysis of the literary text as a “symptom of the artist”, where the relationship between the author and the text is analogous to dreamers and their dreams. In 1940 Lionel Trilling in his “Freud and literature” remarked that “of all mental systems the Freudian psychology is the one which makes poetry indigenous to very constitution of the mind”. This quote clearly proves that Trilling believed Freud’s pioneering method of psychoanalysis combines the preciseness of the scientific method with imaginative insights of the romantic notion of the mystery that is the human mind to understand and appreciate literary works. Trilling asserted that Freud revealed through psychoanalysis that a creative writer was not a neurotic but a disciplined literary artist who was capable of creating memorable fantasies.

Conclusion

To Surmise Psychoanalytic genre of interpretation has bought a great impact on

world literature. Many great works have been deciphered through Freud’s psychoanalysis, as it aids in providing clue to baffling characters, situations, symbols and actions. This psychoanalytic approach has contributed numerous tremendous literal marvels. It is also clear that psychoanalysis has led to the evolution of psychoanalytic criticism, with reference to literary criticism that is influenced by Freud. Hence it is of no doubt that science of psychoanalysis is indebted to literature and vice versa.

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EXPLORING THE SELF IN GLORIA NAYLOR'S LINDEN HILLS

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Abstract

Post Colonial Studies clearly depicts the differences in the expression of First and Third world in literature, the issues of immigration and globalization, and its immediate development due to the decolonization of Asia and Africa in 1950's and 1960's. By then, Post-Colonial feminists gradually oppose "the perceived portrayal of women of non-western Societies as passive and voiceless victims, as opposed to the portrayal of western women as modern, educated and empowered" (Sinha 8). Racism appeared to be a consequent factor for the prevailing distance between the white women and black women. The black women are considered as subaltern people as they are born as women, for being black, and poor. Gloria Naylor, one of the eminent Afro-American novelists, in her novels, portrays the issues of racism and feminism in a distinct way. This paper scrutinises the sufferings of Willa Nedeed of *Linden Hills*, who is subjected to the patriarchal oppression and analyses how the invisible sisterhood bond helps her to realise her self-identity.

Keywords: Immigration, Globalization, Decolonization, Feminism, Racism, Anti-racist, Subaltern, Afro-American literature, Self-Identity

Introduction

The Afro-American novelists including Paul Marshall, Toni Morrison, Shirley Anne Williams, Maya Angelou, Gloria Naylor of the new era reform the black womanhood. They threw away the stereotypical image of woman and they try to seek the true meaning of women. They begin to uncover the hidden fact and recommend a new self. Gloria Naylor, in her Quartet novels- *The Women of Brewster Place*, *Linden hills*, *Mama Day* and *Bailey's Café* concentrate on the black community, black culture and the black women with their strong nature. In *Linden Hills*, Naylor showcases an invisible sisterhood bond yet it is so strong that brings a drastic change in the mind and body of Willa.

Willa Prescott Nedeed, the wife of the present Luther Nedeed is addressed as Mrs.Nedeed, representing the Nedeed's domination. Nedeed marries her as she is light-skinned in order to keep his family's practice of marrying on octoroon to produce a dark child resembling him and his paternal ancestors. Unfortunately, the child is born light skinned resembling his maternal ancestors. Nedeed couldnot tolerate this,

suspecting his wife of infidelity and he locks her in the basement of his house. He considers that his wife has spoilt the wishes of the five generations, "How could Luther die and leave this with the future of Linden Hills? He looked at this whiteness and saw the destruction of five generations" (LH 18). Moreover, he leaves his child unnamed for five years. He could not see a woman destroying hundred and fifty years of his ancestors' hard work of Linden Hills. To take revenge on her, he goes to the extent of killing the child by locking him up in the basement.

Willa's child becomes seriously ill and she believes that her husband will surely open the door, to save the child. Soon she finds her baby dead but she forgets to mourn. She has nobody to talk, to share her feelings. Here, Naylor introduces yet another different sisterhood bond to rescue Willa Nedeed. Fortunately, Willa happens to read the writings of the previous Nedeeds in the basement. Those writings are of letters, recipes and documents. The history of Mrs.Nedeeds is so pathetic and while reading it, Willa realises her own miserable life, which she considers as a prestigious one. The

records reassure her of life on earth. Examining the patriarchal cruelty of NEEDED. Moreover it makes her to mourn for the baby's death and finally helps her to come out of her mental sickness. Even though she does not know the previous Mrs. NEEDEDs, their sufferings and their writings help her to come to terms with earthly life and they create an invisible sisterhood bond and thereby heal her. Critics like Kathleen Puhr calls this healing as 'self-healing' as there is no visible person to rescue her.

The first record Willa finds is of Luwana Packerville in the form of letters in the middle of her Bible. Luwana's husband, the former NEEDED purchased her, married her and gave her a child. But she found herself no better than a slave after marriage. She was informed that they were going to have a new life in a new place called Linden Hills. The child was with her mother until it was two years old and after that slowly the child was made to follow her father NEEDED. Luwana was prevented to do the household things and a new housekeeper was appointed to take care of the house. In her own house, Luwana became a stranger to her husband and son. Her identity was slowly erased that she was not allowed to visit her friends or relatives. She protested eating from the hands of the cook but her husband and son liked to eat from the cook and there was no response for her protest. In order to capture her lost position, she baked molasses cake, her son's favourite but he ceased to touch it. She had nobody to speak to, no work to do and no more responsibilities. Finally she started to write letters to an imaginary sister and replied her letters in the same name. She needed somebody to console her and she knew well that there was nobody and hence she replied the letters herself. Kathleen Puhr, the famous critic calls this type of healing as 'epistolary healing'. In those letters, she shared her inner feelings, her depressed state, her loneliness,

her yearnings, and her strangeness. Thus, slowly she became insane and at last she wrote "There can be no God" (LH 125).

After reading all the letters of Luwana, Willa compares her innermost sorrows and strangeness with her and then she starts to mourn for the death of her child. She understands that she too lives the same kind of life with NEEDED. Thus, Luwana heals Willa without her presence but through her letters. She makes Willa to accept the reality of life, she has lived so far.

Moreover, she opens another cardboard box and finds a stack of recipes belonging to Evelyn Creton NEEDED, the wife of one of the NEEDEDs. It shows that Evelyn spent most of her lifetime in the kitchen, her only enjoyable place. She recorded the dates of the purchased ingredients and writes how she prepared the item. She cooked food using amaranth seeds, Shame-weed, ivory root, and sassafras in order to attract her husband. After marriage, Evelyn Creton put on twenty nine pounds of weight, because of that she lost her attractiveness, she assumed. She desired for lean thighs and a taut waist. To get that, she spent most of her time in the gym. She prepared plenty of food but she starved for many days. After eight years she became a pile of bones, got lean thighs, hips and breasts. Her last purchase was a quart of vanilla ice cream and prussic acid on December 24th and then there was no record. She spends most of the time in cooking to get rid of the emptiness of her life.

After reading the recipes and history of Evelyn Creton, Willa NEEDED compares her life with her and feels guilty. She too yearns to get the love and care of her husband. When the baby is born, she finds her husband spending most of the time in his work and she accepts the reality as "this was simply the way life was when your husband's work took him away so much at night"(LH 175). She feels guilty for being crazy so far. She

understands that there are many Luwana Packervilles, Evelyn Cretons who end their life after becoming insane. She tears some of the pages, destroys the diaries and recipes and then she finds an album.

In the album she finds a picture of a lady, Priscilla McGuire, the wife of the next Nedeed. In that album she finds a newspaper clipping of the wedding of Priscilla and one of the previous Nedeeds. In the marriage photos, Priscilla poses very happily. Then the album contains many photos, which has been taken once in a year. The next year, Priscilla sits in a chair carrying a baby Nedeed, her husband puts her hand on the chair. As the child grows, the gap also grows between the mother and child. When the child turns ten, Priscilla slowly hides in the shadow of the child. And in the following photos, she gradually disappears in the shadow. When the son turns twenty-one, her absence is present in the album. She hides herself in the next photos and she disappears at last leaving the word 'me' in the album.

Willa Prescott Nedeed, after seeing the album finds that Priscilla voluntarily hides her image from the photo as she disappears slowly in her life like Luwana and Evelyn. The word 'me' in the album refers her disappearance. Willa catches some water in an aluminum pot, sees her own image, touches her face, cheeks, nose, lips, so that she can recognise her existence. In the words of Naylor, "She had actually seen and accepted reality, and reality brought such a healing calm. For whatever it was worth, she could rebuild" (LH 268). Thus, at first time she finds her image existed.

The written letters of Luwana Packerville helps her to mourn for the death of her son. Then the recipes of Evelyn Creton enables her to realise the fact that Luther Nedeed was responsible for the loss of joy in her life. Priscilla's album clearly depicts the fact that generation after generation the Nedeeds

slowly erase the existence of their wives. They consider their wives as a machine to give them the desired son to continue their domination on Linden Hills. They erase their joy, identity, responsibility, freedom and at last their life. The wives die at last without knowing what has happened to their life. Willa understands what she has lost in her life through the documents of Luwana Packerville, Evelyn Creton and Priscilla McGuire. Thus Naylor creates a complex yet strong sisterhood bond between Willa and the previous Nedeeds.

This sisterhood bond helps her to remember her name, her family, and her past experiences. She remembers, "the intercom that kept clicking on and off with insane messages about adultery, the complexion of the child, and lesson to be learned" (LH 280). In order to regain her identity, she walks from the basement towards the kitchen door. She wraps the dead child in a blanket and takes a walk on the Christmas eve. She cleans the basement room, arranges things and enters the kitchen. When Nedeed touches the child, "...her arms loosened for one to shoot around his neck, the other his waist and the three were welded together. Luther tried to wrench free, but they breathed as one, moved as one, and one body lurched against the fire place" (LH 300). Thus she lights the fire and sets fire to Nedeed with herself and her dead baby and the three being united found dead. She decides to end the life of the cruel Nedeeds and the sisterhood bond gives her confidence for that.

Naylor, thus brilliantly uses the sisterhood bond for Willa to come out from her insanity and her grief-stricken life and makes her bold enough to end the wicked chapters of Nedeed. Unfortunately Willa too falls a prey and kills herself. She may have thought that without her husband and son there is no life for her and so she ends her life along with her family. Naylor, through this, aims to instigate

the need for sharing of emotions among women and thereby stresses the importance of sisterhood bond. Hence, Naylor in *Linden Hills* highlights the value of sisterhood in a very distinct way.

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CHUTNIFICATION OF HISTORY IN SALMAN RUSHDIE'S MIDNIGHTS'S CHILDREN

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Abstract

The Indian writers in English reflect on the historical events in their fictional art and experiment the reality of the times to create a timeless reality of their own. Indian English novels mainly depict the Pre and Post- Independent period as they cover a major part of the historical record. Novelists use history as their major source and focus on historical events and characters of a particular age. Salman Rushdie remains distinct from other historical fiction writers in his manner of fantasizing his depiction of reality. Midnight's Children re-presents the past of India's history from the period of Pre-Independence, Jallianwala Bagh massacre of 1919 to the period of Emergency in 1977. Rushdie narrates Saleem's life, identity, destiny and connects to his nation, India. Salman Rushdie's imaginary saga Midnight's Children is the starting point for the investigation about India's current cultural and political situation, which is strongly influenced by historical events and nowadays by modernization and development processes in a time of neo-colonialism, globalization and transnationalism. Midnight's Children is commonly read as a national allegory giving imaginative form to India and its history. The novel explodes the notion of the nation having a stable identity and a single history, it then invites a sceptical, provisional faith in the nation that it has exploded. The novel is a meditation on the totality of history and in particular of that official history that constitutes the nation. Rushdie wants to show that historical incidents are fictitious and hence there can be no demarcation line between history and fiction. Reality is also a made up thing. Saleem presents only those incidents which can make him a hero. India presented by Saleem is India of his own version and imagination but it is also true. Rushdie has fictionalized India's past history through fantasy and re-presented the nation through his memory.

Introduction

The Indian writers in English reflect on the historical events in their fictional art and experiment the reality of the times to create a timeless reality of their own. Indian English novels mainly depict the Pre and Post-Independent period as they cover a major part of the historical record. Novelists use history as their major source and focus on historical events and characters of a particular age. Salman Rushdie remains distinct from other historical fiction writers in his manner of fantasizing his depiction of reality.

In 1993 the novel was awarded the "Booker of Bookers". *Midnight's Children* re-presents the past of India's history from the period of Pre-Independence, Jallianwala Bagh massacre of 1919 to the period of Emergency in 1977. Rushdie narrates Saleem's life, identity, destiny and connects to his nation, India. Saleem was born on the stroke of

midnight bringing in India's Independence. Saleem becomes the store house of a nation's memory.

Rushdie's masterpiece *Midnight's Children* is a novel about Indian Independence and the partition. *Midnight's Children* encapsulates the experience of three generation of the Sinai family, living in Srinagar, Amritsar, Agra, Bombay and finally migrating to Karachi.

Since the time of his birth date, Saleem is burdened a constant amount of socially-inflicted pressure. He discovers that he has telepathic abilities and can read people's minds. He even finds out that, after being switched at birth with another baby, Shiva, he is not the only one with over-developed parts of the body. Shiva himself has overgrown with super strong knees. When Saleem found out about this fact, he decided to create a link between all theses special

children through the “Midnight’s Children Conference”. After this Saleem chooses a politically active path, fighting against Indira Gandhi’s policies, especially measures against the midnight’s children, the children born along with the Indian Independence.

Saleem Sinai’s life begins at the era when British’s colonial control of India ends. Saleem Sinai’s life becomes emblematic of the political and social destiny of the new nation. The novel successfully weaves contemporary events- political, social and historical- into the main spectrum of the novel to produce the singleness of effect. According to M.K.Naik, *Midnight’s Children* is a multi- faceted narrative, which is at once an autobiographical, bildungsroman, a picaresque fiction, a political allegory, a topical satire, a comic extravaganza, a surrealist fantasy, and a daring experiment in form and style.

The novel starts in 1915, 32 years before the birth of Saleem and ends when he is about to be 31. It spans around 63 years with Saleem’s and India’s birth as the center. When the World War ended Ahmed Aziz and Naseem saw each other’s face. The seeing of each other leads to their marriage. Jallianwala Bagh massacre occurred in 1915. With the Independence of India in 1947 the midnight’s children were born.

Salman Rushdie’s imaginary saga *Midnight’s Children* is the starting point for the investigation about India’s current cultural and political situation, which is strongly influenced by historical events and nowadays by modernization and development processes in a time of neo-colonialism, globalization and transnationalism. Rushdie’s postcolonial and postmodern novel *Midnight’s Children* draws a picture of the time since around 1915 and India’s situation after it gained its independence from the British Colonizers, it describes Gandhi’s Quit India Movement, the violent partition of India and

Pakistan and the state of Emergency from 1975 to 1977 through the eyes of Indian people.

Midnight’s Children, the story of the male narrator Saleem Sinai buffeted by too much history becomes an allegory of the divided Indian subcontinent. *Midnight’s Children* is about the thousand and one children born in India in the novel precisely at the moment India gained Independence from British Colonialism, and became a nation state. The protagonist and narrator Saleem Sinai is one of the five hundred and thirty one children who survived adolescence, and so symbolize the post-Independent generation.

The 1947 Partition appears through *Midnight’s Children* as the history that splinters and spreads Saleem’s extended family over two countries India and Pakistan. Pakistan is not only a historical event but also a motif of post colonial national experience. Rushdie presents the nostalgic perspective of India’s colonial and postcolonial blending of history, political allegory and fantasy. It is a great work based on the liberating imagination of Independence itself, with all its contradictions working themselves out.

The book *Midnight’s Children* is divided into three parts: Book One explores the incidents from 1915 as Saleem’s grandfather Aadam Aziz in Kashmir hits his nose on the front hardened tussock of earth while attempting to pray and he decides never to kiss earth again for any God. Book Two focuses on Saleem Sinai’s childhood and his role in the Indo-Pak war in 1965 and Book Three deals with the Bangladesh war and the dark period of Emergency in India.

His saga ends with the prophetic vision of his own disintegration at the Independence Day celebrations- his death in the form of fission and explosion. On October 20th the Indian forces were defeated, thrashed by the Chinese at Thag la Ridge. In 1965, Indo-Pakistan War takes place. There is bombing

everywhere both in India and Pakistan. Due to the bombing Saleem is drained off all memories and of all senses except for his olfactory senses. He is born new to the world with no past to remember and no future to plan for. His loss of memory is to cut off all the links with Pakistan and to be newly born in India.

In May 1974 India tests its first nuclear weapon and enters into the nuclear age. The tests take place in Rajasthan. On the same day, Shiva who had been exempted from the conference and from the memory of Saleem explodes onto his life. On January 26th when India celebrates its Republic Day there is a release of energy as the bomb in Bombay. Like Saleem's historically important birth, his son Aadam Sinai is also born at the moment of historical landmark in India. The word Emergency is heard by people for the first time in India. Saleem's link to India continues in the next generation too. Saleem recalls the tension filled birth of his son and Emergency.

Aadam Sinai thus being linked to India like his father reflects the rule of Emergency in his physiognomy. He does not utter a cry or even a whimper from his birth. His speechlessness is because of the Emergency that banned people from speaking, prohibiting them from expressing their thoughts and views. So Aadam Sinai's efforts are all concentrated on listening to others speaking in murmured tones and the result is, he is born with "big ears which flapped so high and wide that they must have heard the shootings in Bihar and the screams of lathi-charges dock workers in Bombay..."(420).

Saleem's literally disintegrated body is a possible reference to the underlying political fragmentation and divisive tendencies of Indian politics past and present which have contributed to the making of its history. Saleem's history of India's colonial and post-Independence life also aims some of the salient debates and competing visions for an

independent India mapped by nationalistic leaders like Gandhi and Nehru. Through Aadam Aziz, Saleem's secular minded thought, Germany returned progressive grandfather and Tai the ancient Kashmiri boatman, the conflict between modernity and tradition are examined.

Several children might be born at that moment but Saleem alone carries with him the history of free India. The novelist maintains throughout the novel the close relation between personal events in Saleem's life and the life of his family with the political and historical events of free India. It is stated that Saleem was responsible for the language riots of 1950s. He played an important role in Indo-Pak war of 1971, he had suffered much during the Emergency of 1975.

The novelist also follows a flashback technique and describes how Saleem's grandparents Aziz and Naseem while going from Kashmir to Agra face the events of Jallianwala Bagh massacre. The events refer to an ugly moment in the colonial history of India. The narrator presents a pictorial description.

The novelist describes how General Dyer goes on firing and shooting the people in a brutal manner. Aziz feels suffocated in the situation and falls down. His shirt is stained with the blood of the dying people. Further Rushdie comes to the Indo-Pak war of 1965 and narrates how Saleem's parents, grandparents and aunts are killed when the forces of India bombard Rawalpindi.

Saleem cherishes a notion that the history of his life is symbolic of the history of the nation of India. In an ironical manner the novelist shows that Saleem is caught in an illusion in his identification with India, its history and its destiny is also false. He has been received into believing that being a midnight child; he has got a special role to play in the events of India. His mental illusion causes his fall from the highest peak

to the lowest level in the Pakistani army's non-existent unit.

Rushdie's *Midnight's Children* covers agitation against Rowlatt Act, the Jallianwala Bagh massacre, the formation of the Indian National Army, the dropping of atom bombs on Japan, communal riots, the dawn of independence, the assassination of Mahatma Gandhi, Indo-Pakistan war of 1965, the Bangladesh war of 1971 and the imposition and lifting of Emergency.

On account of his stay in Pakistan, Saleem brings some historical events of that country into focus- the rise of General Ayub Khan to power, the formation of the Combine Opposition Party, the elections of 1970 and its struggle for independence. Salman Rushdie's *Midnight's Children* is commonly read as a national allegory giving imaginative form to India and its history. Rushdie's novel explodes the notion of the nation having a stable identity and a single history, it then invites a sceptical, provisional faith in the nation that it has exploded.

The life of Saleem Sinai is merely an extended metaphor of the literal narrative of history. The metaphor of birth is part of the largest metaphor of the nation as a person that is inseparable from the imaginative construction of the nation. Historians speak of growth and maturity, as if the nation were a human child. It is this personification of the nation that makes it possible to call Nehru the father of the Nation.

Aadam Aziz feels an itching in his nose when history is about to be made, as at the massacre of Amritsar. This is a common metaphor of the man who is sensitive to the winds of change. The modernizing grandfather is aware of history, the world of progress made by human beings, as his grandson.

In *Midnight's Children* Rushdie himself makes India's choice not one between Nehru and Gandhi but one between Saleem and Shiva. The significance of Gandhi's absence from Rushdie's novel is that Rushdie prefers the nation as imagined by Nehru the secular nationalist to the India for which Gandhi stood. Rushdie wants to show that historical incidents are fictitious and hence there can be no demarcation line between history and fiction. Reality is also a made up thing. Saleem presents only those incidents which can make him a hero. India presented by Saleem is India of his own version and imagination but it is also true. Rushdie has fictionalized India's past history through fantasy and re-presented the nation through his memory. The personal account of Saleem is thus clothed in heavy trappings of fantasy and the public part is properly seasoned to produce 'the chutnification of history'.

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WOMEN AND NATURE: AN ECO FEMINISTIC PERSPECTIVE OF MARGARET ATWOOD'S *SURFACING*

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Abstract

The aim of the paper is to present an idea about Margaret Atwood's Surfacing in an Eco Feminist perspective. Eco Feminism examines the connection between women and nature. Eco Feminism movement discusses the ways in which feminism and environmentalism might be combined to promote respect for women and the natural world.

Surfacing, published in 1972 is a second novel by Atwood, the famous Canadian writer. It is an account of a woman's cultural and sexual role in the society. Atwood also throws her views condemning sexual and social norms forced upon a woman. She also gives a clear picture how technology spoiled the unspoiled land. But at the end the narrator overcomes the effects of technology and becomes a complete natural woman.

This paper analyses the suppression of women and the abolition of nature in a male dominated society with reference to Atwood's Surfacing. The marginalization of the women in private as well as social life is depicted through the protagonist's life. The ecological concern of the narrator shows the concern of women towards nature in general. The protagonist's thoughts are similar to the thoughts of the Western Education Philosopher Rousseau to be natural without any social restrictions. The paper focuses on how the protagonist was content with nature by being natural.

Introduction

"I am not an animal or a tree, I am a thing in which the trees and animals move and grow, I am a place."

There is a bonding, connection and a relationship between women and nature. It is women and nature who brings life to the earth. Women and nature has three things in common which are reciprocity, nurturing and co-operation. A woman's life is connected with nature. So she is more concerned for nature and works for it and raises her voices when others try to destroy nature. Degradation of land and environment is a serious issue in today's world. Human beings destroy nature without thinking about its serious consequences the future generation is going to face.

There is a famous saying in Tamil, "Aavadhum pennalae, azhivadhum pennalae" which means, "Created by women and destroyed by women". Yes, a woman can do whatever she thinks. Likewise nature also can do anything it desires. It can give life and

it also can destroy life. If we humiliate and suppress nature it in turn will destroy the whole world. It is humans responsible for the natural disasters which occur in the world. Humans will not be able to tolerate nature's destruction. Nature is quiet for the welfare of the humans. It doesn't have the human qualities of destroying others. But if it gets raged humans will not be able to bear it. So it is our duty to preserve nature which gives us life. Without nature there is nothing and there is no world.

Man destroys nature due to his selfishness. Here comes the term 'eco feminism' which is the combination of feminism and ecology. Women and nature are suppressed by the patriarchal western society. Feminist views and ecological views are inter-dependent. Suppression of women and exploitation of nature come under male dominance. Women are suppressed by men and at the same time nature is abolished by men by the use of their over power. "Man was

given the power to dominate and subdue women and nature” (K. Balachandran 61).

Eco feminists point out that wherever nature is exploited, women are also seen to be degraded and vice versa. Both women and nature are life sustaining and resource giving, but their role in the progression of a society is neglected and ignored. Exploitation of the earth and of woman's body go hand in hand under the system of male dominance. (K. Balachandran 61, 62)

In Margaret Atwood's *Surfacing*, the nameless protagonist finds her real self when she comes in close contact with nature. As she goes in search of her missing father to Quebec, her native, she finds her natural village exploited by the Americans. She finds that the Americans overfish, kill the birds and animals for sport, and goes around littering the village. She is protective of nature and is depressed about the influence of technology on her unspoiled and natural land. She is so much concerned about the environment whereas the ones came who came with her were least bothered about it. The beginning of the novel is itself is about the exploitation of nature. “The white birches are dying; the disease is spreading up from the south” (Atwood 3). Thus she reveals the woman's nature of having concern about nature. “The exploitation of Nature is paralleled to the exploitation of women by the feminists and this view has been brought under the canopy of Feminism’ in the label ‘Eco feminism’”. (CRCL: 118). From the beginning of the novel, the degradation of nature by men and the concern the woman has over it is explicitly seen through the character of the narrator.

In *Surfacing*, the narrator not only goes through a physical journey but also goes through a psychological journey. She realizes her own self when she comes in contact with nature. When she goes on observing nature so closely and goes deep into nature, she finds a

kind of inner happiness and self satisfaction which she had not experienced for the past few years. She felt natural. “Bird songs wake me” (Atwood 38). The fact is that she starts her beautiful day with nature. A woman has an intimate relationship with nature. Women usually want to be with nature but are disturbed at times. In *Surfacing*, Joe, the narrator's boyfriend is an obstacle for the narrator to admire nature. Though he doesn't do anything purposefully, it is disturbing the narrator. “Bird voices twirled over my ears, intricate as skaters or running water, the air filling with liquid syllables. In the middle of the night there was a roar, Joe having a nightmare” (Atwood 126). The connection between women and nature is exploited by men.

In *Surfacing*, it could be seen that Americans were colonizing Canada. The first step they took to colonize the country is by exploiting the land. They colonized nature. The American mentality towards Canada and nature was unbearable. They took rights over nature. Their influence upon the unspoiled land using technology could be seen. It was totally the domination of western civilization over nature and woman in *Surfacing*. An eco feminist called Ariel Salleh says, “The basic premise in eco feminism is the acknowledgement of the parallel in men's thinking between their ‘right’ to exploit nature, on one hand, and the use they make of women on the other.” (Hay 75). Colonizers show their power over nature at the beginning before colonizing the whole land. At the same time men show their power over women. Men try to control them in every possible ways. Women consider nature as life and so when men show their power over nature unnecessarily women find themselves discriminated and humiliated. It is a kind of double discrimination.

In *Surfacing*, the narrator and her friends come across a dead heron which is hanged

upside down by the Americans. It is of course to show their power over nature.

“A dead bird”, Anna said. She held her nose with two fingers. I said, “It’s a heron. You can’t eat them.” I couldn’t tell how it had been done, bullet, smashed with a stone, hit with a stick. This would be a good place for herons, they would come to fish in the shallow water, standing on one leg and striking with the long spear bill. They must have got it before it had time to rise” (Atwood 117).

The dead heron affected the narrator so much that she couldn’t tolerate it. According to a famous critic Rigney, “The protagonist sees the heron a symbolic of her own psychological death” (K. Balachandran 62). The dead heron hanging upside down shows the cruelty towards nature and the colonizers’ attitude of showing their power to nature. The narrator was victimized along with the nature. “Her evolving awareness of herself as a ‘victim’ is parallel to this recognition” (K. Balachandran 62). The narrator was so much depressed looking at the colonized nature by the Americans but the ones with her did not care about it. This is the nature of women. “In my head when I closed my eyes the shape of the heron dangled, upside down. I should have buried it” (Atwood 119). Yes, it is a woman who is affected more when nature is destroyed.

In the famous novel, *To Kill a Mocking Bird* by Harper Lee, the main character Mr. Finch Atticus, an honest lawyer says that it is a sin to kill a mocking bird because it just sings and gives music to our ears. It is absolutely true that creatures on the earth don’t harm humans until they harm them. In fact they only do good to humans. But it is really ridiculous that humans harm and kill animals, birds and destroy the environment without any purpose. “Anything that suffers and dies instead of us is Christ; if they didn’t kill birds and fish they would have killed us.

The animals die that we may live; they are substitute people, hunters in the fall killing the deer that is Christ also.” (Atwood 141). Humans destroy nature without having a thought about the future generation. When the situations are going to be excruciating and unbearable nature will show its anger upon us and our life would become unendurable and miserable.

In *Surfacing*, nature is destroyed and on the other hand women are humiliated both mentally and physically. He narrator was cheated by a man making her to believe that he is in love with her, later makes her pregnant and at last makes her to abort the unborn child. She was terribly affected by the abortion which later was one of the reasons for her to decide her life to spend with nature. “Like nature, the female body is also seen as a resource to be colonized and commercialized” (K. Balachandran 63). The narrator later decided that she is no more a victim to be childless and decided to grow up her child amidst nature. She thought that giving birth to a child is the only solution to perfect her broke and disintegrated life. She had so many plans to make her child rise up among nature. She thought of teaching her child no language and she wanted her child to communicate with nature. Overall she wants herself and her child to be natural. She doesn’t want them to get tangled in the technological world and the technological victimized life.

The narrator’s thought in *Surfacing* can be compared with Rousseau’s, a famous Western educational philosopher. Her ideas in bringing up her child are like Rousseau’s ‘Naturalism’. Rousseau stresses the point that a child should form habit of forming no habit at all. He wants everyone to be natural and he believes that man could come out of the technological world and could be natural. Likewise, the narrator in the *Surfacing* also doesn’t want to follow social restrictions and

wants freedom. She wanted to do what her inner feelings said.

The narrator lived with nature. At a point of time the narrator herself became like an animal. She was naked, she crawled like an animal and went into the burrows and tried to live with nature. She felt so natural and was so comfortable with it. On the other hand, Anna, her friend is a pitiable character who is in full control of her husband David. Once he even asked her to pose naked for his movie "Random Samples". "The camera is used as phallic symbol, representing the male power over the female body." (K.Balachandran 63).

Vandana Shiva, a famous Eco feminist says, "Eco feminism seeks to create a democracy of all life." (wordpress.com). The narrator in *Surfacing* is concerned about her nature as well as her friend's life. "I didn't want there to be wars and death, I wanted them not to exist; only rabbits with their colored eggs, houses, sun and moon orderly above the flat earth summer always, I wanted everyone to be happy." (Atwood 132). Women

seek for peace and joy. The critic Vandana Shiva says, "We are either going to have a future where woman lead the way to make peace with the earth or are we are not going to have a human future at all." (wordpress.com).

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MARGINALITY IN GEORGE RYGA'S "THE ECSTASY OF RITA JOE" IN CANADIAN LITERATURE

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Abstract

The social issues are marginalization and racial discrimination. In this play Ryga portrays the marginality in this play the ecstasy of Rita Joe. There was a conflict between the two races, the Indian race, Canadian race is there social change in the Canadian society as the white magistrate claims. Here, Ryga does not preach. He tries to show the evil things Ryga has become a social physician. This play is about an Indian girl who is marginalized by her surroundings. This play is really appalling and alarming, portraying the Canadians appellation and Indian appellation.

Marginality in George Ryga's Ecstasy of Rita Joe

George Ryga's the Ecstasy of Rita Joe is one of the modern first marginalization of North American Indians in Canada. The white marginalizing the black. By marginalization the white want to dominate the other peoples in Canada. The marginalization takes places at many levels in the life of the protagonist Rita Joe.

It is on, the plane of justice, police station, school premises, place of work, neighborhood and religious place (church) Ryga's play has a unique structure of two acts.

George Ryga (1931-87). Is the author of Canada's best known English language play. The ecstasy of Rita Joe first produced in 1967. He was one of Canada's most prolific authors. He was short story writer novelist, radio and television dramatist. Poet and film scenarist. Most of his works were unpublished and unproduced

The ecstasy of Rita Joe is Drama in two acts by George Ryga, Premiered at the Vancouver playhouse, November 23, 1967 directed by George Bloomfield and soon.

The play was published by Talon Books in 1970 and anthologized in modern Canadian plays vol 1 in 1985. It was translated into French by Gratian Galina's and presented at

the come die-can drama. The play is seminal in the history of Modern Canadian the drama.

Some critics have suggested that play is "about the white culture's derail of the American Indians humanity. It particular George Ryga points to the inadequacy of those organizations that deals with Indians; according to him, the church, social services, the schools and the legal system all dole out humiliation in the guise of charity and fail American Indians because they expect them simply to shed their cultural difference and assume white society's ways". Magill's Literary Annual

Marginalization's were Facing by Rita Joe in Different Environment

Rita Joe working in a white man's the company returns late in the evening when she returns she was caught by the police. Police arrest her and the next day. Produce her in the court of law. Thus she is pushed to the margin. She is sent to the prison after the hearing. She is marginalized to a jail.

The play recalls the court scene very realistically. The cops falsely charged her to five dollar bills. Young Indian girl Marginalized to lead a calm and happy family life.

Marginalization's were taken double in the caribou country Eileen Joe come to the city

and tried to establish as a dress maker. She thought that city can give a new life to her. But everything was happening opposite to her. Nobody gave her tailoring work because of the racial discrimination and white marginalization's she also a victor of white marginalization.

Rita request police to allow her to go home. Because to take care of her father droid was not well. He was almost in the death bed.

Miss Donahue Rita's school who taught Rita. She believed that Rita doing something wrong. She Rita begs her "That is a lie. For God's sake, tell the judge. I have a good character.... As clean as honest...I'm having gone argue again. I believe in God an' I am from the country and cost like hell! "(P 67). A teacher who should speak truth and do good here because of marginalization. She speak untruth and dies bad to Rita.

In her work place Rita face marginalization by her boss. He tried to marginalize her but she escaped from it. He tells the magistrate she cried a little and then she says, "Goddammit, but I wish I was a school teacher...." (P.46)".

Even her neighborhood tried to marginalize her David Joe tells the sorry of her past. The mentality of the whites reveals their exploiting. Indians and estimate the low

Indians David was a daily laborer. He was a man with self prestige and had real love for his daughter.

The English man Mr. Homer who was tries to marginalize her. He tells everything to magistrate what happened form the beginning was the English man tries to export her she wants to tries to slap her but in reality he did not want to do that.

Rita Joe is also facing the marginalization by the English priest in church. No one can try to understand her situation. No one can try to believe her. Because the only lesson is marginalization and racism.

Ryga's point out the shows problem and brings illustration Abraham Lincoln. Who fought against the Negro slavery Mays Angelo famous poem "Still I rise and" Why the caged bird sing. These poems were all tell about the racism and marginalization. This play a weakening the concourse to the "Indian problem both in whites and Natives themselves".

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THE PATHETIC PLIGHT OF WOMEN IN NADIA HASHIMI'S THE PEARL THAT BROKE ITS SHELL: A FEMINISTIC PERSPECTIVE

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Abstract

Women's status in the society and culture varies from country to country. Nadia Hashimi puts forth the plight of women in her writings. The paper discusses the women's plight in the Afghan society. They are tortured and tormented by societal norms and cultural practices. The characters experience tragedy after tragedy, while already living in a complicated Afghan culture. Other women in their culture and circumstances might give in to the powerful forces that seem bent on keeping them in their places, but these two brave Afghan women fight to emerge from the circumstances that bind them and change the courses of their lives in the process. Hashimi portrays how the protagonists Rahima and Shekiba overcome all the hurdles by their will. She proves that any situation can be changed only if a woman might be brave enough to change her naseeb or destiny.

Introduction

Women's place in the society and culture varies from country to country. In some societies, women's status has improved gradually, while in other, it has declined and sometimes has unchanged or remained unchanged. In countries like Afghanistan, women struggle a lot even to their very existence. Many writers have put forth the plight of women in their writings. One such writer is Nadia Hashimi.

The Afghan-American novelist Nadia Hashimi's *The Pearl That Broke Its Shell* is an engaging novel that explores what it is to be a woman in a culture in the past and even much more recently values women chiefly by their ability to produce sons and serve their households. The book digs into themes of womanhood and destiny. Shilpi Somaya Gowda, *New York Times* bestselling author of *Secret Daughter* praises Hashimi's book as follows: "A fascinating look at the unspoken lives of Afghani women, separated by generations and miles, yet achingly similar. This is a story to transport you and make you think."

The novel questions woman's destiny to be married off by her father to a man who will mistreat her and to be cast off by her family if she has a physical defect. It also asks whether it is an Afghan woman's fate to be swept along by the tides of her life into any situation or destiny is something that can be changed if only a woman might be brave enough to change her *naseeb*, or destiny. "Hashimi weaves together two equally engrossing stories in her epic, spellbinding debut." (*Booklist* - **starred review**)

The novel weaves together two stories separated by one hundred years. One plot is set in the early 20th century. It tells the story of Shekiba, who is left orphaned by an epidemic. She saves and built a new life all by herself. She becomes a pariah after suffering a disfiguring accident as a young girl. She suffers as a servant until she is presented to the king. He uses women who are dressed as men to guard the palace for his concubines which is said as Harem. Finally, she becomes the second wife to Agha Baraan and gives birth to a son.

The second plot takes place at Kabul in 2007, the time when the Taliban no longer

were in power but still exerted enormous influence over the lives of women. With a drug-addicted father, Rahima and her sisters cannot attend school frequently, and they are rarely permitted to leave the house. They only hope when the ancient custom of *bacha posh* is followed. It is a cultural practice which is still followed in some regions of Afghanistan and Pakistan. According to this custom, families without sons can pick a daughter to live like a boy. This enables the child to behave more freely. The child can attend school, escort her sisters in public, and working places.

By following this culture, Rahima is allowed to dress and to be treated as a boy until she is of marriageable age. Like a son, she can attend school, go to market, and be a companion to her elder sisters. *Bacha Posh* also allows the family to avoid the social stigma associated of not having any male children.

In Afghanistan and Pakistan, there is societal pressure for families to have a son to carry on the family name and to inherit the father's property. In the absence of a son, families may dress one of their daughters as a male, with some adhering to the belief that having a *bacha posh* will make it more likely for a mother to give birth to a son in a subsequent pregnancy. ("Bacha Posh", *The Guardian*.)

A girl living as a boy dresses in man's clothing, have her haircut short, and use a male name. Her teachers and family friends are aware that the child is a girl by nature. In her family, she experiences an intermediate status in which she is treated as neither a daughter nor as a son, but she will not need to cook or clean like other girls. As she is treated as a male member in the family, she is deprived of doing the household chores of women like cooking and cleaning.

The girl's status as a *bacha posh* boy usually ends when she attains puberty.

Women who are raised as a *bacha posh* often have difficulty making the transition from life as a boy and adapting themselves to the traditional constraints placed on women in the Afghan society. In the Taliban culture, women cannot even walk unescorted in the streets. But at the same time, some young girls enjoy unconditional freedom only by posing as boys.

In the novel, Rahima is the third of five daughters. Rahima's opium-addicted father has disappeared for a long period to fight under the warlord Abdul Khaliq. Rahima's family is left with little money and in the unsafe Afghan Society. Luckily, Rahima's outspoken Aunt Shaima has a story and idea to solve the family's problems. Shaima's story is of the girls' great-aunt Shekiba, who, facing hardship is forced to dress as a man to serve as a harem guard for the King around a century earlier. Shaima encourages Rahima's mother, to take advantage of the custom of *bacha posh* that allows a daughter to dress and to be treated as a boy until she is of marriageable age. Suddenly, Rahima is Rahim, learning what it is to enjoy the much greater freedom of being a boy in Afghan culture.

But Rahima's days of freedom are numbered, because when Rahima turns thirteen, she is married off to a warlord five times her age, and she must re-adjust to life as a girl. She spends most of her new life longing for the days when she was a *bacha posh*. Soon after her marriage, her life changes drastically. She does all the household chores, and soon becomes the mother of a boy baby. She doesn't want her life to be trapped inside Abdul Khaliq's compound. She manages to go to Kabul along with Badriya as her assistant in the Parliamentary works. Besides the works, she makes use of the opportunity to learn English and the usage of computer from the resource

center. When she loses her child, she dares to escape from Abdul Khaliq.

The other women characters in the novel also experience the hardships in their lives. Madar-jan is the mother of Rahima, including five daughters. She is brave enough to make Rahima as Rahim, but she is helpless to do anything to stop the marriage of her three daughters at their very early age. All she can do is to cry for them, behind the doors. As a mother, she fails to lead her daughters after their marriage. Later, she becomes opium-addicted and hardly looks after her little ones.

Parwin is a limp legged sister of Rahima. She is the third wife of Abdul Sherif. After her marriage, the sisters are not even allowed to meet once, though they live very nearby. Shahla is the eldest sister of Rahima, who is married off to the farthest place. Hence the sisters hardly meet. She meets Rahima, on the day of Eid. But she is surprised to learn the ill treatment of Rahima by her Mother-in-law and feels sad for her. Rohila & Sitara are Rahima's much younger sisters, who stay with their father and mother after their sister's marriage.

Khala Shaima is Madar-jan's eldest sister, who has a hunched back. She has been insulted by the men for her disability. She always insists the girls not to give up their education. She tries hard to stop the marriage of her cousins, but she is beaten up and shooed away by the men. Unlike her sister, she often meets Rahima and gives her the moral support and courage. She encourages Rahima to be very brave to change her *naseeb* or destiny by telling her the stories of Shekiba. Due to her effortless support, Rahima survives by escaping from her husband at last.

Bibi Gulalai is Rahima's mother-in-law. She is the cruel hearted woman and treats Rahima in a very bad way. She beats up Rahima, when she goes to see Parwin without anyone's knowledge. She wants her to be

engaged all the time with the household chores. Badriya is Abdul Khaliq's first wife. She is treated better than the other wives of him. As his first wife, he discusses the familial matters with her. She is pride of that and teases the other wives. But she is beaten up by him very hardly as she discusses something with the other women.

He warned her not to turn into one of those women, the kind who make a lot of noise, talk with lots of people. He wanted her to know that it was his decision to put her into the election and that it had nothing to do with her. I think he's heard her talking about it. That's not what he wants of his wives. I don't know what exactly she said but he was rough on her last night (243-244.)

Jameela is Abdul Khaliq's second wife. She is kind enough to Rahima and tells her about everyone. She is much understanding and caring too. When Parwin comes to meet Rahima on Eid, Bibi Gulalai urges Rahima to serve tea to the guests, as she never wants Rahima to be free. But Jameela understands the situation and lets Rahima talking with her sister. Rahima leaves Jahangir with Jameela, when she goes to Kabul. She is the only one who consoles Rahima for her son's death. Shanaz is Abdul Khaliq's third wife. When he and his men push back the Taliban forces from the south side of the village, they take whatever they want. It is how he takes Shanaz from the village and she never sees her family after her marriage.

Zamarud Barakati, one of the woman parliamentarians is very active and determined. Though there are so many women members, only a few of them speak during the sessions. She speaks bravely about the selection of the candidates for the upcoming election is not done properly. The men in the Parliament hate her. She has many threats and finally they set a bomb in her car. She survives the attack but her leg is

burnt. Though women like to come up their social stigma, the society pull them back and dig them in the mud. Bobo Shahgul is Shekiba's grandmother. She dislikes Shekiba and illtreats her. "She was assigned the least desirable chores in the house and accepted them without argument." (43)

The characters experience tragedy after tragedy, while already living in a complicated Afghan culture. The novel focuses mainly on the struggles of Afghan women. In Rahima and Shekiba, Hashimi has created a pair of women characters who face seemingly insurmountable challenges in their lives. Other women in their culture and circumstances might give in to the powerful forces that seem bent on keeping them in their places, but these two brave Afghan women fight to emerge from the circumstances that bind them and change the courses of their lives in the process. Nadia Hashimi hopes for the better Afghanistan in one of her interviews:

Afghanistan has an ongoing epidemic of violence both inside and outside the home. It

is part of the struggle that women face, though it does affect both genders. The country has been bathed in bloodshed for decades, and it's my belief that trauma has perpetuated the epidemic. As the country slowly returns to a peaceful society, things will change. If Afghanistan can establish and maintain national security, civil society will flourish and violence will diminish. (Washington independent review of books.)

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EMERGENCE OF SUBALTERN THEME IN THE WORKS OF MICHAEL ONDAATJE

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Abstract

Subaltern (Post colonialism). Subaltern means of inferior rank, is a term adopted by Antonio Gramsci to refer to those working class people in Soviet Union who are subject to the hegemony of the ruling classes. Subaltern classes may include peasants, workers and other groups denied access to hegemonic power.

Philip Michael Ondaatje (born 12 September 1943), is a Sri Lankan-born Canadian poet, novelist, editor and filmmaker. He is the recipient of multiple literary awards such as the Governor General's Award, the Giller Prize, the Booker Prize, and the Prix Medicisetranger. Ondaatje is also an Officer of the Order of Canada, recognizing him as one of Canada's most renowned living authors.

*Ondaatje's literary career began with his poetry in 1967, publishing *The Dainty Monsters*, and then in 1970 the critically acclaimed *The Collected Works of Billy the Kid*. However, he is more recently recognized for his nationally and internationally successful novel *The English Patient* (1992), which was adapted into a film in 1996.*

This story deals with a man who is born in a poor family in a rural area who learnt the art of Dynamiting from his father and moves into the city after his father died. Then he had an affair with a millionaire's wife who then leaves him heartbroken. Then the man takes labor jobs in the city along with other immigrants get along with his life. After some years he falls in love with a widowed woman and he adopts her child and they start a family together. One day her wife is killed by a suitcase bomb she accidentally picks up during a labor demonstration. Enraged by his wife's death he then decided to take revenge on the rich people. Then he was arrested for bombing a hotel and then released after few years after which he rejoins with his adopted daughter and his first love.

Keywords: *Dynamiting, Labor job, Killed-Suitcase bomb. Rejoin-Adopted child.*

Introduction

Subaltern (Post colonialism). "Subaltern", meaning "of inferior rank", is a term adopted by Antonio Gramsci to refer to those working class people in Soviet Union who are subject to the hegemony of the ruling classes. Subaltern classes may include peasants, workers and other groups denied access to hegemonic power.

Discrimination based on the class; In this novel "In the Skin of a Lion", Patrick belongs to the lower class people, and born in the lower class community, Rural Depot creek just outside of Toronto. He lives an isolated life with his father. His father was working in Blasting Dynamite Company. He learnt the art of Dynamiting from his father and moves into the city Toronto after his father died. His first job was finds in the city is a "seeker" for a missing Millionaire, Ambrose. Ambrose's

mistress clara falls in love with Patrick during the search of Ambrose and She and Patrick began an affair. She makes Patrick heartbroken, After that Alice nun came from years earlier, shows up at his door one day. He's still heartbroken over clara, but she tells him that he needs to move on. He chosen his father's work dynamiting and moves to neighborhood village. He overcomes by the emotion of letting someone into his life. He watched a play while he was in Macedonian neighborhood place and the play was about helplessness of immigrants. He is so moved and terrified by the play that he goes to save the girl, who turns out to be Alice. Alice and he begin an affair. They lived happily for 2years. Alice's killed when she picks up the suit case of explosive during a dynamite demonstration. Patrick is enraged because of her death because he feels that the rich

exploit the poor for their gain. HE tries to avenge her death by blowing up the building but he was caught and sentenced to five years prison. In the prison he meets the thief Caravaggio. He and his wife Gianetta plot to help him bomb the water work building as a revenge of wealthy commissioner.

Philip michael ondaatje is a srilankan-born canadian poet, Novelist, editor, and Filmmaker. He is one of the Canada's most renowned living authors. Ondaatje's literary career began with his poetry in 196, publishing the *Dainty monsters* and then in 1970 the critically acclaimed the collected works of *Billy the kid*.

Ondaatje's born in colombo, srilank then called Ceylon in 1943. His parents separated when he was an infant. Then he lived with relatives until 1954. When he joined his mother in England. He pursued secondary education at Dulwich college and then he emigrated to Montreal, Quebec in 1962. After relocating to Canad. Ondaatj studied at Bishop's university in Lennoxville, Quebec for three years. During his final year he attended the university of Toronto where he received Bachelor of arts degree in 1965. In 1967 he received Master of Arts From Queen's university, kingston, ontario. After his formal schooling, he began teaching English at the university of western ontario in London. In 1971, reluctant to get his Ph.D he left his position at western Ontario and went on to teach English Literature at Glendon college, york university. Ondaatje work include fiction, autobiography, poetry, and film. He has published 13 books of poetry and won Governor General's award for the collective works of *Billy the kid* (1970). *Anil's ghost* (2000) won the winner of 2000 Giller prize, The pacific rim book prize, 2000 Irish times fiction prize. The *English patient* (1992) won the booker prize, the Canada Australia prize and the Governor General's award. It was adapted as a motion picture and multiple

other awards. In the *skin of a Lion* (1987) a novel about early immigrants in Toronto was the winner of 1988 city of Toronto Book Award. Finalist for the 1987 Ritz Paris Hemingway Award for best novel of the year in English and winner of the first Canada Reads Competition in 2002. Most of his novels won the Awards and Booker prize. *Running in the family* (1982) is a semi-fictional memoir of his srilankan childhood.

Michael Ondaatje was born srilankan (12 September 1943). He moved to England in 1954 and in 1962 moved to Canada where he has lived ever since. Michael Ondaatje lives in Toronto with his wife, Linda Spalding, with whom he edits the literary *Journal brick*. His new novel is *Divisadero* (2007) and it also won the award (Governor General's award).

In the *skin of a Lion* juxtapose real events in twentieth century Canadian history with fictions. The novel gives shape and meaning to the history and fictions by using archetypes from ancient literature. The explosion of the Munitions ship in Halifax harbour in 1917 was an event of national and international importance, an event its termed more improbable than any novelist's plot. In contrast Ondaatje chooses the less known historic events of building the bloor street viaduct circa 1917 and the Toronto water works in the 1930's. He participates in these only - but significantly - as a writer, imaginatively recreating the events he re-envisions. An Ondaatje becomes each of his characters and each of his characters become an alter ego for Ondaatje. As each person had their moment when they assumed the skins of wild animals, when they took responsibility for the story, the writer participates with the workers in building the viaduct and the water filtration plants. An historical figure, commissioner of public works Rowland Harris. The powerful Master builder is one of the most surprising alter egos for the writer in this novel; like Harris, Ondaatje dreams of

wonderful structure and then brings them into being; like Harris, he looks at Patrick and identifies him as the ancient hero.

In choosing a Canadian historic event of international importance and assert's canada's international importance. Although his characters are not depicted as people with large amount of power and responsibility. They seem representative of major forces relating to building nationalistic feeling in Canada at the time. The imagery of the passage presents the complex union of Canada.

In the skin of a Lion Novel by Michael Ondaatje he tells about the sacrifice and how the poor they suffered among the rich and how they develop their self. If they grown up among the rich how the rich people they will react against them the poor people sufferings could be revealed in his novel.

In the Skin of a Lion, a 1987 novel by Michael Ondaatje is the story of the migrant condition. Ondaatje uses the anonymous workers who built parts of Toronto in the early 1900s to tell his fictionalized story.

Patrick Lewis was born in rural Depot Creek just outside of Toronto. He lives an isolated life with his father who is a cattle herder. Patrick learns to appreciate insects and other tiny pieces of nature as he entertains himself. To get a better job, his father teaches himself dynamite and gets a job blasting logs for a logging company. When he dies, Patrick leaves for Toronto.

The story moves to the building of a bridge in Toronto. One night, five nuns wander onto the unfinished bridge, and one falls off. A migrant worker saves her, catching her in midair and dislocating his arm. She tears her skirt to make him a sling, and eventually he is treated by the doctor. He finds her later and offers her a drink.

The first job Patrick finds in the city is a "seeker" for a missing millionaire, Ambrose. Ambrose's mistress, Clara, falls in love with

Patrick during the search for Ambrose, and she and Patrick begin an affair. Eventually, however, she returns to Ambrose. She knows where he is hiding, but asks Patrick not to follow her, and he complies. Heartbroken, he gives up his finder's fee and tries to find work elsewhere.

Alice, the nun from years earlier, shows up at his door one day. He is still heartbroken over Clara, but she tells him that he needs to move on. He takes up work dynamiting and moves to a Macedonian neighborhood. One day, he has to buy a vetch for his iguana, the only thing Clara left him, and when his neighbors finally understand him, he is overcome by the emotion of letting someone into his life.

The Macedonians take him in as one of their own. They invite him to their gathering, and they watch a play about the helplessness of immigrants. He is so moved and terrified by the play that he goes to save the girl, who turns out to be Alice. He and Alice begin an affair. He becomes a surrogate father to Alice's child, and they live happily for two years. Then, Alice is killed when she picks up a suitcase of explosives during a dynamite demonstration. Patrick is enraged by her death because he feels that the rich exploit the poor for their gain. He tries to avenge her death by blowing up the building but is caught and sentenced to five years in prison.

In prison, he meets the thief Caravaggio, and he and his wife, Gianetta, plot to help him bomb the Waterworks building as revenge on the wealthy commissioner. Commissioner Harris envisioned the extravagant building without thinking of the human toll on the workers. Patrick sneaks into the building but hurts himself badly when he has to blow up a barricade because he forgot his wire cutters.

Patrick confronts Harris with the detonator. Harris knows that he must keep Patrick talking until sunrise when the guard

comes in, and he does so. Patrick falls asleep, and the guard takes away the detonator, but Harris does not press charges. Patrick wakes up at home where he is recuperating. Alice's daughter, Hana, tells him that a woman named Clara had called and she forgot to tell him. She is calling again and has been waiting outside for Patrick to call back. Clara tells him that Ambrose was died and asks him to come back with her. Patrick sleeps for one more hour, and then he and Hana drive in the cold to find Clara. On the way, he tells Hana the story of Clara, and all the other stories of her mother while they are driving, revealing that Hana is the young girl in the prologue that launched the story.

Ondaatje fictionalizes characters who took part in the real expansion of Toronto to create a compelling story of the troubles the immigrant communities faced, and the ways that history has erased their contributions to the modernization of the city. At the time, the world was sharply divided by class, and many workers who toiled and lost their lives in the building of new parts of the city were forgotten.

Language is an important element of the novel. Many of the communities of Toronto did not speak English, isolating them from the rest of the city. In a touching scene, Patrick draws a picture of his iguana to communicate, and this act makes everyone emotional as they all realize a connection is taking place. They adopt Patrick is one of

their own after he makes this effort. In another scene, they take him to a play in which an actor plays a puppet to symbolize the immigrant plight. The puppet does not speak and is buffeted around by the crowd before being arrested and falling to the floor, being pounding on because it cannot speak any words. This is another form of isolation as many of the immigrants were unable to defend themselves adequately because of the class and language barriers.

The fictionalized accounts of the struggles of the working class and immigrant communities help to put a human face on the rapid modernization of cities in North America in the early part of the 20th century. We are left with the feeling that we might have known the workers and looked on them as family and as friends instead of faceless commodities.

In this novel "In the Skin of a Lion", Exileness and alienation of Patrick was referred here. Class distinction and Identity Crisis also mention in his novel. Patrick atleast he lived together with clara, because of Hana his daughter.

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FEMINISM IN INDIAN AND SINGAPOREAN LITERATURE BY SHASHI DESHPANDE AND CATHERINE LIM

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Abstract

This presentation is to make a comparative study in selective works of Indian novelist Shashi Deshpande and Singaporean writer Catherine Lim. The primary aim of this paper is to examine the main issues in feminism such as perspective of historical, educational, economical and political issues. The descriptive approach appears more appropriate to the purpose of the study, which is to gather the key social problems compared between the feminism in India as developing country and Singapore as a developed country in an effect to evaluate current trends and purpose for improvement in the status of women.

Feminism is defined as a social movement linked to the purpose to get equal rights and opportunities for women in society. Feminism is a movement which was established by a group of women, whom we may call as 'feminist'. It also means a range of movements and ideologies that share a common goal: to define, establish and achieve equal rights for women. The term 'feminism' is derived from the Latin word 'femina' which means 'women' originally meant 'having the qualities of female'.

Feminist literature is both fiction and non-fiction in the defending civil, political, economical, social rights which supports feminists goal. Elaine Showalter in her book, *A Literature o Their Own*, calls "women's writing is a subculture."(187). She traces the evolution of this 'subculture' from the times of Bronte's to the present day into three stages following: Feminine, Feminist and Female.

Indian writing in English is recognised as a major role player in English language literature. Indian Writing in English (IWE) refers to the body of writers in India who writes in English language and whose native or co-native language will be one if the numerous languages in India. The focus of Indian feminist movement now in the early 21st century, has gone beyond treating as useful members of society but also having

power to decide the course of their personal lives and the right of self- determination.

Shashi Deshpande, one of the leading Indian writers occupies a distinctive place in post-colonial Indian women writers in English. Shashi Deshpande who was influenced by the works of Jane Austen, Charles Dickens and George Bernard Shaw began her literary career in England by writing short pieces of her stay there. Deshpande's works concern with women's quest for self; an exploration in the female psyche and the understanding of the mysteries of the life and the protagonist's place in it. Her language is simple, direct, and terse; close to the speaking voice. Her works include "*The Dark Holds No Terror*", "*If I Die Today; Come Up and Be Dead*", "*Roots and Shadows*", "*That Long Silence*", "*The Binding Vine*".

Singapore is a city of festivals and also migrants towns with creolizing cultures ethnic groups. Singaporean literature is one the emerging literature and Catherine Lim Poh Imm is one of the prolific writers who has touched nearly all the genres like short stories, novels, reflective prose, poems and satirical pieces. Lim's inspiration for her stories comes from her personal life. Most of her characters are drawn from her childhood memories, the people she has encountered

and her mother's and grandmother's stories. Her works include *"The Serpent Tooth"*, *"The Bondmaid"*, *"Following the Wrong God Home"*, *"Leap Love"*.

Both the writers are 20th century writers, however Shashi Deshpande has published her first novel around 1972 while Catherine Lim published her first novel only in 1992. It is apparent from their writings that both the writers may have written in different decades but the problems that they have addressed in almost the same. This implies that in both the countries, that is in India and Singapore, the problems pertaining to women in general, had not undergone any major changes. In almost of twenty years of writing, Catherine Lim has not changed much to Shashi Deshpande's writing.

In social perspective, both the writers have dealt with society, but Deshpande has talked more about open rape and its impact in the society, whereas Catherine Lim has not really discussed about open rape of women. May be this implies that the concept of rape is not very prevalent or it is not as prevalent or what it is in India. For instance in her novel, *The Binding Vine*, through the protagonist Urmi, the author explained concept of rape is prevailing in India. Here, Urmi, the narrator comprises three tales: one about herself, and the other two about Shakuntala, a rape-victim's mother, and Urmi's mother-in-law, Mira, a victim of martial rape.

Shakuntala's reaction of knowing her daughter's rape is that of a typical Indian mother bred in an oppressive male-dominated society. She tells Vanna (the nurse) as the follows: "It's not true, you people are trying to blackmail my daughter's name"(52). The novelist has evocatively laid bare Shakuntala's agony, anger, helplessness and fear as a victim of rape as a loser on two counts. First, she has been raped. Secondly, the society will look down her daughter as a kuffa (a

characterless women), which leaves the victim in a much miserable plight.

Next is Mira, Urmi's mother-in-law, Urmi comes to know about Mira's martial life through her poems which portrays her brutal sexual activities undergone in an incompatible marriage. Shashi Deshpande suggests here that forced violation of a women's body even in marriage can be as traumatic as rape, even though it is not placed in the same bracket. In India, rape victim will not sympathised by the society, but rather humiliated more for no real fault of the women. Whereas, in Singapore, there is more empathy for women. This fact can be established quite clearly by the fact that Shashi Deshpande has openly talked about the rape victim and its impact on the society.

Writing over the past three decades, both the writers have their stories which provide an insight into often forgotten aspects of human feelings and relationships. Deshpande's writings is mainly about 'everyday India, a society in which women, we breathe, a culture to which we belong'. Her major concern emerges from our own environment, from immediate world holding up mirrors to our lives. Almost in all her novels, Deshpande has developed the women characters to outbreak rather pull out themselves from the cocoon stereotypical human relationships.

For example, in *Roots and Shadows*, the protagonist, Indu emerges successfully as a woman of determination and does not yield to the dictates of the patriarchal society. She exemplifies a woman in the transitional period that is torn between age-old traditions and individual views. Saru, the protagonist of *The Dark Holds No Terrors*, seeks freedom without impinging on her obligations and responsibilities and achieves harmony in life. It shows how she undergoes trauma when her professional success has cast a shadow on her married life and how boldly she stands up the

situation and audaciously accepts the challenges of herself.

Catherine Lim's certain themes reoccur in the novels she has deliberately said politics and polemics of all kind. The theme she chooses for her novels seems to be of perennial interest especially to a sensitive mind interested in human beings particularly on womanhood. The themes are: the study of family and various family relationships, the renunciation, general disaffiliation, conflict between tradition and modernity. Some novels examine mother-daughter relationship, old age husband-teenage wife, women who wanted only son, grandmother relationships. Some of her novels deals with characters who become estranged from the conceptions codes and of more of the family who go out of the family fold. Few of her novels deals with characters who strive to realise their absurd aims and ambitions irrespective of the consequences. Shashi Deshpande portrays women not just protecting themselves, but women helping and protecting other women too. Lim's portrayal of women is more individual and based on their own experiences.

Indian women identity is usually connected to and defined by social and cultural norms of patriarchal family structure. Her identity is referred with the parameters of her social relationship with man as a daughter, a wife, and a mother.

Therefore it is obvious that many woman in India are victims of the patriarchal and tradition based society. Shashi Deshpande and Catherine Lim draw the attention of social and economical inequality constraints women's choices and liberal socialist and radical ideas modelled on woman. Culture and tradition has played a vital role in both the country and both the authors have been very poetic and creative in their writings

The major inference that can be drawn from this study is : both the authors argue for women educations and proves that education is the gateway to feminism and general equality. Both the writers shows that traditions and culture plays the vital role in respect for women. Although Lim describes Chinese tradition and Deshpande describes Indian traditions. Both the writers are of the opinion that family plays a major role. Both the authors has got some personal touch in their work. The difference between Singapore and Indian feminism may be highlighted by the fact that Catherine Lim has discussed women and sexual harassment in bondmaid society and Shashi Deshpande discussed about open rape.

Thus, it is apparent, that both the writers has dealt about feminism in different decade and time periods, however the problems pertaining to women and even the very relationship between women and her family and society still persists.

“ETHICS OF DIASPORA WRITING”

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Abstract

The essay takes a holistic view of the word “exile” to encompass a range of displaced existence. As the use of ‘diaspora’ has proliferated in the last decade, its meaning has been stretched in various directions. The diasporic writings are also known as the ‘Theory of Migrancy’. Indian Diasporic writing often bears the cudgels of the challenges of Postmodernism to overreaching narratives of power relations to quieten the voices of the dispossessed; these insignificant voices have gained ascendancy and even found a current status of privilege. This article traces the significance of diaspora writing and that helps generate aesthetic evaluation, negotiate with cultural constructs and aid the emergence of a new hybridism.

Introduction

Indian Diasporic Writing belongs to the genre or rather a way of life that channelized into literature. Generally Diaspora Literature is concerned with the idea of a homeland, a native place from where the dislocation occurs. The result is narratives of harsh journeys are presented which again is catalyzed by several factors. In actuality Diaspora is a minority community living in exile.

The authors who chose Diaspora as their thematic crux are the in actuality concentrating on the global paradigm shift. Indian Diasporic writing often bears the cudgels of the challenges of Postmodernism to overreaching narratives of power relations to quieten the voices of the dispossessed; these insignificant voices have gained ascendancy and even found a current status of privilege. According to Amitav Ghosh, *‘the Indian Diaspora is one of the most important demographic dislocation of Modern Times’* and each day is growing and assuming the form of representative of a significant force in global culture.

Diasporic cultural development often assumes a different course from that of the population in the original place of settlement. Over time, remotely separated communities tend to vary in culture, traditions, language

and other factors. The last vestige of cultural affiliation in a diaspora is often found in community resistance to language change and in maintenance of traditional religious practice. Diasporic or expatriate writing occupies a place of great significance between countries and cultures. Theories are generated and positions defined in order to construct new identities which further negotiate boundaries and confines that relate to different temporary and spatial metaphors. This movement causes the dislocation and locations of cultures and individuals harp upon memories. Diasporic writers live on the margins of two countries and create cultural theories.

Interestingly, the terms ‘diaspora’, ‘exile’ alienation’, ‘expatriation’, are synonymous and possess an ambiguous status of being both a refugee and an ambassador. The two roles being different, the diasporic writers attempt at doing justice to both. As a refugee, he seeks security and protection and as an ambassador projects his own culture and helps enhance its comprehensibility. The term is derived from the Greek verb "I scatter", "I spread about" and that from "between, through, across" + the verb, "I sow, I scatter". In Ancient Greece the term (diaspora) hence meant "**scattering**" and was inter alia used to refer to citizens of a dominant city-state who

immigrated to a conquered land with the purpose of colonization, to assimilate the territory into the empire.

Development of Diasporic Writing in India

Right from its inception, Indian writing in English has been a thwarted soul thriving on imitation, translation, borrowing, and compromise and sometimes encountering problems in the process. The present scenario is not altogether different and Indian Diaspora fiction in English that forms the major volume of Indian English Writing is not an exception. Even after the colonized countries became independent, writers of many of these countries still faced a state of exile – either because of dictatorship in their countries, or because of racial persecution, or ethnic cleansing, or because they chose to migrate. The Indian English writers, notably, **Raja Rao** became an expatriate writer even before the independence of the country; **Kamala Markandaya** married an English man and lived in Britain.

Growth of Diasporic Novels

Though poetry was the most popular genre for lovers of literature, gradually the Novel has come to occupy a dominant place among literary forms. Henry James points out in the Arts of Fiction, “*The Art of Fiction is lot reserved for a few initiates The Modern World demands novels, just as it demands films and television programmes*”.

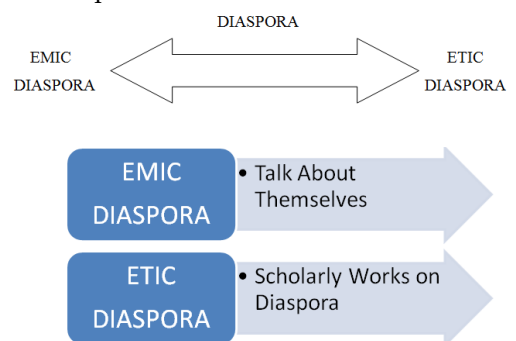
When the novel reached India in the late 18th century, it was a strange event to educated Indians. It did not remain alien for long. During the late 19th century, it was absorbed into the Bengali tradition, which resulted in an output of novels in English. However, only those novels which have an Indian element in some particular and essential fashion can be considered as relevant to this study. Novels in Indian

English writing are therefore considered and valued more for their content than their power as fiction.

The Indian Diaspora has been formed by a scattering of population created by migrations happening over a period of time unlike the Jewish Diaspora created by an exodus of population at a particular point in time. This sporadic migration traces a steady pattern if a telescopic view is taken over a period of time: from the indentured laborers of the past to the IT technocrats of the present day. Sudesh Mishra in his essay “From Sugar to Masala” divides the Indian Diaspora into two categories – the old and new. It is interesting to note that the history of Diasporic Indian Writing is as old as the diaspora itself. Its use began to develop from this original sense when the Hebrew Bible was translated into Greek.

Types of Diaspora Writing

Literature emerging from the background of diaspora has led to two distinctive types of writing. The types are explained below with graphical representation.



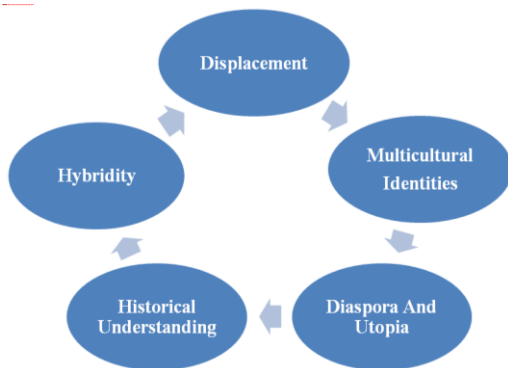
The first of these is more autobiographical with references to the narration of self. The second is more scholarly dealing with studies on diaspora. Tololyan makes a distinction between these two types of writing by explaining that there are two discourses, named the Emic diaspora and the Etic diaspora. The Emic diaspora refers to the

diaspora that talk about themselves, while the Etic refers to scholarly works on diaspora.

When we speak of the Indian Diaspora we mean Indians settled in England, America, Africa, and the Caribbean. Similarly one can discuss the Caribbean Diaspora to England, Canada and France. Diaspora studies also became an academic discipline. In literature too the text composed of such displacement constitutes the Diaspora Literature.

Characteristic Features of the Diasporic Writings

The chief characteristic features of the diasporic writings are the quest for identity, uprooting and re-routing, insider and outsider syndrome, nostalgia, nagging sense of guilt etc. The diasporic writers turn to their homeland for various reasons.



Rushdie visits India to mythologies its history. Mistry visits and re-visits India for a kind of re-vitalization and to re-energize his aching soul. Bharati Mukherjee's childhood memories harden her time and again. All the same it is necessary to realize the importance of cultural encounter, the bicultural pulls which finally help in the emergence of the new culture. The diasporic writings also known as the '**theory of migrancy**' helps generate aesthetic evaluation, negotiate with cultural constructs and aid the emergence of a new hybridism.

It helps to re-discover the commonality and inclusiveness of India. This literature

works as a channel to strength the bonds between the different states of India and of India in relation with the other countries at large. Diasporic opinion helps to break through the past alienation and isolation which caused much injustice and abuse of human rights. It also serves as an outlet to the pent up passions, emotions and feelings, providing a ventilator to grievances and grudges. In other words diasporic literature helps as a cathartic indignation. The welfare and wellbeing of the overseas Indians, a sense of security for them and India's greater concern for them is brought out through these writings.

The diasporic writings have also helped in casting a new aura around global India and have also contributed in building a novel image of India abroad. All this helps in strengthening bonds between various countries and they begin to relate through historical, cultural, social, traditional and economic ties.

It has helped to understand and form potentials and core competencies. Access made available to educational, social, professional opportunities and political empowerment. It has made possible the removal of all kinds of limitations and barriers- traditional, cultural, linguistic etc. It ignites and synergies common and shared values in addition to coalition building among the social and political diaspora. In addition to strengthening, it also enhances ties and bonds with others countries. To mention a few are the neighboring countries including Pakistan, China, Bangladesh and other Asian Countries. Diasporic literature also helps countries to bring about a strategic partnership based on prosperity, security and commitment to freedom and peace.

The writers of Diaspora express their expatriate, immigrant, migratory, dislocated, disoriented, displaced subjectivities and experiences through a continuous flow of

ideas, feelings, and thoughts in a stream of consciousness. Their conscious experiences, observations, impressions reoccur from their subconscious mind, memory, desire, menace or apprehensions. The authors articulate their sentiments to project the contemporary circumstance, but basically they demystify the reality of their subconscious mind. That not only suggests the inner anguish but also universalizes the problem through their evolving process of self-consciousness. Their artistic dialogic perception and creative urges establish syllogism between the thinking readers and the autobiographical experiences and consciousness of the novelists. They unleash such exposition through the art of characterization in the story.

These are actually a very few features to name. If planned and monitored positively, diasporic literature can also aid to fight larger evils such as terrorism, drug trafficking, environment degradation, combating the spread of contagious disease and actually fighting many other common political and social hurdles. Looking at it optimistically, diasporic literature also helps in creating good will, a cordial relationship and in spreading values, virtues and universal peace.

Conclusion

Diaspora is therefore, a scattering of the seed in the wind, the fruits of which are a new creation and a fight to survive. Every diasporic movement holds a historical significance, as it carries within itself the kernel of the nations' history. Diaspora is a journey towards self-realization, self-recognition, self-knowledge and self-definition. There is an element of creativity present in the diasporic writings and this creation stands as a compensation for the many losses suffered.

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HUNT FOR IDENTITY THROUGH EUGENE O'NEILL 'THE HAIRY APE'

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Abstract

The presentation topic is all about the character Yank in Eugene O'Neill 'Hairy Ape' In this play Yank searches for his identity as Who Am I? Where Do I Belong? The quest for identity as a blackmen is explained throughout the play vividly. The conflict between rich and poor, racial identity, finding of oneself. And sufferings as a blackmen is portrayed. The plays has the main theme of social recession by industrialization and racial degeneration. In this presentation the journey of identity crisis is explained with references from the play.

Word identity crisis was coined by E.Erikson [1902 – 94] U.S, Psychoanalyst. Identity crisis becomes unavoidable when characters are unavailable to extricate themselves from the conflict who they are and where do they belong and who are what they or supposed to be, it is the real quest or search for identity again. Character's awareness of their true selves is essential to the eventual achievement of self-actualization.

Identity crisis in literature embodies the process, the subsequent crisis of self, the subsequent discoveries identity crisis or search for identity is no longer confined to the individual. It can belong to a group of people or a class. Same, in American literature, an identity crisis is frequently occasioned by conflict. Conflict between a person or group and another person for their identity.

In this play the life of Yank the protagonist he fights for the whole firemen group who works in the ship and searches where he belongs among other, where do their identification long there how, he seeks the customs and cultural importance among the other people.

Identity crisis or quest for identity is basic in every human beings, it is inbuilt in every human. So search for identity is an archetypal. In this play Yank quest is for the evaluation of personal value system, it is

proved through the incident. When Yank is being scolded by the upper class girl Mildred as 'filthy beast' was highly defended. When he moves to filthy avenue in search of Mildred the way the economical people in Avenue sees and treat him shows the racial degeneration. The purpose of Yank is to attain a personal view of life and world which could make existence meaningful and give a sense of belonging. The Hairy Ape is a 1922 expressionist play by American Playwright Eugene O' Neill. He was born on October 16, 1888 – November 27, 1963. He is a Nobel laureate in Literature. His poetically titled plays were among the first to introduce into American drama techniques of realism. The drama Long Day's journey into Night is often numbered on the short list of the finest American plays in the 20th century. The play is all about unthinking labour's known as Yank, the protagonist, as he searches for a sense of belonging in a world controlled by the rich. At the first step, Yank feels secure and he think he owns to the place of ship as a fireman, as he strokes, the engines of an ocean lines and he is highly confident in his physical power over the ship's engines and his men.

However when the rich daughter of an industrialist in the steel business refers to him as a 'filthy beast' Yank undergoes a crisis of identity and so starts his mental and

physical degeneration. Then he leaves the ship and wanders into Manhattan, only to find his belonging he finds he does not belong anywhere – neither with the socialites on Fifth Avenue, where Mildred and high class people lives nor with the labour organizes on the waterfront, in a search for social belonging Yank mental state disintegrates into animalistic and in the end he is defeated by an Ape, which calls as his Brother through this the character of Yank has been reflected. The pay Hairy Ape is a portrayal of the impact industrialization and social class belonging has on the dynamic character Yank.

Concerns the characters Yank struggle to identity his relationship with society. Yank suffers confusion about their true identity, the belonging and their designated roles in society. Yank works as a fireman in a ship, where he thought that it could be the place where he belong and this is the society I am about to live. But when Mildred, daughter of Douglas the owner of the ship, when she scolded him as a 'Filthy Beast' he lost his identity over there, then only he understands that he doesn't belong here, search of identity among the society begins. Then when he was arrested, he thinks among how the society treats him there starts the society and identity crisis. At last when he was forced to think that he belongs to the society of Ape and started to speak with it, mingles with it calling Brother. Even it ends in failure by searching the identity he died inside the cage.

In culture and the Identity crisis, the people of Fifth Avenue, where the Mildred

lives is an portrait of the culture the Elite people, by their appearance and the way the explore with the society. Their dressing shows about their culture. They wear for sweater which embrace the Yank because he wonders by seeing them and he thinks the cultural identity among this society, there arises the question do which society does I belong, which culture do I want to follow.

The next is Tragedy and the Identity crisis, when the play ends in the scene Eight, he was in the monkey house at the zoo, where he frees the Ape and he was caught in the cage. From there he says his last words that I don't belong anywhere. I am a unique Ape of the world, it was the Tragedy end, he finds no identity anywhere, in ship, in city, in police station, even among the Ape, and so the search of identity ends in Tragedy.

To conclude Identity crisis in an archetypal process it is in built inside. The play explores the place of human being in the universe. In an increasing dehumanized modern society. Through this novel he draws a stark contrast between that idyllic past and the alienated present. Asking the question that if modern individuals can find the home mechanistic, industrial society. Every human should fix their identity and focus on achevining, it should be a day dream. Identity is what we create and how we create it depends on every individual. It is in hands of yourself to overcome the society, culture and tragedy in finding their identity.

EVOLUTION OF CONSCIOUSNESS OF THE SUBALTERN: A STUDY OF M.T.VASUDEVAN NAIR'S *THE DEMON SEED*

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Abstract

When speaking of Subaltern Consciousness, in English Literature, it is not only literatures of the West that should be the focus but also English translations of Indian vernacular languages comes within the purview of Indian Writing in English and therefore in the broader sense under English Literature. In the Indian context, the subaltern groups discussed widely by writers are dalits in particular and women in general. M.T.Vasudevan Nair, a versatile writer in Malayalam and recipient of various accolades including the Jnanpith, has uniquely constructed a high caste male as a subaltern in his novel 'Asuravithu' translated as 'The Demon Seed'. Almost never will the image of a high caste man appear with regard to the term subaltern in the patriarchal Indian Society, and more specifically in Kerala Society. This paper therefore attempts to redefine the age old image associated with the concept of subaltern. The researcher also exposes the mindset of the marginalized through tracing the evolution of the consciousness of the subaltern in different stages, focusing on the central figure of the novel, Govindankutty.

Introduction

Originally, the word subaltern referred to someone of a lower rank in the military, and later it was broadly used to describe those occupying the lower rung of the social, political and economic ladders within the society. A new meaning was attributed to the term by the Neo Marxist, Italian intellectual Antonio Gramsci, principally through his work on cultural hegemony, which identified the groups that are excluded from a society's established institutions and thus denied the means by which people have a voice in the society. In post-colonial theory, the subaltern is the colonized, the orient, or the 'Other' in the words of Edward Said, expressed in his book '*Orientalism*'. In the present context subaltern is widely used to represent the marginalized, the voiceless, the depressed classes and any group that comes under the constructed hegemonic power structures in the society. It can be employed in discussions of race, gender, caste, sexuality, ethnicity, religion or any other hierarchical system.

Writers have contributed immensely through their writings to raise awareness of the brutal treatments of subalterns. Works of

Arundhati Roy, Bama, Kamala Das, Lalithambika Antaranam, K.R Meera, Sarah Joseph all reveal the harsh and brutal treatments of women and Dalit by the suppressing hegemonic structures prevalent in the society. Thus the prominent image of a subaltern gets associated to women and Dalit folks. Rarely, do writers, particularly Indian writers, speak of subjugation of males belonging to the upper castes of the society. In that context the idea of the term subaltern gets confined to specific groups of society. M.T.Vasudevan Nair, a prolific writer, in the vernacular Malayalam creates in his novel '*The Demon Seed*', (translated by Gita Krishankutty and V.Abdulla) a male high caste character as oppressed under the hegemony of his relatives and society. So the question here is who can be categorized as a subaltern? Is the term applicable only to a particular section of the society or can it be used to describe any oppressed person? This paper therefore attempts to redefine the age old image associated with the concept of the term subaltern through the high caste male figure Govindankutty as portrayed in the novel *The Demon Seed*. It also traces the

evolution of his consciousness as a subaltern by discuss the various facets of his life. It is not within the scope of this paper to explain all the aspects of the evolution of Govindankutty's consciousness, but the researcher points out only the major incidents that changed him.

According to Descartes, the French philosopher, consciousness of a person is framed by his thoughts. He says "I think, therefore I am". It is the thought pattern that gives a person his identity and sense of self. Who I am thus becomes what I think, not what I am forced to think. The question here is can the subaltern think freely? The unique experiences and thoughts of each person is what makes one's identity. In the case of marginalized people, their consciousness is not their own, but it has been tampered with by the power structures. A similar statement has been made by Gandhi once, when he said "I will not let anyone walk through my mind with their dirty feet" A subaltern's mind is constantly being stepped on and is always at war with himself or herself. In *'The Demonseed'* Govindankutty undergoes troubles, ill-treatments, isolation, and silencing by his own family and relatives as well as by the society, and thus becomes a subaltern crippled under the burden of hegemonic structures around him.

The First stage of formation of Govindankutty's consciousness as a subaltern can be traced to various occurrences within his family. The very birth of Govindankutty was treated as inauspicious, by his family. The moment he was born his father passed away leaving the family poor. Amma constantly said "*you were conceived only to bring about our downfall*" (The Demon Seed, pg 165). Born at the wrong time, Govindankutty was a wrong man in the eyes of his family. He is introduced to the readers as a man cut off from communication. *'No one spoke to him...They would ask one another:*

Who's that? That's the Thamrankutty' (The Demon Seed, pg132). Though people knew he is the Thamrankutty (a term referring to the high caste), he is characterized as a stranger to his own community. Every new day was another hopeless dawn for Govindankutty, and every sunset reminded him of his ill-fate.

As a child he was downgraded at school by his own nephew (Kochappan), who constantly pricked on his poverty reminding him of his secondary status. *"Kochappan always had a question, what curry did you have Govinduttyetta? Govindankutty stood there pale and discomfited. For Govindankuttya meal of rice at home was an event which happened only on festival days...He walked on his head bent."* (The Demon Seed, 171). In spite of being born in a high caste family, Govindankutty felt ashamed of himself, unsettled and embarrassed at his poverty. This insecure consciousness was forced on him by his own family. Hence it was a mental coercion at a young age which led to withdrawal from the people of his own caste.

The second phase of Govindankutty's subaltern consciousness can be observed when he is silenced following the deception by his brother-in-law, Shekharettan, who arranges a wedding for Govindankutty to a girl impregnated by his own lawyer son Kochappan. Govindankutty's elder brother despite knowing the truth agrees to this wedding without even asking the consent of Govindankutty. The young man dares to dream for the first time in his life hearing of the wedding, but after realizing the truth he is shattered and broken. Boldly he raises his voice for the first time against Shekharettan, but terrifyingly his own mother and brother silenced him taking sides with the oppressor. When Govindankutty returns home after this incident, Amma exhorts *"Go and fall at that man's feet (Shekharettan). Just because he is your brother-in-law, you cannot forget that he is older than you. How dare you threaten*

him?" (The Demon Seed, Pg 300). Here we see Amma's false sense of honour. She acts as controlling power structure by favoring the oppressor, not the oppressed.

Voltaire states "I don't agree with what you say, but I will defend to the death your right to say it". Govindankutty's basic right to speak is denied here. He was threatened to remain mute. In that sense he was isolated. For OtgerSteggink, the isolated person is personally threatened by communication and isolation is accompanied by muteness. Psychologically, and emotionally the man feels distorted and jeopardized. He was used by his own family to bear the brunt of Kochappan's action, and to save the family from receiving a black mark in the society. Eve Ensler, an American Playwright, exhorts "*The tyranny of masculinity and the tyranny of patriarchy, I think has been much more deadly to men than it has to women. It hasn't killed our hearts. It's killed men's hearts; it's silenced them; it's cut them off*". Govindankutty becomes a subaltern under the tyranny of his family.

Estranged from home and village, he converts to Islam, in the ultimate gesture of defiance, a frontal attack towards the hegemonic coercive forces at play, and becomes Abdulla, an identity change. His only intention behind the conversion was to get a sense of belonging, to be accepted in a community which his relatives opposed. He says "*I want to walk through the Kizhakkemuri bazaar holding my head erect...so that the Nair of Thazhathethil (reference to Shekharettan) will see me...I must have a meal with Kunharakkar (a muslim friend of Govindankutty) at his house, walk with Kunharakkar's hand on my shoulder*". (The Demon Seed, pg 327).

To Govindankutty's horror, occurs a reversal of his expectations. He becomes doubly jeopardized, when neither the Hindus, nor the Muslims including his friend

Kunharakkar considered him. Govindankutty now turned Abdulla, walks out of the Muslim community too. Facing refusals, and rejections from the entire village he gets trapped between the society and his own inner consciousness devoid of any religion. He was now in a state of crisis, an identity crisis. Thus identity crisis becomes the third phase of the formation of Govindankutty's consciousness as a subaltern. He was now at a great loss, a loss of himself.

The fourth and final stage in the evolution of Govindankutty's consciousness is a journey into being humane. At a time when the villagers faced death due to cholera, untouchables were left without burial, as their dead bodies would pollute the hands that touched them, such was the repulsive attitude of the people of Kizhakkemuri, the village of Govindankutty. Only this man, who does not even have the status of the low caste, marginalized from the mainstream life in the society showed the courage to give the dead the necessary burial, because he saw death as a great leveler.

Though the living in the village did not need him, the dead needed him. Kunharakkar identifying Govindankutty's bold action takes an uncompromising stand against the prevailing evils existing in the society, he whispers to his wife "*Today I learned that there is one real human being in Kizhakkemuri*" (The Demon Seed, Pg 453). Human beings are not made for cast, for the world or anything else, but all are for humans. Accepting the otherness of the other was the need of Kizhakkemuri village. Breaking free from the clutches of all the hegemonic structures of caste, creed, religion, Govindankutty develops a sense of self, he is able to identify his religion which is nothing but humanity. An aphoristic Sanskrit conveys the meaning, like bovinity to cow, humanness is the only caste to human beings. Devoid of controlling powers beating him down, he is

able to find a self in himself for the first time, and it enhanced his consciousness, to develop self-respect, thus evolving into a humane being.

M.T.Vasudevan Nair's novel captures the mindset of the subaltern through a male character belonging to a high caste, and discusses the subaltern as a mindset of the universally subjugated group irrespective of caste, or gender. Subaltern consciousness, thus evolves through insecurities, and by coercion thus leading to isolation and identity crisis that tends to move the person from the center to the periphery which ends in an autology.

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FEUD OF THE VOICELESS IN VIJAY TENDULKAR'S SILENCE! THE COURT IS IN SESSION

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Abstract

Vijay Tendulkar's Silence! The Court is in Session is a critique of patriarchal values and shows how the judicial system operates the voice of women into voiceless. This play is a metaphorical trial between the humanists and anti-humanists. Miss. Leela Benare is cross-examined in the court with full mockery, the play moves on with the mock trial by amateur actors of patriarchal society. Miss. Benare is voiceless by their questions, gender plays a vital role throughout the play. She is charged for having illegitimate child, illicit relationship with a married man and infanticide. She tries to fight for her identity, power and authority but she could not be voiced out. The monologue at the end speaks a lot because all her private affairs are brought into public, the liberty of speech is sustained. She fights alone her battle against the powerful dominating power. The purpose of this research paper is to make clear that how women folk are made into voiceless and how their private life becomes public.

Keywords: *Voiceless, Patriarchal values, Judicial System, Power.*

Vijay Tendulkar's *Silence! The Court is in Session* talks about a woman (Miss. Leela Benare) who is independent, single, jolly, working and loves to live a liberal life. She is the only woman who is there in the mock trial, the play which starts with the intention of fun grew serious when the members start blaming Miss. Benare for her way of living. This play is fully depicted about the chauvinistic society towards the voiceless. This play shows that women are treated low who chooses to live her life of her own. Throughout the drama each and every person threw many accusations towards Miss Benare like falling love with his uncle at the age of fourteen, committed unsuccessful suicide attempts and her present living. Each and every person has questioned Miss Benare but none of them said a single word against Prof. Damle. Mrs. Kashikar who do have her own existence in front of her husband raises a question towards Miss Benare's character. Throughout the drama Miss Benare plead them to stop this as it is getting at the personal level but nobody listened to her. Her voice is voiceless till the end. The society has various restrictions for being a Woman! More

than seven decades rolled on but there is not enough change for this voiceless society. Women who are living in this chauvinistic society are still facing discrimination where the woman is the only who get blamed but not the man. This play comes with the final judgment that Miss. Benare as the victim and the public accepts it and the child inside her womb should be killed i.e. infanticide. Miss. Benare is thunder struck by the traumatic consequences of the game which turned out into violence, by killing the child inside her womb. She became speechless and voiceless in that moment. She is not silenced but the patriarchy around her silenced finally. The trial continues but Benare stands silent and still, she is dragged into the witness box. She begins to reveal her incidents like a trapped animal. She remains silent deliberately as they keep accusing her of her crime. Mr. Kashikar is determined to take steps to deal with the prisoner's refusal to answer. She is given ten seconds to respond and again this is not a judge mental thing, a normal person need their time to open up. Her silence became an answer that she has done wrong to the patriarchal society. She thought of

standing as a voice for this weak society but she is trapped with her personal affairs which are open now. The freedom of speech is not here, the best for silencing her is telling that the court is in the session. It is considered as a crime because whenever she opens her mouth she is silenced by the mock court, and if this happens to man this issue will sustain as a private affair rather than being public. There is no gender equality, women are considered as weaker sex and they have no right to voice out like men. They became voiceless! The male domination in society by which “..women have often been called upon to make sacrifices, adjust and accommodate claims of religion and moralities and suppress their personal claims...Women have often been left waiting on the margin” (Jain 9).

Silence is a critique of patriarchal values and institutions and shows how law operates as an instrument in silencing the voice of women. The word ‘silence’ in the title has different levels of significations. Literally it means the judge’s order for maintaining silence in the court- room or decorum but metaphorically it implies legally silencing the weaker sex or making them voiceless for justice. In the mock trial Miss. Benare is accused of a grave socio-moral charge-infanticide. She is going to be trialled under Section No. 302 of the Indian Penal Code. She is also accused of trying to seduce every male member of the group into marriage. She is suspected of having an illegal relationship with Prof. Damle who remains absent throughout the play. Society cannot tolerate this unmarried expectant woman. She has been treated as “a sinful canker on the body of society” (Silence, p.67). All the members condemn her as an evil influence that would dynamite the social structure but not even once is Prof. Damle condemned for being responsible for Miss. Benare’s grief-stricken condition. Before passing the final verdict on Miss. Benare, she is given ten seconds to

defend her case. Now the motionless Miss. Benare stands up erect and says, “Yes, I have a lot to say” (Silence, p.72). Then follows a long monologue in which Miss. Benare expresses her zest for life and tells how she is deprived of her wishes.

BENARE: [...] My life was a burden to me. [Heaving a great sigh] But when you can’t lose it, you realize the value of it. [...] There’s great joy in a suicide that’s failed. It’s greater even than the pain of living. [...] I

swallowed that poison, but didn’t even let a drop of it touch them! [...]

I cried inside, and I made them laugh. I was cracking up with despair, and

I taught them hope. (Silence, pp.72-73).

The monologue clearly says her mental agony and frustration towards the male chauvinistic society and making her voiceless throughout the play. In the final verdict Miss. Benare is equated with ‘criminals and sinners’ and the court orders that she should live but the child in her womb should be destroyed. Writhing in pain, Miss Benare, at first strongly resists and then stifled sobs come from her. It’s not a genuine verdict, killing a child in mother’s womb

is a crime. Only a female could feel the pain and agony she faces throughout this period. And making her voiceless is inferior and injustice. The end of the play records nursery rhymes in Miss. Benare's mouth. The rhyme itself contains a parallel to Miss. Benare's story. Here the sparrow laments the loss of her nest which the crow has forcefully stolen, how the crow shrugs off the responsibility and looks indifferent. The patriarchal society and their voices are the proverbial crow to Benare. Miss. Benare only searches after her peaceful nest, ' a room of one's own '. Benare sings the nursery rhymes where the parrot has lost her nest alike her:

“Why, of why, are your eyes so red?”

" Oh my dear friend, what shall I say?"

Someone has stolen my nest away”
Sparrow, Sparrow, poor little sparrow!!!
(silence, pp 13).

Gender equality, men and women having the same rights and obligations, and everyone having the same opportunities in society, has been a topic of discussion for men and women for centuries. For many centuries, women have used literature as a voice used to defend their rights as women. But in real life women are left voiceless, speechless and weaker sex in nature. Hence I conclude my paper with being voiceless in this society is a herculean task. Woman should have the freedom and liberty to

live their own life. She should be treated like a queen who rules her own kingdom. Finally, I want to say the men folk to live your life and let the women folk live their own.

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THEME OF IDENTITY CRISIS IN “*THE MISTRESS OF SPICES*” BY DIVAKARUNI

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Abstract

The Indian immigrants to the other countries suffer a crisis for their psychological, physical as well as cultural identities. Their often visits to their homeland put a question into their minds about their own identity. Diasporic discourse, like other minority discourses, is mainly about the location of culture. This newly emergent literary study describes an on-going process of identity loss and identity recovery for non-Westerners. The diasporic people have their native identities which progresses further by their experiences in other countries. Divakaruni's novels manifest migration and mobility in its varied forms. She has depicted the bond of friendship which the fellow migrants develop. The many immigrant experiences shared in this novel The Mistress of Spices. In this novel, she brings out the intricate and multifaceted identity issues faced by the immigrant with special reference to the Indian women.

Keywords:

- Identity Crisis
- Immigrant sensibility
- Migration

Introduction

The many immigrant experiences shared in this novel *The Mistress of Spices* are affected by Chitra Banerjee Divakaruni's interaction with the immigrant women's centre MAITRII run by her helping the battered women. Divakaruni has been presenting the complex fragmenting experiences of the Indian immigrants in her novel. In *The Mistress of Spices* she brings out the intricate and multifaceted identity issues faced by immigrant with the special reference to the Indian women. The main protagonist Tilo as well as the other characters seems to struggle for their individual and collective identities.

Divakaruni in an interview says” I came here at the age of nineteen and it took me fifteen years to start writing. I think being here, as an immigrant, gave me this unique perspective of being able to look back at India and understand my heritage and culture”.

Much of Divakaruni's work is autobiographical. Most of her stories are set in the Bay Area of California. They deal with the immigrant experience too. Her writings often center around the lives of immigrant women. She says,” women in particular

respond to my work because I'm writing about them, women in love, in difficulties, women in relationships”. Her interest in women began after she left India. At Berkeley, she volunteered at a women's center and became interested in helping battered women.

The Immigrant Sensibility

The most important thematic aspects of the novel *The Mistress of Spices* is the quest for identity. In fact the alien land, America became a symbolic place for the working out of paradoxes and search for identity. The fragmentation and alienation of a number of female characters can well be the result of the author's own immigrant sensibility. The immigrant experiences may be a perennial transplantation in America in which she has lived in, moved around and used as backdrops for her factious places, particularly Oakland as far apart as America where she seems to have finally put down her roots.

Divakaruni profoundly exhibits the themes such as Indianness, immigrant experiences in her novels. She highlights the cultural conflicts in the Indian Diaspora. Divakaruni, a woman with immense care on Indianness in her novels, depicts the Indian

womanhood and immigrant experiences through the lives of Tilo and some other characters in the novel *The Mistress of Spices*.

The novel *The Mistress of Spices* deals with an immigrant woman's journey from the established paradigms of the past to an uncharted future in America. The novel presents the dilemma of negotiating one's cultural and biological identity with the drama of alienation and self-transformation in the adopted homeland, America.

Quest for Identity

Most of Divakaruni's characters in her novels are shown to have migrated from India to the Bay Area of California as she herself has done. Tilo's migration to Oakland, California stands for change and struggle for identity. Through her characters Divakaruni exhibits the complexity of the problem of identity crisis that the Indian immigrants undergo in an alien country. Tilo, the mistress of spices, has to adopt many disguises and keep on changing names from Nayan Tara to Bhagyavati to Tilotamma and finally to Maya. It reveals the multiple identities she is caught among and struggling for her true identity.

In inscribing the female subject, Tilo, Divakaruni foregrounds an identity in process, aspiring towards bodily pleasures as they have been denied. In this development process from mistress of spices to a mistress of a man, Raven, Tilo dismembers the past, the self and her identity and male-female relationships. The whole novel traces the evolution of the female subject from a self-divided conflicting identity, unable to resolve contradictions of her experiences to a mature woman.

The self for Tilo is neither constant nor stable. It is a shifting identity. It alternates from the first identity Nayan Tara to Maya, at the end of the novel, the novelist attempts to dislodge male defined identity and engages herself in a continuing process of re-naming and re-remembering the self. The narrator

experiences multiple selves of Tilo/Nayan Tara/Bhagyavati/Sarpa Kanya/Maya. The shift in subject positions from Tilo's childhood to Maya in the end torn between views of herself, to a disintegrated self in search of a lost childhood and romance.

In her childhood Tilo as Nayan Tara has suffered loneliness and a sorrowful life. She acquired a little recognition when she was chosen by the First mother. Once she became the mistress of spices, her only concern is with the customers, particularly Indian immigrants in America like Haroun, Jagjit, Geeta's grandfather, and lonely American, Raven. Tilo is the architect of immigrant dream, life giver, restorer of health and hope in *The Mistress of Spices*. Tilo helps another lonely Indian immigrant woman Lalita who is tortured by her husband by offering not the spices but a newspaper clipping telling the address of an emergency shelter for women.

Summation

Divakaruni's "The Mistress of Spices" explores the real sense of Indianness, through the Indian immigrants are in America, Indian lives never forgets their motherland, affection and love towards it. Divakaruni wants to expose the Indian life style of living in abroad with their own identification which we say i.e.; Indians and Indianness. Divakaruni effectively takes the reader into an immigrant culture in this novel. The feel of motherland poses a great deal in her writings, where she visualizes the Indian customs and traditions even food habits and nature of her motherland. The novelist highlights the life of Indian immigrants in foreign land, fighting for their own identification.

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STRUGGLE OF WOMEN IN STEREOTYPED AND MALE CHAUVINISTIC SOCIETY WITH REFERENCE TO SHASHI DESHPANDE'S A LIBERATED WOMAN

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Abstract

The present paper shows how Shashi Deshpande creates a voice to speak for the voiceless women. It is an attempt to undo the silence that was carried out to sustain a patriarchal culture. Deshpande's women characters should be studied from a feministic perspective because the characters build by her reflects realistic image of the contemporary educated, middle class, Urban Indian women. The complete submissive and passive women who bore all the agony in silence were labeled as perfect women or to be perfect housewives whereas the women who spoke out what they think were labeled as characterless. These stereotypes influence the life of women in a male centered society. Though the world becomes modern and globalized, still we are in a society which is unwilling to speak certain issues.

Shashi Deshpande in her short story A Liberated Woman talks of physical abuse in marital relationships. The center of her work is on the woman deprived of love, care, companionship and understanding. She beautifully depicts how the traditional Indian society is biased against woman. Women are still trapped in feudal values and one such is the protagonist of this story who is educated and a successful doctor. She is the embodiment of women who are all suffering on account of both emotional as well as physical oppression and finally falls as a victim of male-dominated society.

Keywords: Gender discrimination; gender stereotypes; male dominance; silence struggles-physical abuse; marital rape; sadism; emotional; victim.

Introduction

Shashi Deshpande is an Indian novelist. She was born in Dharwad, a small town in Karnataka and daughter of Sriranga, a famous kannada dramatist and writer. She has degrees in Economics and Law. After her marriage she studied journalism and worked as a journalist for the magazine Onlooker. She took her career as a writer in 1970 by writing short stories. Her first book was *The Legacy*. She is not only a novelist but also a short story writer and an essay writer. She wrote four children works, her notable novels are *The Dark Holds No Terrors*, *That Long Silence*, *Small Remedies* etc. She wrote a play named *Drishte* in 1990. Her essays are now available in a volume titled *Writing from the Margin and Other Essays*. Deshpande's stories are very bold and honest. Her female characters are unique and their specialty is they stood for contemporary women's situation. She mirrors the realistic picture of

common, middle class and educated women and their suffering in the stereotyped society.

A Liberated Woman is a short story which is about physical abuse in marital relationship. It is in first person narration and is reminiscence concerning the protagonist. There are only four active characters namely, the protagonist and her husband, their friend and an interviewer. There is no name for characters; they are identified by their profession as doctor, lecturer and a reporter. It is the specialty of the author as she symbolically expressed the focus of the story. The female protagonist is a doctor. This short story is about a young woman who falls in love with a man of a different caste. She marries him against the will of her parents. During their marriage she was studying medicine and he was working as a lecturer. The protagonist is intelligent and hardworking, with her effort she becomes a successful doctor. But her success breaks their happy married life. Earlier the family

was run by her spouse's salary, with which she even accomplished her studies. Now she becomes a famous physician. They have two children and lived happily. Everything is fine until a reporter met their family for an interview. The interviewer's question provoked male ego in protagonist's husband. Their peaceful and harmonious life was spent in silent suffering after that.

Gender Stereotypes and Bias

According to Merriam-Webster Dictionary, Stereotype is defined as 'an often unfair and untrue belief that many people have about all people or things with a particular characteristics'. Gender stereotypes are the false ideas which are the generalization about the attributes, differences based on gender and the roles of individuals. Stereotypes can be positive or negative but it communicates accurate information about others once in a blue moon. Pink is a girlish colour, boys should not cry, women are compassionate; men are independent and courageous are few examples of gender stereotypes. Gender discrimination or bias is unfair. It is women who suffer lot because of it. Sex refers to the biological and physiological characteristics that define man and woman where as Gender refers to socially constructed roles behaviours, activities that a particular society considers appropriate for men and women.

There is a wonderful quote of Alfred Lord Tennyson from his poem *The Princess* (1842) which is very much suitable for societal norms in male dominated world and its gender stereotypes as follows,

Man for the field and woman for the hearth:
Man for the sword and for the needle she:
Man with the head and woman with the heart:
Man to command and woman to obey;
All else confusion.

In the male dominated or men centered world the basic rights like parental care, education, employment, salary, health are sex based bias. For example, among the coolies, the daily wages for women are always fixed less than the wages of men. As a living being emotions like crying, laughing, pitying, helping are common. But blaming women are emotional is foolish. The above mentioned poem also clearly states that it is the duty of woman to do household works and earning is man's part.

Silent Struggles

Deshpande gives voice to the voiceless protagonist through the conversation between protagonist and her friend. They reveal the subjugation of women by men in the name of false ideas. It brings out the domestic violence against women. It also gives some reference to typical Brahmin practice as the protagonist is a Brahmin woman. These gender discrimination and stereotypes in the typical and conventional Indian society is rightly mentioned by Shashi Deshpande in her short story *A Liberated Woman* as follows,

Listen, have you seen really old-fashioned couples walking together? Have you noticed that the wife always walks a few steps behind her husband? I think that's symbolic, you know. The ideal Hindu wife always walks a few steps behind her husband. If he earns 500, she earns 400. If he earns 1000, she earns 999—or less (40).

The marital bond between the protagonist and her spouse was shattered as she earns more than him. The male ego was stimulated by reporter who asks, "How does it feel when your wife provides not only the butter, but most of the bread as well?" (41). She achieved in her field with her dedication and hard work. But her husband is still teaching in the same second rate college. It is not her fault but the blunder is with societal norms that

women must be a submissive. After this the sadism hidden inside him comes out. He didn't fight with her directly but abuses her. She undergoes physical and psychological torment because of it.

—to close the bedroom door, to shut out the world had been such a joy—no, not that. Bliss. And that next morning when I woke up, all bruised and sore and aching, my first thought was that it was a nightmare I'd dreamt too vividly. But there were the bruises—all over me (41).

Passive women who bore all the agony in silence were labeled as perfect women or to be perfect housewives whereas the women who spoke out what they think were labeled as characterless. These stereotypes influence the life of women in a male centered society. Here the well educated and good reputed doctor was physically abused by her own husband which is a reward for her success by a male chauvinist. He cannot accept her achievement; he took revenge on her in this way. Being a typical woman she is not willing to divorce him. She tolerates this suffering for their children.

Human Rights and Duties mentions dowry, sexual offences, matrimonial offences, prostitution and trafficking, infanticide and feticide, sexual harassment, domestic violence, child marriage as crimes against women. Women in day to day life experience these social evils. The protagonist here though educated cannot overrule the social norms. To the world she is 'The essence of Modernity' and even the magazine published about her with a title 'A Liberated Woman'. But her world is different. Is she really liberated or freed? The answer is no because whenever the male ego reaches its peak he is going to feed it by taking revenge on his spouse. This will be a lifelong torment until

she rewrites her fate. This is how women fell as victims for male domination; all is because of this society which wants women to be voiceless or subaltern. The title of this short story is thus ironical.

Deshpande wants women to get real empowerment. Gender equality or equity comes next. First, as being she has to survive. In the concluding paragraph of the short story she tells indirectly that a woman tends to be an architect of her own fate. She precisely cited as, "Surely she, an educated, earning, competent woman, has no right to behave this way—to plug all her escape routes herself and act like a rat in a trap" (44).

Conclusion

Literature is an immense area which reflects human life. Shashi Deshpande mirrors exact life of an educated urban woman who was exploited in a conventional society. Every life has its own life to live. But poor women in most of the countries are subjected to discrimination. The worst part is that the basic education, care, job, financial services are biased on the basis of gender. Domestic violence, physical or sexual abuse, marital rape, etc are criminal offences which are punishable under law. Regarding **Article 15** of Indian constitution, it prohibits discrimination on grounds of religion, race, caste, sex or place of birth. But still people are facing these evil practices somehow somewhere. This could be completely eradicated until women gets her own decision making power.

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WOMEN RIGHTS VIOLATION: A STUDY OF AMITAV GHOSH'S NOVEL SEA OF POPPIES

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Abstract

Human rights are the prime concern all over the world, but the more it is focused the more chaos and the muddles are on the way, waiting. In the present study I would deal with the women rights violation presented by the writer. The reality of women rights violation is very complex and diversified, because it is present in every field of life here like social issues, economic issues, domestic violence, cultural issue, caste system etc. The present paper focuses on the degradation and the inhuman treatment of the Women brought about by the Indian society. In this paper I would highlight how Indian women is twicely oppressed first by the male dominated society and then by the traditional norms of the society as shown in the novel.

Keywords: *women rights violation, Tradition, Societal norms, Patriarchal*

Amitav Ghosh is one of the prominent writers of Indian English literature. The novel *Sea of Poppies* is based on historical events. In this novel the portrayal of women is realistic and women characters are few in comparison to men characters. In *Sea of Poppies* Ghosh has shown the picture of plight of women during colonial rule. Ghosh has highlighted women of every section of the society. Deeti is leading character of the novel, around her whole novel revolves. The position of women from lower class to upper class is not different as presented by the Ghosh. Women suffer at the hands of male dominating world, where she is used like an object. Women rights violation is one among the main themes of the novel.

Deeti the prominent character of the novel is an ordinary village woman. She suffers soon after her birth from gender bias in the novel, due to the unique colour of her eyes she is called "*chudaliya, dainiya* as if she were a witch: but Deeti had only to turn her eyes on them to make them scatter and run off"(5). She is married to Hukum Singh without knowing her will, Hukum served in the same battalion as her brother Kesri Singh of British army. Hukum Singh is defected of his one leg while he was in British regiment

due to which he cannot walk properly but this is seen as minor problem in her marriage with him. For her marriage her family paid a big of building of roof of his husband's house. Hukum is a working in an opium factory in Ghazipur. Deeti's dreams are shattered on the very first night of her marriage when she is inhaled opium by her husband and is raped by her brother in law in a state of unconsciousness Chandan Singh with help of her uncle Bhyro Singh. Later while travelling on Ibis she realized that her uncle Bhyro Singh was also responsible for her misfortune. After that incident she is ignored by her husband then she begins to doubt about him. It was too late to realize the whole tragedy happened to her and she becomes pregnant. Deeti is called Draupadi by her mother-in-law due to that becomes sure that her mother in law knows everything about father of her child. Deeti goes closer to her mother in law to reveal out the truth from her. She used to give her opium and one day she succeeded in knowing the truth. Her mother in law under the influence of opium in state of unconsciousness confesses the truth about the incident occurred.

Hukum Singh opium addict husband of Deeti is in his death bed, her brother in law

tried to assault her physically and in order to escape from him she says, "Listen to me: I will burn on my husband's pyre rather than given myself to you".(154) after the death of her husband she is forced to perform Sati and she is given opium by her in-laws. She sits on the pyre in a state of unconsciousness. While doing this her brother in law "To have a sati in the family will make us famous .We'll build a temple for you and grow rich on the offerings". (155) At the main time she is saved by Kalua, an untouchable from the burning pyre and jumps in the river Ganga.

For Deeti her daughter Kabutari becomes the hindrance in her way forward. She sends her daughter to her brother's home because she feels that Kabutari will be safe there. Kabutari being child becomes the victim of her mother's plight. Deeti forgets all about her past and set herself on the new journey and marries Kalua as her second husband. She had shed the body of the old Deeti, with the burden of its karma; she had paid the price stars had demanded of her, and was free now to create a new destiny as she willed with whom she choose and she knew it was with Kalua that this life would be lived, until another death claimed the body that he had torn from the flames. (175)

Women on the board of Ibis like Munniah presented by Ghosh, as another victim of the patriarchal system of Indian society. Who becomes pregnant due to illicit relationship with a man working in opium factory in her village? She decides to give birth to her child is supported by her parents on the contrary of her belief that they will expel her. She has to leave her village because nothing is left for her parents and child is dead as they got burnt in the fire and she is left alone. On the board of Ibis when her affair with Jodu (Azad) is known to the people, a relationship between a Hindu girl and a Muslim boy is not acceptable to them. Jodu is beaten ruthlessly and Munniah is locked in a room and Jadu

being Muslim is beaten wildly, it is only due to the intervention of Deeti she is released.

Ghosh through the character of Heeru, has depicted the plight of women left by their husband due to some disease or inability to give male heir to the family. Due to the disease of forgetfulness Heeru is left by her husband. On the ship she agrees to marry with one of the indentured labour who is much older than her, because she is told that women will be torn down in Mauritius as there are few women in comparison to men. She is not aware of the hardship in Mauritius and she marries for security to lead a peaceful life. Sarju one of the oldest women on the ship, a dai midwife in her village near Ara, commits a mistake in the delivery of a Thakur's son for that she is punished and expelled from her village to Mauritius. Sarju belongs to a lower class of society and is deprived of company of family. Soon before her death on the ship and Sarju gives Deeti seeds of poppy, bhang and dhatura to keep with herself for future use in Mauritius. Deeti realizes the importance of seeds received from Sarju, how important it is to take something for their future and as an agriculturalist seeds are most important in their life. These seeds are like an asset for them. Ratna and Champa are the characters through whom Ghosh has tried to depict life of women who have accompanied their husband when their land is confiscated. Both Ratna and Champa are sisters married to a pair of brothers whose land was contracted to the opium factory and then confiscated due to not being able to pay rent and driving them out to leave their village and go to Mauritius in search of fortune. Dokhane is the woman who left her in-laws house with her husband due to the oppression of her abusive mother in law. She is happy that her husband has joined her, but she is unaware of the hardship and inhuman living conditions of plantation workers in Mauritius. Through the character of Malti

wife of Neel, it is shown how she is a passive sufferer and her condition is not better than Deeti's. She is handcuffed between patriarchal laws. Her husband enjoys with his mistress Elokeshi, while she is made to play role of mother and wife. Elokeshi betrays Neel as soon as he lost his property. Malti leads her life as a silent spectator in the house performing duties and never questioning her husband. When her husband was in jail, she meets him and did not express any sign of disaster which has completely destroyed their life. Her life is destroyed by her husband's mistake and she suffers silently and never complains. Through the character of Malti Ghosh has depicted nature of a typical Indian wife who suffers herself while performing her duties for the family good.

From the above evaluation it is clear women in Indian society is used as an object and no more. The characters presented by the novelist are evident that women rights are no more reserved in Indian society. They are oppressed and suppressed at every walk of life from their childhood till the dooms day, they have to suffer. It seems that women are born to suffer, to sacrifice and to endure. The

freedom they have is only on their breath and the rest is run by the male dominated society. We find there is a series of violation to the women's rights like domestic violence, sexual harassment, huge dowry, Caste system, molestation, sexual exploitation on the work places etc. the preference in the society is given to male heir than girl child and girl Childs are least supported at par with boys.

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VIRTUAL LEARNING IN SCHOOL ENVIRONMENT

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Abstract

The advancement in technology supported the development and implementation of increasingly large range of virtual environments for meaningful learning and imparting training. Virtual Learning Environment (VLE) represents an entirely new platform of educational technology. It offers the educational institutions of the whole universe of complex set of traits and tactful challenges. Virtual Learning in school environment is a vital aspect in teaching-learning process in this Techno Savvy world. National Council for Teacher Education (NCTE), University Grants Commission (UGC) and other prominent educational departments working with great concern embedded with deepest enthusiasm insist on the prime and factual need of incorporating Information and Communication Technology (ICT) and Virtual Learning for the students. Bernard Lusk in, a pioneer of e-learning, opines that "e" should be interpreted in the sense of "exciting, energetic, enthusiastic, emotional, extended, excellent, and education" in addition to "electronic" (Kalaivani, 2014). Holistic and integrated learning is possible only through the effective and efficient use of Virtual Learning in School Environment.

Keywords: VLE, Modules, Website, e-Learning Apps, Components of Computer.

Introduction

Lexically the word *virtual* derived from the Latin origin *virtual is* means, almost or nearly as described, not physically existing as such but made possible by sophisticated software to do so. Hence, a Virtual Learning Environment (VLE) is a system for delivering learning materials to students via the web or through any other medium to assess its accessibility at ease.. These systems include assessment, student tracking, and collaboration and communication tools. A virtual learning environment (VLE) is a set of teaching and learning tools designed to enhance a student's learning experience by including computers and the *Internet* in the learning process.

Components of VLE in Schools

It is important to identify the ways the new learning media are qualitatively different from other types of learning material. The special properties of computers can be used to

enhance student learning processes on a number of orthogonal dimensions.

- **Visualization:** Augmenting simulation engines like symbolic calculators and other software with graphical out to support students' visualization.
- **Diagnosis:** Tracking student work on related tasks to distinguish 'accidental' errors from those which provide statistical evidence for failure to understand key concepts or to master critical skills.
- **Remedy:** Systematically giving students greater access to relevant information or rehearsing them on a weak skills to focus remediation on areas that the student, tutor or software has diagnosed.
- **Reflection:** Giving the student access to records of their past working, in responses of their peers, tutors and systems that are soaking with, and by providing them tools with which to annotate and file such work to support systematic reflection on what

they have learnt and on their own learning processes.

- **Memory Prostheses:** Giving the students comprehensive access to their past computer mediated work and by providing them with appropriate search engines for students to have the self-confidence be very selective and focused about what they chose to attempt to memories at any point of time.
- **Scaffolding:** Tracking student learning gains and by human or system dialogues with the learner dynamically vary the level scaffolding provided for learners. Setting up counterfactual situations or to break laws in symbolic reasoning systems for students to investigate the fundamental principles, which underpin formal scientific, mathematical and other models.
- **Time travel:** Facilitating “time travel” as a matter of routine in simulations and databases to help students augment their understanding by focusing on the key issues of chronology and causality.
- **Autonomy:** Taking the students view point when designing instructional software to give the learner greater control over the degree to which there are external interventions in their processes.
- **Pacing:** Providing a ‘clock’ based on the planned work of a cohort of students or on an appropriate instructional design to increase their motivation in learning activity over longer time periods.
- **Motivation:** Addressing issues of intrinsic and extrinsic students’ motivation explicitly in the design of learning sequences supported by instructional software.
- **Group Working:** Supporting synchronous or asynchronous group working modes by choice of design to support competitive, collaborative or

complementary activity. It helps students to work in teams and to acquire higher order learning skills for each other.

- **Knowledge integration:** Taking chronological view when designing instructional software, by deliberately incorporating appropriate elements of media for the students to integrate diverse knowledge acquired at different times.
- **Access:** Incorporating diverse prosthetics to extent access to students who cannot take advantage of conventional modes of classroom delivery.

Virtual Learning Applications (VL Apps) in School Environment

Spellings Module: It is a great and easy system to encourage and initiate pupils to develop their word building skills, both inside and outside of the classroom, as well as tracking their progress imbibing the gravity of the word and its applications. It develops their commitment and confidence in self-expressive traits.

Blogging: It is one of the most engaging and rewarding activities that children can do online. It is a fantastic way to develop reading and writing skills, promote peer learning and encourage open reflection on something newly learnt.

e-Portfolio Module: It can provide children a colourful online space for them to upload the work they are proud of and want to share with others.

MIS Portal: Integrate the students or parents SIMS with School Jotter and let both teachers and students track each and every student's progress through the Jotter interface, without having to duplicate data or maintain a separate sign-on database. It can take advantage of powerful time-saving features and also to create self-interest to learn well with different application.

Office 365 integration: School Jotter offers integration with Microsoft's popular MS-Office 365 system. With full support for One Drive and a familiar interface, Microsoft's free offering is perfect for an online document creation and management platform for all category of students. It is community driven and globally supported with fool-proof applications to avail easily for use.

Web-anywhere: UK's largest official Moodle partner, focused on improving e-learning within education. Moodle facilitates its user to be able to provide engaging e-learning platforms which improve the productivity as it is very teacher- student friendly.

Moodle: It is an open-source virtual learning environment / VLE also known as a Learning Management System (LMS), which has been developed by well experienced educators, for the benefit of inspiring educators. It is this alignment with education, rather than profitability, which sets Moodle apart from other VLEs. Integrating Moodle VLE with SIMS provide a wide range of useful options, including: Automated user management, Off-site access to SIMS data, reporting in real-time to parents and white back of assessment data to SIMS.

Manage Homework in Moodle: Moodle is designed and executed as a homework-management plug-in system for convenience to the users. Home-work-anywhere is designed to make homework management easier for teachers, students and their parents. "Home-work-anywhere" allows its users to plan, track and submit homework within a familiar and comfortable Moodle environment.

Google Classroom: A new, free tool in the Google Apps for Education suitably designed to improve and empower the student and teacher communications inside and outside the classrooms. It weaves together Google Docs, Drive and Gmail to help teachers to create and collect assignments paperless.

They can quickly assess the active participation of the students in the task and their failure to comply with the work entrusted on them by the teacher in the class and to have a real-time feedback to individual students for their draw back in assignments.

Firefly: Firefly is a dual-action learning platform comprising with intranet and VLE. This system helps the teachers, students and parents to be strict in time-management and to assess the draw-back in long-time execution of the works in the classrooms and at homes and to find out the remedial ways to be adapted to the future applications and actions. Firefly is now trusted by more than 250 schools in and around the UK and still beyond.

Blackboard: Since inception of the use of black-boards in the classrooms in 1997, black-boards help both students and institutions to achieve their learning and teaching goals. Since it is cheaper considered to other resources and easy to write and wipe instantly, it stuck with discipline of teaching all sects of students from Kinder-Garten to Universities. Schools face particular challenges in engaging and nurturing 'digital native' students, and involving parents, while continually improving the learning environment.

Role of Teachers VLE

Administration and organization: The management and updating of user groups can be automated. Grades/Status are saved and retrieved directly from the VLE and registration and behavioural data can be entered directly and accessed via reports. MIS integration also allows staff to update data directly from the VLE, with the aid of a smart-phone or tablet

Planning and resource management: The majority of students have Internet access facilities outside the classroom the vastness of

the website can be a boon to them. The VLE provides an ideal repository for the cataloguing and sharing of resources and links in a variety of media, giving students a nudge in the right direction while providing plenty of room for genuine research and to go deep with the conceptual way of learning with comfort and convenience.

Assessment and monitoring of students:

Assessment and grading can be simplified within the VLE by using self - marking activities which import students' marks directly into the grade record-book. Combined with manually entered grades from more complex assignments or offline with, the grade record-book becomes an easily accessible and centralized database of students' attainment and progress. Parents can also be granted access to view their children's grades, keeping them informed in real time rather than delayed report at the end of term.

Personalized learning: VLE is a powerful and resourceful tool for creating differentiated learning portals, allowing truly personalized learning. Well- designed courses can be set up with conditional activities, which present different options to the student, depending on their achievement in previous tasks.

Discussion, support and mentoring: For time-pressured teachers, the VLE opens up a range of channels for effective and efficient communication with their students. To connect with individual students, web chat, forums and direct messaging can each be used to personalize teachers' advice and guidance with care and concern over students for mutual satisfaction.

Advantage of Virtual Learning in School Environment:

- **Communication:** Opens up numerous channels in the format of forums, discussion threads, polls, surveys –

instant feedback either as a group or individually

- **Producing work:** Students do not physically or personally has to meet their teacher to hand in work due to secure virtual 'hand-in' folders that have time windows
- **Resource hub:** Teachers have infinite online storage space for power-point-presentations (ppts), docs, worksheets etc. that can either be secure or shared with students
- **Dynamic home pages:** Teachers have the opportunity to create an exciting virtual space to represent their room/subject
- **Links to outside sources:** Pathways to all other online learning spaces are linked via the VLE
- **Embedded content:** YouTube, British Broadcasting Corporation(BBC), and newspaper-clippings can all be embedded as the dynamic feed of the homepage
- **Podcasts & videos:** Podcasts and videos produced by both teachers and students have a shared lively platform; again for positive sharing with value added impact.

Problems in present VLE in schools

- **Changing the learning culture:** Migrating to the electronic learning environment calls for a change in the attitude of students. The students and teachers need to be trained in handling of new teaching media.
- **Training of teachers:** Teachers need to update and enhance their skills in developing and delivering the lessons content meaningfully through network.
- **Coursework / Software Development:** Web based learning does not refer to just putting the learning material on the network.

- **Equal access to technology:** It must be assured that students have equal to the material provided on the net, immaterial of where they live or placed.

Educational Implications of Virtual Learning Environment in School

- The communication and database capability enable the students to have a quick access to information.
- Ability to interact adaptively with individual students and to improve steadily and systematically the existing learning materials.
- VLE provides Learner centered, collaborative and participatory learning that provides ample opportunities for research activities, investigation and exploration.

Conclusion

The planning and process of the system using ICT in school teaching by NCTE, UGC and others supportive branches in the educating avenue is really to be put to welcome banner with a good hope of admiring the improvisation and development of the present educating system which would help the learners of our nation with mean and meaning to live with pride and prestige in this blessed developing nation. Their vision of inculcating with ICT for collaborative, child centered and individualized learning is possible through Virtual Learning in School Environment subject to the simple condition that the teachers and schools should be fit to the status to face the learners with a satisfactory in-home a aspiration to get valuable or valid education system to balance with the education system abroad. Let us hope with faith that definitely our Indian educationists will be in favor of the upcoming youth's education with full concern and commitment to build a literate nation to be a hallmark in the global chart to frame it

“exciting, energetic, enthusiastic, emotional, extended, and excellent education as we dream”.

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FICTION TO FILM: A STUDY OF BAPSI SIDHWA'S ICE-CANDY-MAN AND DEEPA MEHTA'S EARTH

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Abstract

Turning a book into a movie is not an easy task. It is not simply taking words or dialogues from a book. It requires critical insight and artistic creativity. The aim of the paper is to present the creative and literary skills required in adapting fiction into film with special reference to Deepa Mehta's 1947: Earth which is based on Bapsi Sidhwa's fiction Ice-Candy-Man. The paper also attempts to picturise the sufferings of women at the time of partition in both India and Pakistan.

Key Words: *Filmmaker, Female oppression, partition, India, Pakistan, Hindu, Muslim, Film, Female violence, Sex object, Sexual Harassment.*

“Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination” (53) goes a famous quote by Jim Jarmusch, and it is true in the case of Deepa Mehta and Bapsi Sidhwa. This paper is an investigation of the collaboration of these two artists. Before analysing the texts, it is worthwhile to probe into the biography of these two artists. Bapsi Sidhwa is one of the most distinguished Pakistani Anglophone novelists writing today. She has written five novels - *The Crow Eaters*, *The Pakistani Bride*, *Ice-Candy-Man* or *Cracking India*, *An American Brat* and *Water* - and few short stories. Her novels focus on female oppression, partition, Parsee community, cultural hybridity as well as social and political upheavals. Deepa Mehta, on the other hand, is an Indo-Canadian film director and screenwriter, most known for her element trilogy: *Fire*, *Earth*, and *Water*. Among this, her film *Earth* was based on Sidhwa's novel *Ice-Candy-Man*.

The collaboration between the writer and the director is interesting because both have been the inspired and the inspirer. As Mehta transcribed Sidhwa's novel *Ice-Candy-Man* into *1947: Earth*, Sidhwa too got inspiration

from Mehta's film *Water* and transcribed it into a novel under the same name. But this paper does not attempt to present the adaptation of the movie *Water* into fiction; it restricts itself to the transcription of the novel *Ice-Candy-Man* into the movie *Earth* released in 1999 in India. The adaptation of books into cinema is nothing new for the film industry. For decades, filmmakers have got influenced by great literature and transcribed it into movies. The impact of literature on our film is almost as old as filmmaking itself.

It is not only the western filmmakers who are drawn towards novels and have an urge to adopt them into films. Indian filmmakers are also in the process of adopting so many books for the big screen. Infact, the first-ever full-length silent feature film that India made was an adaptation by a mythological character Raja Harischandra. Since then, Indian filmmakers have directly or indirectly taken reference from various mythological and social stories to make their films. Indian film industry has also adapted some masterworks of authors like Sarat Chandra Chattopadhyay, Rabindranath Tagore, and Bankim Chandra Chatterjee. Other classic instances would be R.K.Narayan's *Guide*,

Amrita Pritam's *Pinjar*, Jhumpa Lahiri's *The Name Sake*, and Ruskin Bond's *The Blue Umbrella*, which were made into a movie under the same title.

Adapting a novel into a two-hour movie is a big challenge in itself. Only a few have succeeded in it, as mentioned above. Deepa Mehta is one such successful filmmaker. This paper does not intend to argue about the richness of the novel or the paucity of film but rather focuses on Mehta and Sidhwa as independent artists reflecting the society. The common agenda of a novel or a film is to make the reader or the audience read or see, respectively, but each media has a different way of presenting it. Though Mehta's film *Earth* is an adaptation, she reflects uniqueness in her presentation, because she is not a mere translator but a new author in her own right.

The subject of Sidhwa's *Ice-Candy-Man* is the partition of India, but the focus is on a small group of individuals in Lahore - how they respond to national catastrophe, how it affects their interpersonal relationships, and how their lives are changed in a short period of time. The character of Shanta, the Hindu ayah, is the leading character in the novel, though the narrator is Lenny, a Parsee girl. The novel deals with the story set-up in a pre-partition India when Shanta is the object of attraction for many Muslim and non-Muslim men, especially Masseur and Ice-candy-man. But after the partition, ayah becomes a scapegoat and is ravaged and molested, and is turned into a prostitute. It was her friend Ice-candy-man who is responsible for her ill-fate. But ayah, with the help of Godmother, escapes him and goes to Amritsar. The novel focuses on the trauma of this partition, the violence that followed, and the attempted healing operations.

The film version, however, focuses only on the partition and the violence. A portion of Sidhwa's novel that features the relationship

between a Hindu Ayah and a Muslim Youth is taken by Mehta to form the core of the film. It omits the first sixty pages as well as the last ninety pages of the novel. Mehta uses a stock of Bollywood techniques and has also made well-established actors play leading roles to add commercial value. For example, Aamir Khan plays the role of Ice-candy-man, Nandita Das takes the role of Shanta, Rahul Khanna takes the role of Masseur, and Maia Sethna plays the role of Lenny.

As it moves from text to film, the cinema version builds on a portion of the novel and, at the same time, deviates from the original version. This is because as George Bluestone, one of the first critics to study film adaptation of novels says that the filmmaker is "not a translator for an established author but a new author in his own right" (62). Mehta does not simply copy the novel, she makes many incorporations as well as omissions to suit the taste of her audience. In the novel, child Lenny is the narrator but in the film the narrator is adult Lenny. Novel writing and filmmaking are different genres of literature, and so it is essential to make certain innovations to translate a novel into a movie. Some books rely on literary conventions which cannot be carried over to the screen. Sidhwa's novel comprises of nearly 300 pages, while the film is shortened to 101 minutes. Mehta excludes certain female characters such as Slavesister, Godmother, Electric Aunt and Hamida. So, many scenes like Lenny's frequent visits to the house of Godmother, her conversation with Gandhiji, her mother's use of petrol to help the abducted women travel across the border are completely absent in *Earth*. Similarly Ranna's story which picturises the sufferings of Muslim women in Punjab is reduced to an unimportant short narrative by a nameless boy at the refugee camp in the film. Moreover, the relation between Lenny and her cousin is also not given any importance.

Though some omissions and alterations are made, the film has its advantage and uniqueness. The novel is set entirely in Lahore, but Mehta has shot in Delhi. Moreover, the mode of communication used is also different: the language, for instance. Abandoning Sidhwa's choice of the English language, Mehta uses Hindi as a medium to communicate with the masses and narrate a story that she is convinced can best be told in the local language. This is an advantage for Mehta. She takes the liberty to incorporate sentences in Urdu, Punjabi, Gujarati, and English in the film, which gives the idea of the multilingualism and multiculturalism of the country. Since most of the characters are drawn from working class background, Mehta prefers Hindi. Though Mehta uses different language, she has been able to capture the very essence of Sidhwa's work.

The sound of the film could greatly enhance the audiences' comprehension. The film audiences could receive the information from both images and sounds, while the novel readers receive only from the text. Mehta uses the technology to highlight the scenes of partition. In the train scene, the background music becomes loud and disturbing, and it creates horror and the audiences could feel the characters' emotions. When Ice-candy-man gets onto the train in the darkness, he gradually recognizes the dead bodies - they are in various gestures, upside-down, piled, or mutilated, all dead. The magic of the sound along with the image creates and displays real life to the audiences directly and immediately. In Sidhwa's literary account, the readers get a short indirect reporting by Lenny: "A train from Gurdaspur has just come in,' he [Ice-candy-man] announces panting. 'Everyone in it is dead. Butchered. They are all Muslim" (*ICM* 149). Sidhwa is not able to explain the scene in detail as her narrator Lenny does not witness it. But in

contrast, Mehta is able to portray it through the eyes of Ice-candy-man.

Mehta also adds certain scenes to make the movie interesting. She creates a scene of Ayah visiting the house of Ice-candy-man on Basant festival and it is there Ice-candy-man takes advantage of Ayah's body and he expresses his sexual desire to control her. He teaches Ayah to fly the kite holding her closely, he compares the kite to a lover, thereby expressing his wish to control her body. However, Ayah is aware of Ice-candy-man's desire for her and she tolerates him. Ayah, being a subaltern, remains passive and becomes a mere sex object under the patriarchal oppression. Under this oppression, her body becomes the object where the patriarchal power is imposed. The scene also speaks of communal harmony before the Partition where Hindus and Muslims fly kites together.

Music is one of the strongest sources of emotion in a film. Music can make the audience feel sad, hopeful, scared, anxious, or elated. Music changes the audience's mood entirely and provokes strong emotions. *Earth* has Javed Akhtar as the lyricist and A. R. Rahman as the composer, both being considered the living legends of Indian cinema. The emotion of the film is beautifully captured by its music. It re-frames the story which moves from the elite to the popular plane, resulting in a hybrid presentation that combines history with romance, a national catastrophe with a personal reminiscence.

In the representation of the Partition, both Sidhwa and Mehta beautifully present Ayah's transforming state - from the centre of attraction to a victim of abduction and rape. Ayah who has always attracted attention, once more becomes the victim of patriarchal oppression. The amorous, playful, caresses of the earlier scenes become lustful, threatening, and violent. In *Earth*, Mehta represents the eroticization and objectification of Ayah in the

adoration of her admirers in the scene of their meeting in Queen's Garden. All meet Ayah in park under Queen Victoria statue and have fun. Ayah is the centre of attraction. She is the flame of sensuousness and female vitality around whom the male moths hover and hanker for the sexual warmth she radiates. Once during the conversation, Ayah's sari slips off her shoulder and her admirers all fix their eyes on it. Already aware of the men's lustful gazes, Ayah puts the sari on. In addition to the male gaze, she receives physical advances from the male characters. Lenny narrates, "Things love to crawl beneath Ayah's sari. Ladybirds, glowworms, Ice-candy-man's toes..." (*ICM* 19). Mehta envisages this situation in the film as she represents Ice-candy-man's attempt to penetrate inside Ayah's sari with his shoed foot when they sit together under a tree. Ayah gets angry, but Ice-candy-man does not repent and he apologizes in a playful manner.

Before independence Ayah and her admirers meet in park under Queen Victoria statue and as independence approaches, they meet in a restaurant. Ayah is no longer the centre of the circle. The happier times turned chaotic after partition. At the beginning the processions were not much threatening but when the Muslims of Lahore received the train load of Muslim corpses from India, they turn frantic. As Ayah realizes that the violence against women increases she longs to go back to India. She becomes marginal. She is hardly represented on the screen in the scene when they get together in the house listening to the radio about the news of Independence and the Partition. In *Ice-Candy-Man*, it is Jinnah who gives the speech of Independence but in the movie, Mehta makes Nehru deliver the speech. At this time ayah sits in a distance and she takes no part in the discussion.

Finally, in a climactic moment, Ice-candy-man sends a mob of Muslim men and kidnaps

Ayah. The Ayah who fearlessly roamed the wide spaces of Lahore is abducted and raped. She becomes the sole representative figure of female violation in the film. She is reduced to a mere sex object and a toy in the hands of the males of the society. Ayah, being a subaltern, becomes an easy target. She is not only a Hindu in a Muslim country but a female and also a working class ayah without a man to protect. She is thrice marginalised, an epitome of absolute otherness, the other of the other. Ayah's body itself becomes synecdoche of the broken land. According to Shirin Kudchedkar "Ayah represents the innocent, natural sexuality of woman who becomes the prey of debauched male desire" (69).

The abduction of Ayah at the end of the film is enactment of the form of gendered violence that is implicit in the attitudes of many of the male characters throughout the film. However, Mehta's film does not represent what happens to Ayah after she is abducted. After the abduction scene occurs the closing scene of the film which represents a much older Lenny, played by Bapsi Sidhwa herself. She stands alone, halting as a middle-aged figure in Delhi's eerie Coronation Grounds, speaking to the viewers directly about the mindless horrors of 1947 and of her own guilt too for having betrayed her young Ayah, consequently losing her forever. But the novel *Ice-Candy-Man* draws an account of Ayah's life after her abduction - her life in Hira Mandi in Lahore and her recovery by Lenny's mother and Godmother. Though Ice-candy-man has married her, she is not able to forget what he did to her. He has betrayed her and so she adamantly refuses to stay with him as his wife. She decides to go back to India. She refuses to live with him and thereby rejects the imposed identity on her. She refuses to live her life both as Ice-candy-man's wife and Ayah, Lenny's care taker. Instead she chooses to live as Shanta. The

identity is not forced on her but rather chosen by her.

Though Mehta has made many interpretations, omissions, and additions she has successfully refashioned the novel's spirit with her vision and tools to reproduce the story. Mehta makes it clear that transcribing fiction into a movie is not mere copying, but requires individual talent and artistic creativity to make it a success. In the end, all one can say is that both the book and the movie serve their purpose well in an impressive way.

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