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An essential truth needs to be understood in an age that predominantly computes and considers the 'book' as obsolete unless it is 'e'. The world has come to witness a receding flair for the actuality of the literary world. Countless efforts by practitioners and preachers of literature have been undertaken to affirm 'Literature adds flavour and fun to literacy'. Though creative efforts uphold the conventional which ultimately is a postmodern flaw, consistent work has been undertaken to shake off such shackles.

This Journal comes as a required flash back gesture, a redolent stroke and a sign of gratitude for that magnificent magic called 'Literature', from the Department of English, Auxilium College, Vellore that celebrates the Diamond Jubilee of the Undergraduate course (1957-2017), Vicennial of the Postgraduate course (1997-2017), and Decennial of Research in English (2007-2017).

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CONTENTS

S. No.	Title	Page No.
1	A Study on Language Immersion as a Method of English Language Teaching: Advantages and Challenges Ms. J. Mary Jenif	1
2	Socio – Cultural Analysis in <i>Parthiban's Dream</i> Ms. L. Thirunirai	4
3	Exploring The Nuances of Curriculum Development in ELT Dr. K. A. Maria Arokiaraj	7
4	Self-Realising Experience of Indian Women in Shashi Deshpande's Novels T. David	11
5	Bridging The Gap Between Eit/Efl and Literature- Soft Skills Training Through Literary Texts, with Special Reference to Divakaruni's <i>The Palace of Illusions</i> Dr. P. Vaishnavi	14
6	Manjukapur – The Social Reformer - A Study P. Kumar & Dr. K. Dharaniswari	18
7	The Impact of Globalization on Chetan Bhagat's Novel - One Night @ Call Centre Dr. K. Kumar	22
8	Crisis of Identity in Arun Joshi's Novel ' <i>The Strange Case of Billy Biswas</i> ' Dr. J. Josephine	25
9	Confluence of Hybridity in the Colonizer: A Study of Jean Arasanayagam's Poetry Mary Josephine Jerina	27

10	Divine Love in Sarojini Nadu's "The Quest" Dr. Ajitha Sanbhu Nair	30	24	New Directions in Literature E. Parvatham	76
11	A Critical Study on Provincial Connotations in The Certain Novels of Anita Nair S. Kumaran	32	25	Feminism in Anita Desai's Novel Where Shall we go this Summer? Dr. R. Shanmugapriya	78
12	Treatment of Nature in Ruskin Bond's <i>The Room on The Roof</i> S. Rajkumar	35			
13	Metacognitive Reading in CLIL Classroom to Enhance The Comprehensive Level of L2 Learners Ms. R. Gomathy & Dr. V. Radhakrishnan	38			
14	A New Woman in Manju Kapur's <i>Home</i> Dr. A. Minnal Carolin	41			
15	Teaching of English Prose Lesson for Literature Students C. Vijayalakshmi	45			
16	Delineating 'True Sex', Identity and Desire in Michael Foucault's <i>Memoir of Herculine Barbin</i> S. Meenakshi	48			
17	Anita Desai's Language and Style M. Kanika Priya	51			
18	Acculturation in Bharathi Mukherjee's "Jasmine " Dr. V. S. Shakila	56			
19	Cross Culturalism and Confrontation in The Novels of Bharati Mukherjee D. Bhuvani & Dr. J. Dharageswari	58			
20	A Painful Search of Identity in Julie Anne Peter's Luna S. Mariena Kamala Brinda Noel	62			
21	A Study of Cultural Repositioning of Shiva in Amish Tripathi's Shiva Trilogy M. Balaji	66			
22	The Effects of Transgenerational Trauma in Louise Erdrich's <i>The Round House</i> Joanna D'Vaz	68			
23	Clash of Cultures in Chimamanda Ngozi Adichie's <i>Purple Hibiscus</i> Ms. Desiree Ann	72			

A STUDY ON LANGUAGE IMMERSION AS A METHOD OF ENGLISH LANGUAGE TEACHING: ADVANTAGES AND CHALLENGES

Ms. J. Mary Jenif

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Abstract

Language immersion is a method developed to teach people the second language, in which the language being taught is used specifically for instruction purposes and the usual curricular activities are conducted in the second language. It is contrasting to traditional language teaching programs, in which the language is taught simply as a subject to be learned, language immersion concentrates more on the second language being a tool which is used to immerse the student completely within the subject. In this regard second language is the medium of instruction as well as the object of instruction. Unlike drip feed method, where the language is taught only for an hour per day, language immersion makes the students to learn the language throughout the day in all possible encounters. Through this method, learners study school subjects, such as math, science, and social studies, in their L2. Students are taught by a teacher or team of teachers who speak only English to their students. In India, especially in Tamil Nadu, Language immersion method has been used with different a connotation which is English medium education. For decades it has been viewed as an effective method to learn the language. The mushrooming of English medium schools is a fine example. In the last ten years, the opening of regional medium schools has been going down. Added to that, even the rural Indian parents want to send their children to English medium schools in order to equip them with good English Language proficiency thereby becoming employable in the competitive world. This paper tries to find out whether immersion method of language teaching is effective in Indian context and also traces the advantages and challenges.

Keywords: Language immersion, second language, drip feed method, regional medium schools and Language proficiency.

Introduction

Language immersion is submerging oneself or surrounding oneself with English speaking ambiance in which the language being taught is consistently used every day. In this context, language window is wide open where the learner can access the language at any time. It will make the learner to use the language to learn the language. Initially it provides numerous chances to listen and later it will demand the learner to imitate. In the beginning the learner's errors are not corrected, rather the exact language is imparted by giving correct language model. Most of the Language teaching methods ensure oral fluency but immersion expects competency in all the four skills such as LSRW. In this regard the second language is the medium of instruction as well as the object of instruction. Unlike drip feed method, where the language is taught only an hour per day, language immersion makes the students to learn the language throughout the day in all possible encounters. Through this method, learners study school subjects, such as math, science, and social studies, in their L2. Students are taught by a teacher or team of teachers who speak only English to their students. (Johnstone,R. (2002) In India especially in Tamil Nadu Language immersion method has been used with different connotation that is English medium education. For decades it has been viewed as an effective method to learn the language. Immersion students acquire the

necessary language skills to understand and communicate about the subject matter set out in the school's program of instruction. The mushrooming of English medium schools is a fine example. In the last ten years, the opening of regional medium schools has been going down. Added to that even the rural Indian parents wants to send their children to English medium schools in order to equip them with good English Language proficiency thereby becoming employable in the competitive world. This paper tries to find out whether immersion method of language teaching is effective in Indian context and also traces the advantages and challenges.

Origin of Language immersion

Language immersion is one of the recent methods which came to practice in the late 20th century. Originally it was originated in Canada in the 1960's, when middle-class English speaking parents campaigned for their children to be taught French through the experimental technique of language immersion.

Theory of Language

Immersion is a form of language learning condition, based on social interaction theory and Stephen Krashen's Second Language Acquisition Theory. These theories advocate communicative language teaching. It encourages

acquisition rather conscious learning. It propagates the language acquired in actual meaningful situation.

Key concepts of Immersion language teaching

According to McKendry the immersion language teaching incorporates the following key concepts:

1. Children learn other languages best when their native language is not used for instruction
2. Successful second language learning emphasizes comprehension rather than speaking at beginning stages and uses the insights of second language research in the development of all aspects of the program
3. Learning occurs in a meaningful communicative context and use is made of subject-content instruction, games, songs and rhymes, experiences with arts, crafts, and sports
4. Considerable planning goes into the use of visuals, realia, and hands-on activities
5. Language learning activities are interdisciplinary
6. Opportunities for movement and physical activity are incorporated
7. Learning activities are geared to the child's cognitive level, interest level, and motor skills
8. Learning activities are organized according to a communicative syllabus with focus on linguistic forms rather than grammatical syllabus
9. Learning activities establish the language as a real means of communication in authentic situations
10. Programmes make provision for the reading and writing of familiar material as appropriate to the age of the pupils, even in early stages
11. Learning is evaluated frequently and regularly.

Factors determining successful Language immersion

According to Chowan, T. there are three factors which determine the success of language immersion. Such as:

1. The intensity of contact
2. The duration of teaching
3. The type of teaching method

Different types of immersion models

There are mainly three different types of language immersion that are primarily dependent on which age group the students fall into. The first stage is Early Immersion, where students begin to learn their second language between the age of 5 or 6. The second stage is Middle immersion, where students begin learning their second language around the age of 9 or 10. And the final

stage is Late Immersion, which is typically the most popular, where the students learn between the ages of 11 and 14. (Johnson, 1995).

The advantages and Challenges of immersion language teaching

According to ELT experts the immersion language teaching is rated as the most successful way of learning a second language and it aims for a high standard of language competence. Over nearly half a century, research on language immersion has also heralded advantages and challenges in immersion language teaching programmes. Tara Williams in her research about Language Immersion states the following;

Advantages

1. Immersion language method does not require any particular talent from the learners rather it suits for all
2. The learners will be good in academics
3. It promotes cognitive development
4. It ensures high level of oral and written communication. Especially they will be good in spelling, capitalization, punctuation, word knowledge and word discrimination.
5. It also promotes bilingualism and literacy
6. In this method the sub skills of language continue to grow
7. It can produce native speaker effect
8. It illuminates the basic thinking skills
9. Learners will be proficient in divergent thinking and problem solving

Challenges

1. Providing an ambiance for language immersion is not an easy task
2. Pressing challenge is there in recruiting skilled staff who can produce advanced level of oral and written proficiency.
3. Developing a curriculum based on the subject to be taught and the language to be imparted is another challenge.
4. Incorporating real life task into the designed curriculum is challenging.
5. Scheduling and balancing the priorities whether to concentrate on the subject or language is indeed a complex task.
6. Implementing the appropriate pedagogy whether to go for teacher centre method or student center method because immersion needs the both.

7. Classroom management strategy also quite difficult.
8. A significant hurdle lies in learner difference such as learning style literacy development and learning support available at home.
9. Promoting student understanding on the subject and the language are quit difficult.
10. Challenges become more pronounced in upper grade when the subject needs more time to achieve comprehension.
11. Greatest challenge lies in making the learner to speak in the target language among the peer group.

Conclusion

Immersion Language Teaching Method is indeed a useful pedagogy to impart English Language skills in the rural Indian learners. Parents are ready to go an extra mile to ensure their wards to be proficient in the language. The growth of English medium schools and CBSE schools are the fine examples to prove the mindset of the parents and the learners, because they firmly believe that language proficiency open up employment possibilities. The numerous advantages posted by the Immersion Language Teaching attracted the parents and learners. But they should be aware of the pressing challenges heralded by the method. Since all the schools cannot give quality Immersion Language Teaching due to the current scenario which faces a paradigm shift of whether to give quality education or to get more profit, as discussed above, providing an ambiance for Language Immersion is not an

easy task but if it is provided the acquisition of language can be achieved without any doubt.

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SOCIO – CULTURAL ANALYSIS IN *PARTHIBAN'S DREAM*

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Abstract

Kalki Krishnamurthy is a well-known, great Tamil writer. He won the Sahitya Academy Award posthumously for his novel Alai Osai. Parthiban's Dream is a historical novel serialised during 1943. The reading public of Kalki's time were very much interested for its plot, with surprising twists and turns. Kalki has skillfully blended his imaginative power with the events of real history. There are so many social and cultural connection with the plot and the history, which is analyzed in this paper.

Kalki Krishnamurthy is a prolific writer in Tamil. The historical novels shaped by Kalki recreate and bring before one's eyes the golden days of Tamil Nadu, which was ruled over by four powerful dynasties from time to time. He has beautifully woven history in all his three historical novels with his own imagination. "*Parthiban's Dream* deals with the fortunes of an imaginary Chola Prince Vikraman, who was supposed to have lived as a feudatory of the Pallava King Narasimha Varman I during the 7th century". (Chola Dynasty)

The period of Cholas are divided into Early Chola, Interregnum, Medieval Cholas, and Later Cholas. Interregnum period is where not much information is obtained about the transition period of around three centuries from the end of the Sangam age to that in which the Pandyas and Pallavas dominated the Tamil Country. (Chola Dynasty) An obscure dynasty, the Kalabras invaded the Tamil country, and displaced the existing kingdoms and ruled for around three centuries. They were displaced by the Pallavas and the Pandyas in the 6th century.

Only a little detail is known about the Cholas during the three centuries until Vijayalaya in the second quarter of the 9th century came to power defeating Aparajith. When the power of the Cholas declined, the Pandyas and the Pallavas rose to the north and south of the Chola Kingdom. The Cholas continued to rule over a diminished territory around Woriyur, but only in a minor capacity. In spite of their reduced powers, the Pandyas and Pallavas accepted the Chola Princesses in marriage due to their reputation.

They had lost their influence and power, they lost the total control around Woriyur, their old Capital, and they ruled only their capital. As Vijayalaya came to power he got back this geographical area. King Parthiban must have

also belonged to this Interregnum (200-848) period. There is no historical evidence of the Chola rulers of this period. Kalki has used this period to represent India, which was under British rule and lost its past glory and richness. King Parthiban had dreamed about a free Chola Kingdom for twelve years and he depicted his dream in the Chitra Mandapam. All the freedom fighters had similar dreams for India.

In *Parthiban's Dream*, there are many historical details about Narasimhan's conflict against the Chalukya King Pulikesi. Narasimhan also assumed the title 'Vatabikondan'. It is said that he had destroyed Vatapi just as the pitcher born Agastya. He erected a pillar of victory and brought a Ganesh idol which is called as Vatapi Ganesh. Paranjothi is the commander of Narasimha Varman; he went in expedition against Vatapi along with Narasimha Varman. He then gave up his military career and became a Saivite in the name of Siruthondar.

Narasimha Varman, Paranjothi, Pulikesi are undoubtedly historical figures. And the period is also the time when the Pallava dynasty was at its zenith and had many feudatories under it. There are also details about Manavarman who helped Narasimhan for his expedition against Vatapi. Later as a token of gratitude to help Manavarman, Narasimhan sent an army to Ceylon to help Manavarman regain the throne but in the first expedition the soldiers came back believing that Narasimha Varman was seriously ill. Later in 668 A.D again Narasimha Varman sent his troops to help Manavarman, this time Manavarman regained his throne. The expedition against Ceylon is mentioned in the Kasakkudi plates. "It is described that Narasimhan Varman surpassed the glory of the valor of Rama by his conquest of Lanka." (Swaminathan 118)

The visit of the Chinese pilgrim Hiuen Tsang is described in many places in PD. Hiuen Tsang visited Kanchi in 640 A.D. His accounts about Kanchi and its surroundings are remarkable, he has described about the big city.

9 Km in circumference containing 100 Buddhist monasteries, inhabited by 10,000 Monks, though Buddhism was in a moribund condition in the Pandya country. There were about eighty non-Buddhist temples and Digambaraj Jainism was popular. Not far from the south of the capital was a large monastery which was a rendezvous for the most eminent men of the country. (Swaminathan 119)

There was a great famine during the period of Narasimha Varman. Thirugnana Sambhandar and Appar got money from the temple and fed the poor in their monasteries. The control of judiciary was completely and directly under the control of the King. A well-organized judicial body of the court was appointed by the king; it was called as Dharma Sana. It means the judgment was the highest judicial organization.

The King was the leader of the armed forces. The emperor maintained a large army which consisted of an elephant corps and infantry. The sculptures of Vaikunta Perumal exhibited the weapons. The soldiers carried swords, shields, bows, arrows, javelins, clubs and spears. The Bhakti Movement evolved from South India in the sixth century and seemed to be in effect till the eight century. This movement was characterized by the influence of the Alvars and 64 Nayanmars who composed hymns in praise of Vaishnavism and Savism. Large number of people and saints under the leadership of a gifted saint went from place to place visiting temples and offering worship to the deities. Their joint recitation of the hymns brought a kind of music which any common man could understand and join.

There were various sects in the Saivite. The two broad divisions were Rudra School who followed wild method and Saumya margas who followed the benign schools. Pasupatham, Kabalikam, Kalamugam, Saktam and Bhairavam are Rudra Schools of Saivism. In *Parthiban's Dream* one could find many details related to Kabalikam, these Kabalikas worshipped the Kabali form of Siva. They wore usually bones, take food from human skulls, drank their wine from the skull of a Brahmin and offered oblations of human flesh to the fire.

...The chief of spies searched the surrounding carefully. An object attracted his attention. It was a human skull. It looked too old to belong to one of the robbers, so where had it come from? And what was it doing here? There was only one answer. The mysterious visitor was a

Kapalika, and this skull had probably fallen off the garland of skulls that such a man would wear. A Kapalika had been here, either alone or with other men, and they had removed the dead. (PD 143)

...But I had my suspicions about this dwarf that he was an agent of the Kapalikas that proved true. The dwarf deceived the gems merchant and pretending to show the way to Woriyur, took him through the forest road. (PD148)

The contribution of Pallavas to Art and Architecture was great in the history of South India. The Architecture of the Pallava period may be divided into three divisions, they are Rock-cut caves, Monolithic Rathas and Structural temples. Mahendra Varman had introduced a great change in the Dravidian architecture. In the Pre-Mahendra Varman period the temples were built by bricks, timber, metal or mortar. Until his period stones were not used to construct temples. The Monolithic Rathas are in the same style as the mandapam and there are ten Rathas. The most famous five are called Pancha Pandava Rathas. The other three are Ganesh, Pidari, and Valayaukuttai.

Among all the Pallava emperor's subjects, the people of Mamallapuram shared a special bond with him; their city had been named after him. In his younger days, Narasimhan had been a keen wrestler. In one contest, he had defeated all the famous wrestlers of the time. For this feat, his father, Mahendra Varman, gave him the title Mahamalla, Great Wrestler. And the seaport, named after this title came to be Mamallapuram. (PD56)

... He wanted to create something imperishable for God. One day, we came to this spot. As I wandered about, I glanced at the sky. Dozens of white clouds drifted across its face. One looked just like an elephant. Inspired, I took out a piece of chalk and drew an elephant on this rock. My father watched me intently. When I had finished, he jumped up, hugged me and said "Narasimha, What a beautiful idea! We'll make temples out of the big rocks; the small ones will be sculptured into Vahanas. What we create will last forever! True to his word, he ordered that work start immediately. For twenty years, this place echoed with the sound of chisels as thousands of sculptures worked on the stone. (PD59)

The Sangam literature says that Mamallapuram was also a harbor during the Sangam age. This harbor was busily exporting to and importing goods from North India and Western countries. The famous Chinese traveller Hiuen Tswang also states that Mamallapuram was a major port. Commodities are transported from Kanchi to Mamallapuram in boats.

Nagapattinam was also an important port, trade relationship with China and South East was established.

Narasimhan Varman earned high regard from the King of China for building Buddhist temple for the Chinese travellers and traders. There is also a remark of ports in PD.

Vikraman disguised himself as a gems merchant while a few of his guard and soldiers donned the guise of traders together with a few genuine traders from the island, the party set off on the voyage. There was some discussion about the port where they would disembark. Since Vikraman primarily desired to visit Woriyur, the others suggested that they should disembark at Nagapattinam. (PD123)

The position and status of women was very different during the time of Pallavas. They enjoyed more freedom, they had more privileges and rights, and they owned their own property. Polygamy was common especially among the royalty. The queens donated lands to the temple. Girls were gifted to the temples for doing temple services. This is evident from the words of Valli. Valli pulled a face. "Do you need to ask?" Menace fickle; he married the Pandya

Princess. If I had been born a princess, I would never marry a King! Living in a simple hut as a man's only wife is any day better than living in a palace with ten other wives. (PD 50)

Kalki has used all the historical information for his monumental work and added immortal beauty to it by his creative genius and imaginative power.

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EXPLORING THE NUANCES OF CURRICULUM DEVELOPMENT IN ELT

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Abstract

Curriculum and Syllabus were understood to be synonymous; not anymore, at least in the field of applied linguistics, curriculum is a much bigger term. In fact, syllabus is now viewed as part of curriculum. From the 1980s, curriculum development processes are viewed as "central elements in language program design" and has been receiving a wide acceptance in ELT circles. Curriculum development in ELT is not unidimensional, it encompasses a whole array of stakeholders' needs and goals, taking into account the present the future environments. There is a paradigm shift in the focus of curriculum designing; now, it is full and full learner-centered. This paper explores the various models of curriculum development in ELT.

Key Terms: Curriculum, syllabus, needs analysis, situation analysis, Objectives

Curriculum in ELT

'Curriculum' and 'Syllabus' are considered to be same, but it is not so. An understanding of the terms 'curriculum' and 'syllabus' in terms of language programmes could shed more light on the present study. *Curriculum* comes from the Latin word *currere*, "a course to be run or the running of the course", yet it is a recent concept to use the word to describe courses of study at universities and schools (McKernan, 2008). Curriculum refers to "the courses offered by an educational institution", "a set of courses constituting an area of specialization" (Merriam-Webster's Collegiate Dictionary, 11th Ed.), or "all the subjects that are taught in a school, college or university; the contents of a particular course of study" (Oxford WordPower, 1st Ed.). Carter & Nunan define curriculum as "the aims, content, methodology, and evaluation procedures of a particular subject or subjects taught in a particular institution or school system" (2001: 221).

The concept of 'syllabus' has been summarized by Brumfit (in White, 1988) as follows:

1. A syllabus is the specification of school or college work organized in subsections defining the work of a particular group or class;
2. Often linked to time and specific ultimate goals;
3. Specify some kind of sequence;
4. Document of administrative convenience and it is negotiable and adjustable;
5. Specify what is taught not what is learned;
6. And it is a public document which expresses accountability.

White (1998) and Markee (1997) outline the difference between the two interrelated terms, 'syllabus' and 'curriculum':

In a distinction that is drawn in Britain, 'syllabus' refers to the content or subject matter of an individual subject, whereas 'curriculum' refers to the totality of content to be taught and aims to be realized within one school or educational system. In the USA, "'curriculum' tends to be synonymous with 'syllabus' in the British sense. (White 1988, p. 4)

There is a general agreement that "concepts such as planning, goals, methods, content, context, forms of delivery and evaluation, formulate the elements of any curriculum" (AL-Murabit, 2012, p.227): "syllabus is part of an overall language curriculum or course which is made up of four elements: aims, content, methodology, and evaluation" (Breen in Carter & Nunan, 2001, p.151).

Curriculum Development Models in ELT

Ralph Tyler's Model of Curriculum Development

The book published by Ralph Tyler in 1949, *Basic Principles of Curriculum and Instruction*, sets the basis of "curriculum studies as a branch of education in the last century" (White, 1988). Tyler (1957) defined curriculum as "all of the experiences that individual learners have in a program of education whose purpose is to achieve broad goals and related specific objectives, which is planned in terms of a framework of theory and research or past or present professional practice (Tyler 1957 cited in Wiles & Bondi, 2007, p. 2,3).

The four basic principles or rationale of Ralph Tyler are:

1. Purpose of the school
2. Educational experiences related to the purposes

3. Organisation of the experiences
4. Evaluation of the experiences

Richards declares that Ralph Tyler's book "brought about a revival in curriculum studies throughout the 1950s through his approach in developing curriculum, which could be reduced to the following simple model" (2001, p. 39).

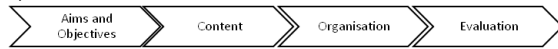


Figure 1. Model proposed by Ralph Tyler

Tyler's model was criticized for ignoring the interest of the students, neglecting social problems and demands, encouraging rote memory and passive learning, and for being without process of insight or thinking.

Hilda Taba's Model of Curriculum Development

Taba (1962) defines curriculum as "all of the learning of students, which is planned by and directed by the school to attain its educational goals." (cited in Wiles & Bondi, 2007, p. 2,3). Taba is responsible for *the backward design* model of curriculum development. Her model begins with the identification of *needs*, and proceeds to setting of objectives, though, how the evaluation will take place are to be determined and included in the plan proposed for curriculum development.

Nunan's Model of Curriculum Development

Nunan describes curriculum as "the systematic attempt by educationalists and teachers to specify and study planned intervention into the educational enterprise" (1988, p.10). His 'learner-centered curriculum' brings richness to curriculum designing by bringing new perspectives to the process of curriculum development:

1. Pre-course planning procedure (needs analysis, grouping learners)
2. Planning content (setting objectives and planning and grading the content)
3. Methodology (selection of the method)
5. Material design
6. Evaluation

What is innovative brought about by Nunan is "the process of collecting information about the learners is performed both prior to and during the course. According to Nunan, in a learner-centered curriculum, there is an ongoing evaluation process at every stage of the learning process; in addition, learners share the responsibility of the teacher by getting involved in this process." (Cincioglu, 2014, p.28)

Brown's Model of Curriculum Development

Brown elaborates curriculum development as "a series of activities that contribute to the growth of consensus among staff, faculty, administration and students." Also he adds "that this series of curriculum activities will provide a framework that helps teachers to accomplish whatever combination of teaching activities is most suitable ... that is, a framework that helps students learn as effectively as possible in a given situation" (Brown, 1995, p. 19)

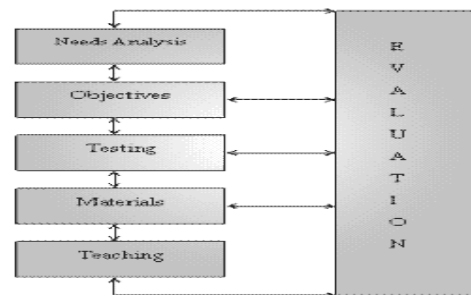


Figure 2. Brown's Model of Curriculum Development

Proficiency-Based Language Instruction Curriculum Model

The American Council for the Teaching of Foreign Languages (ACTFL) published 'Proficiency Guidelines' that would form the basis of 'Proficiency-Based Language Instruction Curriculum Model'. "The intent of the ACTFL Proficiency Guidelines was to provide a yardstick for instructional planning and progress assessment by establishing a hierarchy of global characterizations of integrated performance in speaking, listening, reading, and writing" (Omaggio, 1986, p.433). "Proficiency profiles, thus formulated, classify learners on a scale", from "novice" through "intermediate" and "advanced" to "superior".

The underlying principle of a proficiency-based program is represented by the 'functional trisection,' a model for integrating the objectives of function, context (content), and formal accuracy at any level (Medley, 1985, p.19). In the view of its exponents, the importance of proficiency as an 'organizing principle' of planning and evaluation derives from its descriptive and predictive power for comparing different programs and methodologies (Omaggio, 1983, p.330). Proficiency-based programs have developed in universities and schools on the belief that programs in a 'thoughtfully engineered framework' come from 'knowing in *advance* the why (goals), the what (functions, content, context), the how well (student outcomes).' (Medley, *ibid.*, p.14).

Proficiency course descriptions specify:

1. The reasons why we teach language (our philosophy or rationale);
2. What our students will derive from the study of language (our goals);
3. The specific capabilities the students will develop as a result of instruction (our objectives, or student outcome statements);
4. The scope and sequence of our programs; and
5. The articulation of content and skills within our programs. (ibid., p.15)

Proficiency planning assumes that a rough level equivalency for language and content can be established, but this may be open to question in view of the variety of age, maturity, and motivation of language learners. (Diffey, 1992, p.212)

Multidimensional Curriculum Model

Since the early 1980s, Canadian second-language curricula have been designed with communicative teaching in mind. "They were strongly influenced by developments in Europe; in particular, the replacement of the grammatical syllabus by the functional syllabus as the unit of organization." (Johnson, 1982, p.55) National requirements of bilingualism and biculturalism dimensions are included in FSL. "Multidimensional programs integrating three (Allen, 1983) or four (Stern, 1983) content areas are a significant advance, offering combined analytical and holistic experience of language. Multidimensionality more adequately conveys the social nature and cultural embeddedness of language and accommodates content of greater intrinsic value for the student" (Stern, ibid., p.123).

Thus, in the four-dimensional "Stern Model, the National Core French Study integrates four major areas or syllabi":

1. *The Language Syllabus*, encompassing both structural and functional aspects of the language.
2. *The Communicative/Experiential Syllabus*, which specifies "fields of experience" for project-based language activities.
3. *The Culture Syllabus*, containing topics and applications for the development of sociocultural knowledge and awareness.
4. *The General Language Education syllabus*, dealing with such topics as the nature and structure of language and language learning strategies.

"Material from each syllabus is taught in the target language. On the integrating principle, objectives from one syllabus may be achieved through the content of another.

The principles of content sequencing resemble those of such content-based disciplines as social studies, - simple to complex, near to far, and individual to collective. The underlying assumption is that in a core program, cultural topics can fulfill a role similar to that of the general curriculum in immersion and will provide appropriate content for acquiring both language and cultural proficiency." (Diffey, ibid., p.215)

Richard's Model of Curriculum Development

For Richards, curriculum development is "the range of planning and implementation processes involved in developing or renewing a curriculum" (Richards, 2001, p. 41).

Richards elaborates on the steps involved in the process of curriculum development as follows:

1. *Needs Analysis* – a process of determining learners' needs along with all the stakeholders' needs.
2. *Situation Analysis* – to understand the contextual factors of a language programme.
3. *Planning Learning Outcomes* – based on the findings from needs analysis, aims and objectives along with learning outcomes of the curriculum are formulated.
4. *Course Organisation* – course planning and syllabus design.
5. *Selecting and Preparing Teaching Materials* - teaching materials in line with syllabus design is developed.
6. *Providing for Effective Teaching* - factors that create conditions for effective teaching are explored.
7. *Evaluation* - a continuous process of curriculum evaluation is designed to keep the programme relevant to the changing needs. (Ibid.)

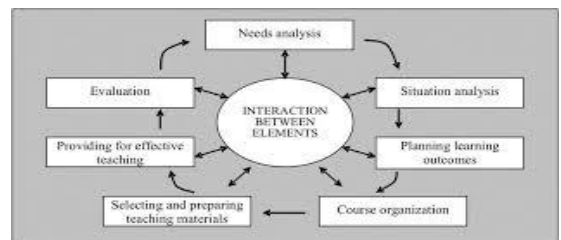


Figure 3. Richards's (2001) view of curriculum development

Summation

In the 1970s, the debates over the superiority of one method over other methods were a common place. With a change of focus, it was seen as “interlinked processes that compose curriculum development, of which methodology is simply one element”. From the 1980s, curriculum development processes are viewed as “central elements in language program design” and has been receiving a wide acceptance in ELT circles. Curriculum development in ELT is not unidimensional, in encompasses a whole array of stakeholders’ needs and goals, taking into account the present the future environments. There is a paradigm shift in the focus of curriculum designing; now, it is full and full learner-centered.

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SELF-REALISING EXPERIENCE OF INDIAN WOMEN IN SHASHI DESHPANDE'S NOVELS

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Abstract

ShashiDeshpande's literary works explore the inner voice of the middle class Indian women. Her concern in her novels is quest for self discovery. Her protagonists are all the victims of the traditional attitude. They come out of the traditionally accepted prison called culture. Though the middle class women are educated they are not respected and their hard work and sacrifice are not appreciated. This humiliation stresses them and pushes them out. If we keep on adjusting our individuality for others sake, we would become slaves. Deshpande teaches the right way to come out of traditional circle through her protagonists.

Introduction

As a living being we all need food, water and shelter even animals do need these. But Self-realization is only possible to human beings. If we don't realise our self then a main purpose of life would be missed. Self-realization is the awareness of the spiritual centre of the individual. In our society men have lot of freedom to travel in search of self-realization whereas women are not allowed as equally as men to enrich their self-awareness. In this article we are going to discuss about the struggle for self-realization of middle class Indian women and the social expectations of the society on them.

Struggles of women in the path of self-realization

ShashiDeshpande, who holds in great worth as an Indian English women novelist, is very much aware of the vulnerable conditions as well as secondary status of Indian women. The reason behind their sub-graded status in the society, according to Deshpande, is long practiced socio-religious traditions, which place them under secondary sex. "whoever conquers oneself is greater than the person who conquers in the battle." (Kinger 66) Moreover, illiteracy of the women, their weak and submissive nature and their love and affection towards husbands and children are also responsible for their degradation. Their kindness and love for the family were taken for granted. There is no proper respect for their sacrifice and dedication for the humanity.

Marriage is a bond

Almost all novels of ShashiDeshpande narrate the story of the women who are all the victims of exploitation, negligence and even rape by their own family members and husbands. To them marriage is a bond because the life of women without the husband has neither dignity nor significance in the society. If women don't enjoy peace at home they could not travel in the path of self-realization. Sun Tzu was a great war strategist says "By removing yourself from the stressful situation and also you take out thoughtless decision" (Tzu 83). He says that to

take the good decision one should go away from the stressful environment. Since women are stressed out by their marriage life it is much harder for them to find out their spiritual centre whereas men can choose their outlet as they wish.

Her looks KaryeshuMantri, Karaneshu Daasi Rupeecha Lakshmi, Kshamayaadharitri Bhojyeshu Mata, Shayentu Rambha Shat karma Yukta, Kula Dharma Patni. (Acharya351)

(A woman should serve her husband as minister while counselling, by her looks she should be as Goddess Lakshmi like the earth in forbearance, as a mother like feeding and in bed, she must be like the celestial beauty)

ShashiDeshpande describes her idea of feminism. To a question from an interview whether she would like to call herself now a feminist, she reacts thus.

yes, I would, I am a feminist in the sense that, I think we need have a world, which we should recognize as a place for all of us human beings. There is no superior and inferior; we are two halves of one species. I fully agree with Simone de Beauvoir that the fact that we are human is much more important than our being men and women. I think that's my idea of feminism. (Gangadharan254)

ShashiDeshpande cares for the whole humanity, she is not biased. She wants to avoid gender bias at the same she stands for the rights and opportunities for women. Otherwise feminism may create an enmity between each gender. Men and women are interdependent. Both deserve equal respect and freedom. Just because of some ancient and mythical laws we should not blindly follow and degrade the other half of the humanity.

A self-realized person would understand and think beyond these religious and cultural norms. We should ask our conscience for the decision and we should not blindly follow any kinds of regulations.

Patanjali says in *Kaivalyapada* "Though the activities of the many artificial minds vary, the original mind controls them all." (Tzu 71) The artificial mind is controlled by the

norms and the rules of the society. The unique and original thinkers became leaders. The thinking process should not be interrupted by any social conditioning. The real thinking comes out of self-awareness. In Indian society it's hard for women to live alone. The society would give them a bad name. Women have deep compassion to all living things. This care should not be misunderstood as weakness.

J.Krishnamurti says "A mind that sees without personal bias is free from disorder and it is real" (Krishnamurti 25) We should learn to look women without bias. The broad mindedness leads to limitless knowledge. We should not be distracted by the old cultural norms. Anything that creates disparity and animosity should be avoided. The reality of mind can be found by the pure consciousness. Swami Vivekananda says, "One has to be free and as broad as the sky." (Kinger 97) Our moral values should empower women otherwise it is better to drop them. Our society needs an updation like the computers and cell phones.

ShashiDeshpande, at heart is a realist. She has created authentic female characters. She presents a plausible story of realistic characters and not shadowy abstractions. She presents life as it is not as it should be. The heroines of ShashiDeshpande are totally different in the sense that they explode the myth of man's superiority. The female characters reveal how the inner power makes the big change in the difficult situation. For many years women are culturally habituated to be slaves to men and also believe that is culturally good. Deshpande has examined a variety of common domestic crisis, which trigger the search. Her concern and sympathy is primarily for the women though she voices for the whole humanity.

Deshpande's major concern is to depict the anguish and conflict of the modern educated Indian women. She portrays modern, educated and career-oriented middle class women, roughly between the age group of 30 to 35. She has treated the typical Indian themes very sensitively and has pictured the contemporary middle-class women with rare competence. The voice of newly emerged class of women is heard in the writings of ShashiDeshpande.

A voice of protest against the marginalised condition of woman as a class is also audible in her words. She is a feminist writer strongly propagating her own brand of feminism with abroad humanistic outlook. Her creative talent and ideology have established her a great writer genuinely concerned with women's issues and anxieties in their heart.

Roots and Shadows is ShashiDeshpande's first full length novel, is about the struggle of the protagonist Indurepresentative of the educated, middle-class woman. She attempts to explore her inner self to assert her individuality. She fights against the male-dominated society. In the society man takes sexual liberties with

impunity and a women indulging in the same is looked upon with shock and horror and branded as adulteress and much a harlot or loose lady. Deshpande probably is trying to shake the readers out of their complacency by thrusting in their face. Deshpande also highlights the problems that middle-class families encounter in their search for suitable grooms for their daughters.

Since arranged marriage is not a marriage of two souls, Deshpande raises seminal issue of arranged marriage if it was any good. Deshpande's views that an arranged marriage was nothing "but two people brought together after cold-blooded bargaining to meet, mate and reproduce so that the generation might continue."

Deshpande exposes the hypocrisy and double standards prevalent in society. She does not make any sweeping anti-dowry statements but raises the issue subtly to be pondered over by the readers. Being caught in the matrix of age-old custom or tradition like the other Deshpande's women characters she cannot break herself free from the clutches of tradition. She seeks the ideology by which a woman is trained to play the submissive role in the society. Her novels employ the post-modern technique of deconstructing patriarchal culture and customs and revealing these to be man-made constructs.

Heroines of ShashiDeshpande

ShashiDeshpande's major concern is to depict the anguish of the middle class women caught between patriarchy and tradition on the other hand, and self expression, individuality and independence for the women on the other. Her fiction explores the search of the women to fulfil herself as a human being, independent of her traditional role as a daughter, wife and mother. ShashiDeshpande's novels progresses in the same manner as her female protagonists in her novels. As the novel unfolds, all her female protagonist- Indu (*Roots and Shadows*), Saru (*The Dark Holds NoTerrors*), Jaya (*That Long Silence*), Urmila (*The BindingVine*), Sumi (*A Matter Of Time*), are shown to be in a state of confusion at the beginning. Slowly as the novel unfolds, they go through a process of self-introspection, self-analysis and self-realization. At the end, they emerge as more confident, more in control of themselves, and significantly more hopeful towards a bright and positive future.

Self-Searching Female Characters of Shashi Deshpande's Novels

ShashiDeshpande believes in presenting life as it is and not as it should be. There are number of Indian novels that deal with women's problems. The novels end up glorifying the stereotypical virtues of the Indian women, like patience, devotion and acceptance. The protagonists of ShashiDeshpande are totally different in the sense that

they explode the myth of women being the paragon of all virtues. Female character occupies a pivotal position in her novels. She creates live characters out of day-to-day life and very carefully avoided creating wooden characters to fulfil her dream. The novelists excel in the portrayal of women characters. She is against the character of superwomen. To an interviewer also she told, "My characters take their own ways. I've heard people saying we should have strong women characters but my writings have to do with as they are" (11). Deshpande's women characters have their own strength. All the heroines in her novels reject rituals of the past. In their rejection they discard the meaningless rituals like circumambulation the tulsi plant. Both Indu (*Roots and Shadows*) and Saru (*The Dark Holds No Terrors*) refuse to undertake such rituals which were meant to increase the life span of their husbands. The rejection is the indication of their autonomy and their capacity to see their life independently. She advocates that women have to be judged by her potential.

Conclusion

Thus, Shashishideshpande is a writer par excellence when she deals with 'human issues which are of interest to all humanity.' She effectively portrays the feelings of Indian women. Her writing is known for courageous and sensitive handling of significant themes affecting the lives of women. Therefore, her works constitute an outstanding contribution. She strongly propagates her own brand of feminism with a broad humanistic outlook. Women characters in her novels take their own choice, they don't need to depend upon the choice of the male. Self-realization is very essential to follow the heart." Civilization has been improving our houses but not equally improved the people who are to inhabit them." (Thoreau 34) The human civilization has created many big palaces but it is not easy to create noble people. Deshpande is against only the meaningless rituals and ideologies which dominate women. She never blames men in a general manner. She is against only the ideology which makes women submissive to men. Women should be respected for their potential.

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BRIDGING THE GAP BETWEEN ELT/EFL AND LITERATURE- SOFT SKILLS TRAINING THROUGH LITERARY TEXTS, WITH SPECIAL REFERENCE TO DIVAKARUNI'S *THE PALACE OF ILLUSIONS*

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Abstract

In a corporate world English Language Teaching (ELT) and English as a foreign language (EFL) have been assuming a lot of importance. In an era of globalization, functional English is considered more important than literature. There is a general prevailing idea that teaching English language provides good scope for professional development and that literature is not connected with ELT/EFL (English Language Teaching/English as a Foreign Language). Teaching Soft skills is an integral part of corporate training. The important Soft skills like team work, lateral thinking, interpersonal skills, anger management skills could better taught and understood when it is linked with literature, as a literary work is the result of a learned person's experience. An attempt has been made to present the valuable Soft skills that could be taught by using a contemporary novel 'The Palace of Illusions' (2008) by Chitra Banerjee Divakaruni.

Keywords: Soft skills, ELT, Literary texts, Corporate Training, global environment.

In a corporate world English Language Teaching (ELT) and English as a foreign language (EFL) have been assuming a lot of importance. In an era of globalization, functional English is considered more important than literary texts. There is a general prevailing idea that teaching English language provides good scope for professional development and that literature is not connected with ELT/EFL (English Language Teaching/English as a Foreign Language). Thus, ELT/EFL is sought by a wide range of professionals like technocrats, businessmen who need to interact in a global corporate environment where English acts as a link language. Thus corporate training has become a necessity in the global economy.

One of the integral parts of corporate training is imparting of Soft skills to its employers. Hard skills are the technical skills required to perform a task and soft skills ensure its smooth performance. Soft skills help to create an amicable atmosphere at work and in life. Soft skills could be defined as the personal attributes that enable an individual to interact effectively, efficiently and harmoniously with other people (colleagues, family members or acquaintances). Some of the most important Soft skills are team work, lateral thinking, interpersonal skills, anger management skills etc. Soft skills are complementary to hard skills and are closely related to Life skills-that ensure a happy and a satisfied life. Soft skills could be taught by trainers who are proficient in English Language Teaching. Thus Soft skills trainers need not be admirers of literature and there is a general notion that ELT is far moving away from literature.

Jon McRae (1994), states that, literature is not only restricted to canonical literature (like Shakespeare, Dickens) but also includes popular fiction, fables and song lyrics. He also states that ELT which concentrates on the functional use of the language is slowly incorporating teaching language and Soft skills through Literature. Literature is considered as a mirror of the society. A book is a result of the life experience of a learned person and thus teaches valuable lessons that one learns only through one's experience in life. In the words of Rosenblatt, "through literature, the reader seeks to enter into another's experience, to glimpse the beauty and intensity that the world offers, to fathom the resources of the human spirit, to gain understanding that will make his own experiences more comprehensible... (Siti Norliana, 2008)". Thus literature-either a poem, a novel or a drama could be used in the class room to inculcate valuable lessons among the students.

The literature chosen to teach in an ELT/Soft skills classroom should match the level of the students and the need of the lesson. For example a language teacher while teaching tenses could read the poem of Nizzim Ezekiel's *GoodBye party of Ms PuspaT.S.*, to reiterate the mistakes that an Indian makes while speaking English. This saves the class from monotony of grammar lessons and the students become lively as they can relate it to life experience. Similarly, instead of just giving an abstract power-point presentation of different Soft skills required to work in a corporate environment the Soft skills trainer could use fables, short stories and novels to create a deep impact on the students and to make the class lively. A very

famous Soft skills lesson structured on teamwork is the story of the rabbit and the tortoise that we have learned in our childhood. This fable will help the students to visualize and comprehend the importance of consistency, teamwork, plan and execution, in a better manner. In her article, Vethamani states that literature will produce “a wide range of mature ESL students.” (Vethamani, 2003)

A person's childhood is filled with moral stories either from fables or from epics. Almost every child in Indian household would know about Ramayana and Mahabharata. The Ramayana is always considered to inculcate family ideals and at the same time to warn the perils of acting without forethought. Mahabharata is another important epic that teaches valuable lessons like teamwork, creativity, adaptability while warning the evil effects of negative thoughts and vengeance. An attempt has been made to present the valuable Soft skills that could be taught by using a contemporary novel *The Palace of Illusions* (2008) by Chitra Banerjee Divakaruni. The novel is a rendition of the epic Mahabharata as told from Draupadi's (Panchaali) viewpoint, a woman in a patriarchal set up. The novel also addresses the most important inhibitions in society that are associated with color and gender.

In a modern work-environment women have begun proving themselves in various arenas untread before like journalism, multimedia, business, politics, sports, etc. Thus the world is rapidly moving towards a setup where the contribution of women is not only indispensable but is fast proving. The female voice earlier considered as the ‘Other’ is being brought into the mainstream and has proved as an important contributor towards the growth of the society. Divakaruni's *The Palace of Illusions* retells the story of Mahabharata from Panchaali's point of view giving valuable insights into human foils and foibles. The work also provides valuable Soft skills lessons that are worth learning for an excellent growth in professional and personal life. Moreover any literary text provides different levels of meaning and each student will interpret it in a different manner. This ensures interaction in the class throwing light on multiple viewpoints on a particular situation.

The most important Soft skills lesson offered is the importance of communication skills. Communication skills are required in addition to hard skills (subject knowledge) for the creation of an amicable work atmosphere. In the novel, *The Palace of Illusions*, Divakaruni presents Krishna as the best communicator. The book reveals several subtle instances where he is able to exert his communication skills for the execution of the Divine Will. For example,

when the strongest of the Pandavas, Arjuna, fails to fight against his relations in the destructive battle of Kurukshetra, Krishna, with his excellent communication skills convinces Arjuna. Krishna tells Arjuna that he is supposed to perform his duty and not think about relations. Krishna with his empathetic communication is able to convince the confused Panchaali, at the time of her death, that she was part of a plan and is not individually responsible for any action. The pleasant smile that he casts on Panchaali when she is depressed in the palace of Queen Sudesena instills new hope in Panchaali. Panchaali is instantly rejuvenated and thanks Krishna for remembering her in the worst of times. This clearly reiterates the importance of non-verbal communication like the importance of smile etcetra.

Proper attire and etiquette is stressed as an important part of non-verbal communication. We find various instances where the queens dress themselves to meet the occasion. Panchaali has a gorgeous hairdo and sari when the Pandavas invite all the kings to perform the Ashwamedayaga (in order to permit their ancestors to enter heavenly abode). Panchaali humorously mentions the pains taken by the young Bhanumati to dress and to present herself at a grand feast. Divakaruni clearly mentions the attire worn by the Pandavas for different occasions – grandiloquent for the court, feasts etc and simple-in private chambers, in the forest, in their last journey-reiterating the importance of attire based on specific occasions. This example could be used to tell the students the difference between party wear, professional wear, casual wear and the like.

Interpersonal skills—the ability to communicate with each other is considered an important Soft skill. Interpersonal skill could be defined as the ability to communicate with other person/people without causing misunderstanding or clashes of opinions. Lack of interpersonal skills might lead to serious misunderstandings and also hinder the work in progress. The best example is the anger between Drona and Draupada—once best friends turned to bitter enemies. We learn from the chapter “Milk” that Draupada and Drona were the stewards of the same guru and were also dear friends. At the end of their learning they promised each other to continue their friendship irrespective of their status. After several years, the poverty stricken Drona meets Draupada (now a King) and expects him to welcome him as an old friend—an equal. However, Draupada is deeply occupied in administering the law and fails to recognize his dear friend and his previous promise. Though Draupada has no malignant intentions, treats his

friend Drona like any other alms-seeker, this infuriates Drona who pronounces to avenge Draupada for his arrogance. Draupada in turn performs a rigorous yaga to protect himself and to avenge Drona instead. It is from this sacred fire that Dri and Draupadi emanate who are both responsible for the Great War. Thus we learn that conflicts happen only due to the lack of interpersonal skills. Krishna is able to maintain his cool due to the presence of interpersonal skills and thus enables the good to win.

The work *The Palace of Illusions* has wonderful examples of anger-management. Anger is the root cause of many unpleasant turn of events. The blind king Drishrastra's anger towards his brother sowed the seeds of negativity in his son (Duryodana). Duryodana exhibited the same anger and jealousy towards his cousins the Pandavas. This hatred resulted in the final war which seeped the land with blood and filled it with helpless widows. Sakuni's anger towards the Kauravas, trigger him to poison Duryodana's mind with hatred and jealousy. Karna's anger towards Draupadi influences Duryodana to unrobe her in the court. The anger of Draupadi towards Duryodana and all other elders including Bhishmaa and Dhristrastra led to the ultimate Kurukshetra war between the cousins. The evil effects of negative thinking could be best explained through Kunti's hesitation to proclaim Karna as her son which results in several problems for Karna and for the Pandavas. Kunti's attitude and her mistake can provide ground for discussion on negative thinking and its evil effects. The intensity of vengeance of Draupada is described by Dhai Ma thus: Some people... thought he was going to die, but I had no such fears. Anyone who wanted revenge as badly as your royal father did wouldn't let go of body and breath so easily."(3) Thus, the selected work is the best example to reveal the bitter results of anger, vengeance and negative thinking

Conflict resolution could be best explained through the court scene of Draupadi's swayamvara. Krishna and Draupada carefully plan to see that Arjuna wins the contest and marries Draupadi. He is careful to see that the talented Karna, does not participate in the contest and that he does not steal the heart of Draupadi. When Dri, Draupadi's brother, stops Karna from participating in the swayamvar Krishna allows Dri and Draupadi to oppose Karna and stop him because Karna was is with the evil Duryodana. We learn through the work that one of the main reasons for the Pandavas to win was their team working capacity. Each of the Pandavas was complementary to each other and thus was united by the team spirit. All five of them were different like the five fingers of a hand and together they were complete. After

the war Panchaali with all the royal women –Kunti, Gandhari, Uttara, tries to address the problems of the women in their kingdom illustrates the wonderful things that could be done in a team. Students could be asked to share their experiences on the wonderful things that can be achieved through teamwork at work and at home.

The Palace of Illusions built by Maya is the best example of innovation and creativity. Maya builds a mysterious and an exquisite palace for the Pandavas in the midst of a forest. The Palace is built with wonderful security measures with rich gardens, exquisite birds with wall windows and streams of water running inside the palace. The Palace of Illusions built by the demon Maya with waterfalls, bridges, pools, exquisite gardens is an example of creativity that wins the admiration of all kings. Panchaali's innovative ways of creating a woman's court to deal with the problems of women after the Great War is a best example of a bold innovation. She through her innovative ideas and creativity provides safety to the helpless widows and creates employment opportunities for them in order to lead an independent life.

Kunti's role in training the Pandavas to win back the throne is undeniable. She exhibits excellent leadership qualities in keeping her sons united with a single goal. Kunti also throws a challenging environment to her daughter-in-law Panchaali and prepares her to withstand any challenge. Work ethics could be best taught through the short but impressive description of Dwaraka (Krishna's kingdom). The reader is informed that justice, truth and hard work prevailed in Krishna's Dwaraka and thus people lived happily and prosperously. The advantages of being flexible could be best explained through the simple life that the Pandavas adopted when they spent a year in obscurity. Draupadi spent her early years in a cocooned existence in her father's palace. She was deprived to exposure and knowledge that she yearned for. However, before her marriage she was trained by a mysterious sorceress to prepare her for the challenges of life. (60) This training helped her to endure the hardships that she faced in future.

The novel addresses one of the important issues of bias associated with the color of a person. "No one can shame you, he said, if you don't allow it...A problem becomes a problem only if you believe it to be so. And often others see you as you see yourself" (193) reiterates the importance of self-esteem. Draupadi humourously tells about her inferiority complex because of her dark complexion. She states "... in a society that looked down upon its patrician nose on anything expect milk and almond hues, this was considered most unfortunate,

especially for a girl. I paid for it by spending hour upon excruciating for being slathered in skin-whitening agents and scrubbed with numerous exfoliates, by my industrious nurse. But finally she'd give up in despair. I, too, might have despaired if it had not been for Krishna (8). Draupadi admires Krishna for the way he carries himself with confidence and agility in spite of his dark hue. She further states that he adorns a peacock feather to complement his color. The importance of confidence over color could be clearly stated through this example.

The novel with a female narrator gives great insight into the trials, tribulations, inhibitions, feelings of a woman in a patriarchal society. Panchaali's feelings when she was disrobed in the assembly before the royal family with her husbands as spectators she states "They would avenge me later, yes, but only when they felt the circumstances would bring them heroic fame. A woman doesn't think that way. I would have thrown myself forward to save them if it had been in my power that day... I not longer depended on them so completely in the future. And when I took care to guard myself from hurt, it was as much from them as from our enemies" (195) Panchaali also reacts to the story of Nal and Damayanti where Damayanti is expected to be a saga of chastity, endurance, forgiveness, empathy, compassion with more than human qualities and yet scorned while Nal is allowed to be a mere mortal with his own share of mistakes. Thus the students will be exposed to different view points which would definitely help them to have a broader view and make correct decisions.

Literature also helps the readers to learn about the culture of the country where the speakers of language live. For example Indian English literature provides the info regarding the life style, customs, manners, thought process of Indians in general and the oligarchy of a particular age. One can easily understand Draupadi's solitariness as a princess in Draupada's palace. Through Draupadi's observations a foreigner would understand the social customs like sati, child marriage and joint family system, the respect rendered to elders, teachers etc. This novel not only speaks about woman issues ignored in a patriarchal world but also brings to surface the transgender issue through Sikhandi. Draupadi's observation of Sikhandi stating "he made me realize the possibilities I hadn't dreamed of" (51) gives a multifaceted view of a society that

comprises of different members. In an illuminating moment when Dhri asks Sikhandi his experience as both a woman and a man he states that "...the power of a man is like a bull's charge, while the power of a woman moves aslant, like a serpent seeking its prey. Know the particular properties of your power. Unless you use it correctly, it won't get you what you want." (52) Thus discussing soft skills through the text would motivate the students to give their impressions, share their experiences and suggest different conclusion providing room for out of the box thinking and exploring different solutions. The appropriateness of Gandhari's decision to blindfold her because her husband was blind could provide good ground for discussion.

In a world of shrinking borders English cements its position as the world's lingua franca and English language Teaching should transcend the functional level and move to greater level where literary texts could be used to inculcate Soft skills to students. From the above observations it could be safely concluded that literary texts (which are products of life experiences) could be used in ELT/ESL classrooms that train students to prepare them for a corporate globalized setup.

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MANJUKAPUR – THE SOCIAL REFORMER- A STUDY

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Abstract

ManjuKapur's The Immigrant is the story of Dislocation and Cultural conflict, is an Etic Diasporic Novel. It is about thirty one year old spinster, Nina, who lives with her widowed mother in Delhi. She gets married with Ananda, a NRI, Dentist and fly to Canada to start her new life. The paper here discusses how the novelist brings out the life of a married woman, with her husband alone to talk with, all alone in an alien land where Indian Culture and Individualism has often remained alien ideas. Marital bliss, women's role at home and the change of attitude is mainly focused. The loneliness and feeling of being uprooted rotates the character of traditionally brought up, Nina. Finally there is complete change in the personality and mentality of the protagonist and she develops a new dimension towards life and moving ahead.

Keywords: Migration, Loneliness, Frustration, Nostalgia, Uprooted, Transformation, Alien, Homelessness, Culture, Value, Identity.

Introduction

ManjuKapur, is the most prominent and popular contemporary novelist of Indian English Literature. She teaches English literature at Miranda House, Delhi University. She has five novels and an anthology to her credit till date. ManjuKapur deals with various themes such as Feminism, Diaspora, Social and Economic Forces, Gender relationships, and lesbianism. Her first novel *Difficult Daughters* was published in 1998 and was awarded the prestigious commonwealth Award for best first novel, Eurasia region. Her second novel, *A Married Woman* was published in 2002 and shortlisted for the Encore Award, her third novel, *Home* in 2006 was shortlisted for Hutch-Crossword Prize and the fourth novel, *The Immigrant* 2008 was shortlisted for the India Plaza Golden Quill Award and the DSC Prize of South Asian Literature in 2010. Her fifth novel *Custody* published in 2011 has been bought by BalajiTelef.

"To live in an alien land, To suffer, tolerate discrimination the hatred of those eyes; this is the definition of homelessness"- (Joyti Amar - 115:2001) The term Diaspora suggests one's own room of language, culture, tradition in the host country. The adjective „Diasporic from Diaspora stands for every immigrant who has migrated to different countries across the globe seeking better fortunes. While commenting on Diasporic situation Julian Wolfreys makes it more explicit by saying:

"Setting of various peoples away from his homeland; often appogated with the nation of the Jewish Diaspora in modern Israel, but extended in Cultural studies, Post

colonial studies and Race theory to consider the displacement of people by means of force such as slavery"- (Wolfreys 2005).

Diaspora aims to examine the dislocation as well as conflict between generations and cultural identities. ManjuKapur's *The Immigrant* is story of two immigrants, Nina and Ananda. The immigrant souls are always found to be divided. ManjuKapur chose Canada as the background for her novel, and discusses the Indian diaspora in Canada. The focus of the paper is how Manu Kapur's characters in her novel, in spite of their divided souls try to construct their identity as Indian Diaspora in Canada and also discusses about the treatment of diaspora. ManjuKapur exemplifies the Indian diaspora in three major parts in this novel which are: Indians as general mass living in Canada, Ananda and his uncle representative of male class, who are busy in their work in Canada., Nina as a woman as a wife at home.

Self Identity

The novel can also be read as a text with two clear cut sections. In the former section, the life of unmarried Nina as lived in India in a conventional orthodox society has been presented. The latter section describes in detail the life of married Nina. The story set in seventies and discusses the middle class Indian life; its life blood is the diasporic life in Canada. It is the story of Nina and Ananda. Ananda, a male protagonist determined to be a fully-fledged citizen of Canada. Nina is thirty one year old spinster, the novelist introduces her,

Nina was almost thirty; Friends and colleague consoled her by remarking on her radiant complexion and her black hair, but such comfort was cold. Nina's skin knew it was thirty, broadcasting the fact at certain angles in front of the mirror. Her spirit felt sixty as she walked from bus stop to the single room where

she lived with her mother. Her heart felt a hundred as it surveyed the many years of hopeless longing it had known.

Nina's mother wants her to settle somewhere in abroad saying, "If you are married an NRI or someone in the foreign services, you could live abroad nicely." (11) This is what Indian dreams of. It is easy to built castle in the air, as the people go abroad with the view to settlement but reality is very harsh to swallow. Migration that leads to separation may be seen as rebirth, rebirth in a new place, city, country marked by a new culture, different flora and fauna, new adjustments and so on. The consequences of the separation is that the migrant infuses Indian cognition in all beautiful things, that is, makes sense of all the pleasant experiences in terms of Indian structures. Apart from the intrinsic cognitive belonging, there is also a good deal of similarity, search and naming to establish affinity.

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

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

Ananda landed in Halifax on the 15th of August. His uncle received him and asked from him, "Why do you think that there is such a brain drain in India? he demanded. India does not value its minds – unlike here. Otherwise you think we are not patriots? But there even the simple task of daily life can bleed you dry." (18) As Ananda walked in

Canada he found empty spaces and he started thinking and comparing this with India. Ananda was used to the hustle bustle and crowd of India but there he found no crowd in Canada and so he was feeling strange. Where are the people?' asked Ananda. 'Always the first thing to strike our countrymen', laughed the uncle. 'You'll get used to it'.

During the breakfast his uncle and his wife Nancy taught him the manners prevalent there. Ananda again started feeling the home sickness. He was served Indian food but he pretended to like the western. There in the house of his uncle he has to make the bed. He explained to his cousin Lenny, 'In India we had a maid who did all this, I mainly studied'. (21) Every time his uncle Dr. Sharma encouraged him to relish there in Canada but this immigrant psyche couldn't be left behind. Does he then suffer from nostalgia? The answer to that is 'No' and this is significant. Nostalgia implies a deep sense of loss and certain irreversibility - but here there is no loss, as things that are 'lost' he experiences all around him. Dr. Sharma forced Ananda to become a cosmopolitan, „Look at me', Dr Sharma often said, pretending Ananda had a choice of where to place his gaze. 'Look at me. I am a citizen of the world'. In other words, every summer they went to Europe, In Rome- Florence, Paris, Venice, London, Amsterdam, Munich, in art galleries, theatres, and museums he exposed his family to the finest artifacts of western civilization.

Ananda couldn't feel the fervor and frenzy during such festivals like Holi and Diwali.

Ananda would have preferred not to know when Diwali and Holi fell. With his parents he had eaten special foods on fast days, prayed with them before the gods on Janamashtami, Dussehra, Diwali, Ram Navami, Holi and hundred other smaller occasions. There was no way he could replicate any ceremony on his own, he preferred complete rejection. Ananda was wondering that his uncle was participating in Diwali with his children and he saw small images of Ram, Sita, Lakshman, Hanuman on a raised dais. Dr. Sharma explained to him all about this, "Twenty years ago there was no India club. I am one of the founding members. I realized that if I forgot everything of mine, then who was I? When the children came, it became even more important to keep in touch."

Ananda performed well in the dental college and he broke all the taboos. He drank alcohol in the college. Now Ananda was feeling that he was changing. He was slowly entering in the new world after getting his degree. He has new jobs, new appointments and new duties. He also started thinking about his marriage but if he marries a local

girl, would he be able to adjust himself? "If Ananda marries a local girl, he would find himself in a difficult situation. When one comes to a new country, one has to come wholeheartedly otherwise one could be very miserable." His uncle wasn't telling Ananda what to do, all he was saying was that the boy should think about it'.

Individuality in Manjukapur

In Canada a wife was to support his husband and she demanded equality but in turn she also shouldered many responsibilities. Dr. Sharma's wife had a special empathy for young Indian immigrants facing their own initial difficulties. Ananda was brooding about this that to marry a white woman would be like marrying the country with your whole body. He was also wondering whether being Hindu would be a deterrent to a church wedding. Ananda's sister searched and engaged an Indian girl named Nina for him.

Nina's mother like all other Indian mothers is now relieved of the burden of her unmarried daughter. The female protagonist Nina's struggle is a bit different from her predecessors. She, at home, has to stand against the patriarchal set-up of the Indian middle-class society, but she, on the other hand, has to fight against her loneliness, frustration and the western ethos. ManjuKapur focuses on the NRI marriages where men and women both are uprooted and move to live in some alien land. Consequently both suffer from frustration, disappointment and nostalgia. Both are found engaged in their search for their lost selves. Ananda established himself as a dentist but the picture is quite dismal to Nina, as her teaching degree is useless in Canada. Moreover, their marriage fails to give them children. From here begins a woman's struggle for her existence. Her reading habit fails to keep her engaged and she like other aliens feels alienated and caught in the flux of eastern and western values. Once Ananda rightly called her as "the perfect mix of east and west."

All immigrants want better life but realization that east is east and west is west and never shall twain meet. Like other immigrants Nina also feels isolated. She has lost her home and her job. She cries, "I miss home – I miss a job – I miss doing things. I feel like a shadow. What am I but your wife?" Nina's feeling of loss takes her to a group of women who work on feminist principles. Her distress resulting to wail before Beth, "everything is very strange", she said in rush, "I used to be a teacher, in fact I taught for ten years before I came here. And now I do nothing. I have not even been able to conceive. Am I locked into stereotypical expectations? I don't know."

After her marriage with Ananda, Nina goes alone to Halifax and her first experience at the Toronto airport has been very unpleasant. Various questions by the immigration women which she thought were all irrelevant. To Nina, her first experience to this new world was unpleasant. She being a teacher was used to respect but here a different yardstick is used to judge her. She feels humiliated. Kapur vividly describes her mental state. She writes, "Rag fills her, why were people so silent about the humiliations they faced in the west? She was a teacher at a university yet this woman, probably school pass, can imprison her in a cell like room, scare her and condemn her. Though she was addressed as ma'am, no respect is conveyed."

Nina's hostility and her fight against all odds take a convincing conclusion. To get acquainted with people and to become familiar in her surroundings Nina starts to wear jeans and t-shirt. Even though, she is not comfortable in her western outfit but she does not give up the new trend and arrival. Just to make friends and for her survival she mislay her identity and most valued culture. Home bird Nina faces multiple problems in the new environment. Even after changing her outlook she is not able to convince people and gain respect. Before marriage she was identified as lecturer but things are different in new place. She is no more a lecturer; she is identified as Nina Sharma and not by her individuality. Sue, suggests her to come out of her non-working and disrespectful status and encourages her to join two year Library Science Course. But this economic independence introduces Nina to many other inner conflicts.

Although Nina was enjoying her life in Canada, She was thinking that she is away from rows of juggins near her house, without sanitation, water or toilet facilities in India. She started remembering how she has to go to the bus stop and she has to lift her sari. She was thinking if those poor persons are migrated to Canada they can live there peacefully because of open spaces. The novelist has described immigrant psyche not only through the eyes of Ananda and Nina but through the interest of Mandy, with whom Ananda has extra marital relations. "She wasn't even curious, she had never said, like so many people did, that India was a place she had always wanted to visit. Occasionally she realized she thought people lived in trees among tigers roaming the jungle, these impressions he never bothered to correct.

Nina too was not satisfied with her marriage and she has extra marital affair with Anton. At this stage she started thinking about India where husbands were not expected to meet one's entire needs and there was no force on man-

woman relationship, love-fulfillment. For an immigrant, it is very difficult to balance between two cultures and he or she keeps swinging like a pendulum from one culture to another from home country to immigrant country.

ManjuKapur completes this novel with this Nina's statement, "Perhaps that was the ultimate immigrant experience. Not that any one thing was steady enough to attach yourself to the rest of your life, but that you found different ways to belong, ways not necessarily lasting, but ones that made your journey less lonely for a while. When something failed it was a signal to move on. For an immigrant there was no going back. ... When one was reinventing oneself, anywhere could be home. Pull up your shallow roots and move. Find a new place, new friends, a new family. It had been possible once, it would be possible again'.

Conclusion

"Exile is strangely compelling to think about but terrible to experience. It is an unhealed rift forced between a human being and a native place, between, The self and its true home: its essential sadness can never be surmounted." Thus, it is evident from the afore-mentioned discussion that ManjuKapur has brought forth the diasporic issues in the circumference of this piece of novel and she has interwoven the theme of Diaspora throughout the novel. Life of immigrants and their problems in adopting is clearly pictured in this work but she does not suggest any solution to the problems faced by the immigrants rather she leaves on the reader to chisel out with it. They don't find a way to fight against all the odds and stand firm

without flaw. Instead, they take it as an opportunity to be a part of the new world. They live to survive; their survival is based on their changing attitude. She has not valorized the life in the new world but she simply differentiates between the life in the homeland and in abroad. It is true that individual gets in trouble after immigration but gradually with the mingling of the new culture, it also opens up new routes and new ways of thinking which assist in development and advancement and ultimately it depends upon the attitude of the person how to tackle with the obstacles that come in between from migration to settlement. When Nina realized her mistake she bravely decides to begin a new life. Her change of attitude, acceptance of the truth and quest to please the people around her gets her ruin. When she realizes the mistake or the identity she has lost in aspiring the new, for identity has made all the difference in her life. I conclude this paper saying, that the concept of diaspora continues till there is a change of attitude in every immigrant.

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THE IMPACT OF GLOBALIZATION ON CHETAN BHAGAT'S NOVEL - ONE NIGHT @ CALL CENTRE

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Abstract

The present paper aims at analyzing Chetan Bhagat's famous novel *one night @ the call center* from point of globalization and its effects. Hence, the critical estimation has been divided into different segments. The first part is devoted to the introduction of the writer's writing acumen and craftsmanship of drawing the attention of a large readership. The second part deals with the theme of the novel, characters and globalization. The third part handles the positive as well as the negative impacts of the globalization through the character of the novel and finally the concluding assessment is drawn in the last part of the paper.

Keywords: globalization, positive & Negative impacts, culture, Indian English literature.

Good literature is never outdated and knows no bounds of place and time. It is permanent and universal, in the sense that it appeals to readers across national or linguistic boundaries. Indian English literature is also nevertheless a gala of the transcended modern India reflecting the various shades of globalization. Twenty First century is the age of globalization and India cannot go away from the impacts of such changes. It is rightly observed by Ashwani Rana.:

"It has given many advantages to India but at the same time it has created certain serious problems in Indian urban society especially in the lives of the rising middle class. The physical and economic exploitation of the workers and labourers, the anxieties and depression due to job insecurity, job dissatisfaction, black money, black marketing and many other such issues in society are results of globalization" (66)

Due to Globalization, India is shining in each and every field which creates lot of employment opportunities. It also has some negative challenging issues such as culture, tradition, and ethnicity. Hence, the modern Indian English Literature considers the trends that have emerged out in Indian society by focusing on the challenging issues faced by them.

Chetan Bhagat is the novelist whose area of concern is the length and breadth of the entire country especially of the globalization in the novel *One Night at the Call Centre*. He is one of the dominant thinkers of the new millennium. His writings have created a new philosophy for a modernised young India. He aims at evaluating what comes next for Indian writing—the new beginnings—the new trends which are emerging from the current global, cultural, economical, and political scene. It is very apt to quote Donald Greenless who claimed that, "Chetan Bhagat might not be another Vikram Seth, Salman Rushdie or Arudhanti Roy, but he has authentic claims to being one of

the voices of a generation of middle class Indian (New York Times,8)."

The title of the novel itself tells us about the effect of globalization in call centre. The novel is based on the working people in call centre. The novel focuses on the six employees who are working in the Connexions call centre in Gurgaon, Haryana. Priyanka, Shyam, Military uncle, Radhika, Esha and Vroom are the six employees. The novel takes place during the span of one night, in which all of the leading characters confront some aspect of themselves or their lives they would like to change.

Another aspect of globalization is call centre culture. Call center jobs are hot picks for India's youth brigade at present as it seems to be a non-risky job and requires minimum educational qualification. The story of *One Night @ the Call Center* which is regarded as romantic comedy revolves around a six bored young Indians who are working for Ashwani Rana Call Centre in India to resolve the mindless inquiries of Midwestern American Technophobes to sell home appliances to US. It pictures how the modern youngsters choose to work for different reasons in call centers' through- out the world.

Shyam Mehra is the narrator and protagonist of the novel. He is very much confused in his life. He is very simple boy and loves Priyanka, who has got engaged with Ganesh Gupta, an NRI boy. In *One Night* Shyam, who sometimes reluctantly works as one of the call-centre's beleaguered accent trainers, provides readers with an explanation of some of the difficulties of feigning a "neutralized" American accent:

"You might think the Americans and their language are straight forward, but each letter can be pronounced several different ways. I'll give you just one example: T. With this letter Americans ave four different sounds. T can be silent, so "internet" becomes "innernet" and "advantage" becomes "advannage." (53)

In *One Night @ the call center*, all the characters are depicted as the underdogs of the country's globalization story, their rights and dignity trampled upon by Americans. Shyam thinks that his boss has cheated him and Varun(Vroom). The character Vroom compares his dehumanizing call-centre work to prostitution:

"Every night I come here and let people fuck me." . . . [He] picked up the telephone headset. "The Americans fuck me with this, in my ears hundreds of times a night . . . And the funny thing is, I let them do it. For money, for security, I let it happen. Come fuck me some more," Vroom said and threw the headset on the table. (216)

Varun is the friend of Shyam and does not wish to work in the call centre which tells us the effect of globalization in the novel. The problem with the call-centre (and thus globalization), Bhagat suggests, is that, as Vroom implies in this passage, it has resulted in a new materialistic culture in India that mirrors American consumerism. Relatedly, working at the call-centre is tantamount to a betrayal of nation-state and its anti-consumerist social idealist founders. The novelist has expressed the upset feeling of Varun in the following lines:

"Life, Vroom said, sitting down on one of the stools in the supplies room, life gets to you. You think you are perfectly happy –you know, good salary, nice friends, life is a party – but all of a sudden, in one little snap, everything can crack, like this stupid glass pane of the Xerox machine" (115)

Priyanka's mother wishes her to marry Ganesh next month but she does not want to marry him. She still feels something for Shyam. Shyam tells her about the baldness of Ganesh who hides this from her. Priyanka's attitude towards Shyam is revealed in the following lines:

"Shyam, it is this attitude of yours. At home, my mother doesn't understand. Over here, you don't. Why have you become like this? You have changed Shyam, you are not the same happy person I first met, She said, her voice restrained but calm". (131)

Those who work in the call centre should have lot of compromises. For example, Esha Singh or Eliza is an ambitious girl who wishes to become a model which made her to run away from house and join in the call centre. She believes that this could pave her way to fulfill her dreams. She does many compromises. But she is very much upset when she hears that she is not suitable for being a model. Her life represents the ambitious middle class youth in India who are running after blind race of materialism in call centre.

Workers' familial life is much affected. For example, Radhika is not happy with her mother in law. She loves her

husband a lot but when she comes to know that on a radio program he selects another girl. On hearing this, she becomes upset. All the employees in the call centers are striving hard for attaining betterment, satisfaction, contentment and settlement. But their efforts, struggle and hard work for survival go in vain as there is panic and chaos everywhere. The night shift of their job also implies bewilderment, restlessness and timeless in their life. It also affects their health and familial life which is considered the worst effect of globalization.

Globalization affects culture, communication, skill, creativity, politics and Literature. Americanized form of English is used in all the call centers located in India which affects workers' spelling and pronunciation in British English. Workers are forced to change their Indian names to western names. All the characters wish to change their names. They have changed their names from Shyam Mehra into Sam Mercy, Varun Malhotra into Vroom, Radhika Jha into regima Jones and Esha Singh into Eliza.

Chetan Bhagat also criticises the call-centre's rule that workers use an Americanized (synonymous with globalized or neutralized) form of English, in which most linguistic traces of their Indian origins are scrubbed away, including the common Pan-Indian blurring between the / w / and / v / sounds in speech. Indians were forced to learn American English. It is very apt to quote Harish Trivedi:

"[Call-centre workers] speak in an accent that isresolutely not Indian . . . it has, over a long and rigorous training programme, been "neutralized." A lot else in their personality, biological clock, and identity has been neutralized as well. So, why do these eager young souls have to pretend to be Americans, to be anyone but themselves? Why are they obliged to lie . . . each time they open their mouths?" (8)

One night everyone receives a call from God. God motivates everyone and tells the way to handle their problems. He tells them not to get frustration which gives strength to find out a suitable solution. At the end of the novel Shyam finally gets his love. The inclusion of the spiritual interlude in the novel is noteworthy. Here, Bhagat by using a new twist that God speaking in English over phone to advise his devotees symbolically refers to the call from the within their will to do or live. The divine voice advises the survivors to ponder over two things –one, "Think about what you really want" and two, "what you need to change in your life to get it".

In this way everyone who works in the call centre fed up with their life which indicates the difficulties of working in the call centre. As a result, they had lost their family members, relatives, function, affection, love, caring and

festivals. It is the negative impact of globalization which was clearly expressed in the novel by Chetan Bhagat. This novel is both an attack on the darker sides of the emergence of Technology in India and the problems of young generation, also sternly criticises the mechanical life style of Indians in the globalised nation.

Workers in call center were exploited in the form of salary and culture. They tried to follow American culture which would affect the Indian culture. Military uncle is the oldest person in the call center but he leads a lonely life. His heart cries for his grandson but he gets more upset when his grandson asks him to stop mailing him.

Thus, Chetan Bhagat wants to give message to the Indians that who is working in call centre, they just get good salary but it does not give the opportunity to do something for their skills and creativity. They used to believe their software rather than the workers. In short, In One night @ the call center, we would acknowledge some positive and negative effects of globalization.

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CRISIS OF IDENTITY IN ARUN JOSHI'S NOVEL *'THE STRANGE CASE OF BILLY BISWAS'*

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Abstract

Arun Joshi adds a new dimension to the genre of Indian Fiction in English by introducing the theme of alienation in his novels. His fictional world is characterized by the alienation of the individual, shown through a crisis of the self in an emotionally disturbed environment. The Strange Case of Billy Biswas is the story of a young, rich, America-educated Indian who ends up in the wilderness of central India living as a semi-naked "tribal" seeking a meaning to things above and beyond all that everyday civilization can provide. A key to Joshi's whole intent can be found in the understood

Keywords: *alienation, tribal, uprooted, conflict, primitive, materialism, spiritual decay*

Arun Joshi adds a new dimension to the genre of Indian Fiction in English by introducing the theme of alienation in his novels. His fictional world is characterized by the alienation of the individual, shown through a crisis of the self in an emotionally disturbed environment. His novels dealt with full of darkness of the identity, conflict and personal sufferings.

The Strange Case of Billy Biswas is the story of a young rich, America-educated Indian who ends up in the wilderness of central India living as a semi-naked "tribal" seeking a meaning to things above and beyond all that everyday civilization can provide. A key to Joshi's whole intent can be found in the narrator's realization that the most futile cry of man is his impossible wish to be understood.

This novel concerned about the values and attitudes of the young today. This novel is a critique of this 'diseased' Indian society. It is in the study in the complete alienation of Billy Biswas from his upper class Delhi society with its material concerns, spiritual uprootedness and shameless imitation of the western culture norms in the defiance of its traditional values. It underlines the spiritual degeneration of this society and lives through a rare spiritual rejuvenation in Billy Biswas. Joshi suggests the need for a vision—whether moral or mystical—and for courage to make a decisive choice with full knowledge of its consequences to guide man through the labyrinth of the contemporary life with evils of materialism, confusion of values and spiritual decay. Joshi could not feel at ease in the dwindled stream of modern, mechanized society, which is hooked on the page of money and unhinged from its cultural roots. This novel is not merely record an existential protest against the superficialities of a grossly materialistic civilization and a romantic nostalgia for the

simple mode of life of a primitive society. The novelist presents his protagonist Billy's strong primitive urge—his 'urkraft' as it is called in the book to critically at the inner decay and sterility of this society. Side by side, there is an endorsement of an anti-materialistic, essentially Hindu, world-view. The traditional Hindu ideal of simple life with its few needs, total 'disregard of money. Tuula Lindgren, Billy's Swedish girl friend and his wife Bilasia are presented with the lack of ambition and its harmonious relation with nature—a life given to the cultivation of man's inborn endowment as well as the higher things of the life. The primitive tribes of India—living far from the corrupting influence and polished banality of the so-called civilized society. The tribal life of Maikala Hills in Central India becomes a concretization of this world-view and Billy's return from White America to India and his ultimate rejection of the post independence, pseudo-Western values of his Delhi society to join the primitives and accept their lives. Billy's fight at this hill stands obvious comparison with Siddhartha's renunciation of his palace, to fulfill the 'greater responsibility towards my soul'. (Billy Biswas, 186) It was not a shrinking of his responsibility to my family, but not attempt to discharge a greater on. In taking to the forest, Billy unlike Siddhartha was not fully conscious of his act. He came under some mysterious spell, which could be shaken off for days. 'I had no idea it was going to happen. It was two days—and two nights—before I knew that I had done. By then it was too late'. (Billy Biswas, 111) He earlier remarked about Krishna murder case and it is relevant. His act was absolutely unpremeditated and he was under the overwhelming influence of some non-physical world. The next point to analysis is the type of self-motif. He finally attained in life of the tribes and the extent to which he travels back. The

tribal life in the novel is a symbol of the primeval, elemental life where nature and the absolute are not conceived as separate entities. The song at the opening in this novel purported to be current among the Bhils of the Satpura hills; 'I came a thousand miles to see your face, O mountain, A thousand miles did I come to see your face(Billy Biswas,01) is revealing. The mountain here may be the totemised object of the group. Anything can be a totem is symbolic of the elemental unity between the realms of nature and the divine. It is not to say that the tribals do not have a sacred—profane distinction. They have it exceedingly, expect that the distinction is arbitrary.

The struggle between two cultures is presented beautifully. The antagonistic relation between man and his environment is reflected in the plot of this novel. That derives its dramatic tension from a confrontation of two conflicting forces. The psychological conflict is presented in the character of Billy Biswas. He becomes the prey of his inner conflict. It reaches the height of the tragedy because Billy's attempt to stand up against his society results not from simple error of judgment or lack of insight but from his genuine concern about the precipitate erosion of the traditional values of the society.

Joshi presents his hero Billy Biswas with Romi (Romesh Sahi) as narrator. Romi, like Conrad's Malow in 'Heart of Darkness' becomes the narrative voice of the novel but his function is to disguise the very thing that the book, like other novels is about its subjective, spiritual, autobiographical journey. He needs Romi to provide some distance from the real events, to maintain an air of objectivity and to mitigate some of the inner flame that burned his hero. Indeed the events related in this novel would be hard to believe, were they not presented in the matter-of-fact down-to-earth fashion. Unlike Sindi and Ratan, who are more or less victim of circumstances Billy is a rebel. He makes no dastardly compromises, never fumbles and suffers from self-pity. He is never given to introspection and despite his anxieties, he is not a drifter. He is a man of conviction and has the courage to translate his vision into a reality.

The image of the faceless god, perhaps, suggests the imperfect nature of art. The sculptor-king, with all his dedication to his work, could not make the face. It may also imply the hopeless and futile attempt to achieve perfection. Joshi's heroes suffer from a sense of discontent and imperfection and make sincere endeavor to attain fulfillment. But none of them, the partial exception of Billy notwithstanding, succeeds in completely satisfying this hopeless longing. The God's image, itself a symbol of perfection and wholeness, appears faceless in their highly subjective vision.

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CONFLUENCE OF HYBRIDITY IN THE COLONIZER: A STUDY OF JEAN ARASANAYAGAM'S POETRY

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Abstract

In the past Asian countries have been colonies for the European Countries, a large scale of immigration, often motivated by religious, political or economic reasons. The colonizers started to follow the culture of the native people and also had a powerful influence on the imperial country. Jean Arasanayagam, in her poems explore her dual identity – the Jean Solomons and the Jean Arasanayagam she became. Her childhood takes her to the Colonial past and beyond her lifetime lies that of her ancestors – the conquerors who became the history. It's a history she cannot slough off because she is bound to it by birth and family. She recounts her identity in her collection of poems *The Legacy*. Culture is revealed to be hybrid, and this hybridity provides the space from which subaltern agency can be enabled. In this paper titled **Confluence of Hybridity in the Colonizer: A Study of Jean Arasanayagam's Poetry** the researcher has analysed the concept of Hybridity in the works of Jean Arasanayagam. Her Genesis is different yet she unravels her thought as she is of dual identity. Though she belongs to the Dutch Burger race she now lives in Tamil Culture. The poems maintain a complexity of judgement and a poised ambivalence of feeling.

Keywords: colonies, culture, dual identities, hybrid, colonizer, complexity

Colonialism is the process of settlement of Europeans in Asia, Africa and South America. Colonization found its moment during the 18th and 19th century. It paved way for exploitation – economic exploitation of resources, the use of native people, the conquest of territories and markets based on culture, forms of knowledge, technological advancement and political systems between the Europeans and Natives. Post colonialism focuses on race within colonialism and shows how race enables colonial power to represent, reflect, refract and make visible native cultures in particular ways. Many colonizers have settled in the colonized country and have become one among the colonized. Thus have double or hybrid identity what the Post-Colonial situation brings into being. The colonizer started to see themselves as natives and started to work differently from that of the European genres. All Post colonial literatures seem to make a sort of transition.

Jean Arasanayagam, the Sri Lankan writer was born in a Dutch Burger family but settled down in Sri Lanka as one among them. She is different in her way of thinking and utterance. She is aware of the difference that has shaped her as well as her historical imagination. Her genesis is different from the present situation she lives in, and her experiences have been inspired by the country of her birth. She finds many analogies between colonial antecedents and her hybridity. David Unwenn remarks of Jean Arasanayagam's poetry in the Introduction to her Collection of poems *The Colour of My Mind*, "hers is a voice which is Post-colonial in commitment and post-modern in motivation and stylistics, rather than formed

around the premises of modernity"(8). The colour of the mind, the notion of double or divided identity, which is the characteristic of the Post-Colonial writer can be seen in the poet's work. Born as a Dutch-Burger and married to a SriLankan Tamil, she lives the life of a Tamil. As a writer she explores herself and the society of Post-Colonial land.

Culture is revealed to be hybrid, and this hybridity provides the space from which subaltern agency can be enabled. Hybridity is generated by dominating discourses. As Homi K Bhabha says in the Location of Culture,

If the effect of colonial power is seen to be the production of hybridization rather than the noisy command of colonialist authority or the silent repression of native traditions, then an important change of perspective occurs. It reveals the ambivalence at the source of traditional discourses on authority and enables a form of subversion founded on that uncertainty that turns the discursive conditions of dominance into the grounds of intervention. (Bhabha, Location 173)

Even hybridity arises from contact, it is hybridity within what was coherent and a unity that he calls up. In this way, hybridity gestures more directly to the unequal position of power within which hybridity gestures more directly to the unequal position of power within which hybridity is created.

The Legacy, is a collection of poems in her never ending search for an identity, she has written it purely in an individualistic point of view. She admits the facts unearthed by current theorists of hybridity and miscegenation engendered by colonialism and imperialism emphasizing

the darker aspects of hybridity. She says in the Introduction to *Genesis / The Legacy*,

I felt no disparity in my ways of thinking with that load of connotations concerning identity. I would have been regarded as innocuous, without racial bias or prejudice and that is the way in which I feel even to this day in spite of all the traumas of naming myself as I now do – left behind, hybrid, minoritarian and numerous other names as a result of being allied to ‘the other’ by my marriage. (12-13)

Jean Arasanayagam thinks of “The Legacy” which cannot be refused, for it has been part of her inheritance. She recalls the situation how the colonizers were and their interest in colonizing. Since childhood she has heard of narratives of their original culture and the dual culture they have inherited through the passage of time. The Sri Lankan Tamil culture has become part and parcel of her life that she feels her own culture as ‘alien heritage’ (20). Some live a nomadic life and started to migrate to different places leaving over the ‘tid-bits of a hybrid race!’ (30-31). Forgetting the homeland is not so easy, yet time cures the wounds of displacement.

Will they forget or push back their memories
Of an abandoned homeland into the dark niches
Of the mind or will the older generations still
Recount largely imagined feasts and banquets,
That largesse of food and drink either revived or fading

Away and memory vanish. (36-41)

Their new abode refills their emptiness and silence
and openly gives a ‘friendly shelter’ for ultimate legacy.

Everyone’s existence is marked by a tenebrous sense of survival living on the borderlines of the present. Homi K. Bhabha has said the ‘beyond’ is neither a new horizon, nor a leaving behind of the past. Beginning and end may be maintained as a sort of myth but in the middle time and transit can produce complex figures of difference and identity, past and present, inclusion and exclusion and this is how Jean has produced a different identity for herself.

In “The Hybrid Genesis” Jean again recalls her origin and how they varied in colour, names, language and culture from that of the natives. The belongings they have proved of their legacy. The colonizers though superior were only a minority, they acclimatised themselves as best as they can and they were eager to fly off to different places for invasions. The eagerness of invading is in their blood hence they cannot stay idle, they keep on moving from one place to another. Even when they have lost their foothold the memories still remain. Generation after generation ‘escutcheons’ are preserved and the forgotten heritage are retold to the new generation who have the

slightest hold of inheritance. The poet who is one among the forgotten heritage feels alienated in a land which she lives, she stands aloof though she has become one with the colonized. She is not aware what the future would be,

How do I make a watertight case for the possession
Of even a minimal space, am I an occupant whose
Future is uncertain, never knowing when I will be
Thrown out onto the street to become a vagrant and
Vagabond of a questionable much debated right of
Ownership, I question myself time and time
again... (54 – 59)

In a war torn country like Sri Lanka when the natives themselves find a way of escape and flee to some other country, the poet leads a contended life. No one can guarantee a peaceful stay anywhere, she questions ‘is exile sweet or do they sit and weep/ by the waters of Babylon?’ (73-74). She continues philosophically, “Who knows man’s fate?” (75), human beings engage in endless surmise throughout their life engrossed in thoughts and escaping from one situation to another, one suffering is overcome by the other and where does the question of identity lie in this world of predators. Life is full of journeys and “ironical allusions” the so-called conquerors have been crushed and crumpled, due to their arrogant notions of being the inheritors of conquerors and imperial conquest (84), hence she calls identity as ‘sham’,

Identity is what we ourselves create

For ourselves to provide some rationale or justification
For the loss of power as the disinherited, but was
That spurious power even a bestowal of that
Living breath, our humanness, our desire to survive,
So we carry our racial markers distinguishing our
Ethnicity, documenting the legal statutes and status of
Identity . . . (91-96)

She calls the place she lives as home, this home cannot deprive or dispossess her and their ancestral histories are vanquished histories.

Hybridity when carefully considered in its material reality, reveals itself to be a history of slavery and colonialism inherited in terms of race. It is a difficult and painful history of interracial identity. It joins up with issues of choosing one’s affiliation or having one’s affiliations thrust upon one. Today any account of hybridity must contend with this history. Hybridity is intimately linked to the questions of resistance to homogenization or assimilation and it thus implies an engagement with what we might broadly call subaltern agency. This concept can be seen in her poem “That Hybrid Seed” which speaks of uprootedness and the firm grip in the alien soil. For a diaspora there is always a lifelong quest, a longing for the

native soil, but like a transplanted plant they try to fix their roots in the new soil and flourish well with a new genesis and as a new breed still to be named, and a history also to be created,

By the progeny engendered out of alliances
That took place haphazardly, in some instances
Without permanency or legitimacy between the
Colonizers and the colonized, scripting and
Documenting the archival thombos of inheritance.
(19-23)

The poet has become part of 'that new found race', her blood mixed with that of the native people. Yet she cherishes the memories of her ancestors and the vision of the poet's world has changed. She is open minded and she bears the hardships patiently and the 'stamp of hybridity'. Hybridity not only in traditions but also in creating new histories. To her hybridity, is no longer a question of mixing of races but revelations. She belongs to an enclave and bears a label of hybridity with all the connotations that the term bears.

Miscegenation.

Hybridity.

Identity neither forded not counterfeit

To which do these minor facts of life matter?(98-101)

In "Hy – Breed" she fondly remembers the creation of a new genesis and the old travel narratives and adventures of her forefathers. Her memory is faint as ages have passed and so she wonders what might have been their personal motive in colonizing and what might have been their occupation. She muses colonizers, it is not easy to move away from one's own country to an alien land. As she says, "conquest as it was then was no tropical carnival/but a matter of life and death taking absolute/possession through gainful and exploitative treaties"(84-86). The colonizers have compelled the natives to serve them. She raises questions as to how they could be called "as left-behinders?/As outsiders?"(97-98), but all her questions are open ended with no one to answer. Yet the hybrids want an identity for themselves. Survey is conducted and critically theorizing of hy –

breedity. They too have undergone many threats and have taken effort to overcome all the scoffs. She accepts herself as an engendered being in the long drawn never ending search of her identity. She looks back at the powerful symbols of conquest,

. . . miscegenation occurs along the way,
Proclaiming the propagation
Of a new breed rooted in this land
Which bears a name, an identity
However mixed with diverse racial strands. (155 -159)

Through *The Legacy* she finds importance to herself and to her family and to others who are interested in their historical origins and roots. She considers her genesis of hybridity as an adventure in a country of her own which she has created. She has created an identity for her in the Post Colonial land through her writing and has achieved name and fame inspite of her hybridity. The Confluence of the East and West is the speciality of her writing. She has brought about a transition in the Post Colonial Writing in Sri Lanka.

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DIVINE LOVE IN SAROJINI NAIDU'S "THE QUEST"

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Abstract

Sarojini Naidu was the one who fought in the frontline of the national struggle against British supremacy. She wrote almost within the vicinity of the Indian traditions. Though everyone know her as a Nationalist but her poetry is little familiar. Love has been a predominant subject in her poetry but its meaning, note worthiness and means of expression have been different with the time. Her fame spreads wider than her poetic ability. Her love poetry reflects her strength and her dejected and unassertive expression of love. In her hands, love is elegant, graceful, spiritual, intangible, very far away from eroticism. It is intrinsically based on the union of heart and soul. In this poem, she tells us about the divine love of Radha and Lord Krishna. It presents the Indian faith 'God lives within one's own self'. It also narrates the passionate and panic stricken love of the beloved for the lover whom she is seeking, hurriedly and impatiently.

Keywords: divine, faith, spiritual, self-sacrifice

Divine Love in Sarojini Naidu's "The Quest"

Sarojini Naidu the famous Indian poet and freedom fighter was the first Indian woman to become the president of the Indian National Congress and the first woman to become the Governor of an Indian State. Besides being a poet, she was a national worker, who took part in the Indian Independence movement and took part in Mahatma Gandhi's salt March to Dandi. She was awarded the title 'Bharat Kokila', 'The Nightingale of India' by Rabindranath Tagore for her melodious rhythmic poetry dealing with Indian myth, the mountains, rivers, and temples in India.

'The Quest' is contained in 'The Feather of the Dawn' published after her death by her daughter Padmaja Naidu. Sarojini Naidu is traditional and orthodox in her poetry. For most of the people in the East, life is still the ancient mystery of birth, love and death interfused with the mystery of sun and shower and encircled with the supreme mystery of the great beyond. She is a Modern poet only by birth but by her sympathy and deliberate choice she is a poet of Yesterday. Her themes are the timeless ones: love, life and death. She rarely wrote about the fleeting incidents and personalities of the day. Love is her main theme. It is accompanied with union, separation and other moods. Her poems including 'The Quest' is about love relate to ecstasy, fear, anxiety, separation, illusion, unity, entreaty, devotion and forth.

This poem belongs to the 'Kanhaya group' of poems centering round the Radha-Krishna myth-Radha, the eternal feminine is crying for absorption in love. It is also Prakriti longing to merge in the Purusha – Kanhaya of Krishna or Govinda. Mulk Raj Anand calls this poem poetry of romanticism, of ornate epithets and delicate smiles which have become fused with transferred love as

personal desire into divine love, and given it a sense of the eternity of the universal.

Radha searches frantically for her beloved Krishna but is unable to find him. She asks the wind and the forest glade about his whereabouts. At dusk she exhorts the river, probably Yamuna, to tell her the whereabouts of the object of her love. But the forces of nature are lock-lipped, unable to provide the information she needs. As a result she is plunged in gloom crying out, "O, where art thou my Ghanshyam?"

In this poem, we are told of the sudden discovery she makes, or rather the revelation that occurs to her. Her heart is shook with a 'hidden laughter', putting an end to her search for the object of her love. She comes to grips with the fact that her object of love dwells in her own heart and she has been on the wrong track. As they are true lovers, they cannot but be part and parcel of each other, Radha, the eternal feminine or Prakriti is one with the Purusha, Krishna, or Kanhaya. The mystic garden Radha has been searching for Krishna and discovery within the human heart is referred as the divine Microcosm. The oneness created by genuine love is beyond the temporal world and its transient nature.

Radha searches frenziedly and indefatigably for Krishna in the forest glade and all over the place from morning till evenings. All her attempts having run around, wars well up in her eyes. In a flash her heart is shook with hidden laughter. Her antenna being sensitive she realizes that Lord Krishna in laughing at her. But his very laugh is like nectar bubbling from her heart. He seems to blame her for searching him out on the air, in the water and in all such plows while he lies within self. He points an accusing finger at her by calling her faithless one, self-slain with doubt. It flashes upon her that he lives in her own heart,

and she must look for him there, not in “the wind or wave or flowering dwell”. It is of course to be expected that Hindu myth and legend, Hindu beliefs and attitudes, should find a reflection on Sarojini Naidu's poetry.

The love theme looms large in the lyrics of Sarojini Naidu. Her love lyrics deal with a variety of experiences in love. In ‘The Quest’ she speaks of the love that Radha, the mythological character, has for Krishna, steeped in ignorance, seeks him in the forest glade and all other places on earth. Ultimately she realizes that the mystic garden she seeks is within her heart. Sarojini Naidu's attitude to love is not only feminine, but involves a total self-surrender of the beloved to her lover. The beloved in this poem is not a mortal being, and her lover is the Divine, the supreme or Krishna the eternal lover. The lyric derives its appeal from the soul's hanger for union with the object of love.

Radha the eternal feminine cries for absorption in love. It is ‘Prakriti’ aspiring to merge in the ‘Purusha’. As Mulk Raj Anand says Sarojini Naidu has transferred love as personal desire into divine love and given it a sense of the eternity. This poem reflects the tradition of Indian devotional poetry above love of the Lord. Love predominates, she shows that prayer, not praise is the proper tribute to love and that love is partial and in search of the complete. There is a constant progress from devotion to the ecstasy of fulfillment or a union with the object of love. When the lovers are conscious of their oneness through love, they grow serene. Her vision of love is colored by the high Indian tradition of self-sacrifice and surrender in love

Critics have found fault with Sarojini Naidu's poetry, that most of her poems are brief. It is said that though one

hears echoes of Vedanta here and there, she views life of nature and man entirely from the perspective of time, not from the perspective of eternity. But in ‘The Quest’ we get the real love of the divine, the transcendental, still Sarojini Naidu herself described her own poems as ‘ephemeral’. As a critic said, ‘she does not seek to grope with life's problems as a philosopher does, ‘Life for her is not a riddle to be solved: it is a miracle to be celebrated and sung’. Sarojini Naidu was fascinated by the diversity of Indian religions and tried to understand each of them with sympathy.

Hinduism was naturally the dominant influence on her spiritual evolution. In reading this poem one feels that only a Hind could have written it. She was familiar with the epics, ‘Ramayana’ and ‘Mahabharata’, the Puranic myth and above all, the legends of Radha and Krishna as exemplified in the poem.

I conclude by Sarojini that the very intensity of Radha's love raises if from the physical to the spiritual plain. She has been foolish enough to seek her beloved outside, without being aware that he dwells within her heart.

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A CRITICAL STUDY ON PROVINCIAL CONNOTATIONS IN THE CERTAIN NOVELS OF ANITA NAIR

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Abstract

Anita Nair through her versatile writing has produced in almost all her novels the sequence of time past and present, Time is endless. It has the power to construct, console and destruct anything in this mortal life. Even identities and relationships are ephemeral. Even though other women novelists are more famous for their style and for their approach in handling fiction, Anita Nair has taken up an outstanding place as a novelist in Indian literature. Anita Nair stands unique in her style, character portrayal, uplifting woman's rights and duties in their life. She vividly portrays their sufferings in the Indian society.

Keywords: Indian Society - Problems - Literature - Women suppression - Women's rights.

Indian English literature abounds with tradition and values, which are vital in man's life. Indian English Literature is an endeavour of show exterior the rare gems of Indian writing in English. From being a curious native explosion, Indian English has become a new form of Indian culture and voice in which India speaks. The beginnings of Indian English literature in the first few decades of the preceding century might have been as a hot house plant as its critics rather cheerfully assert.

Almost every novel, Anita Nair is preoccupied with the woman's search for freedom and Self-realization. She believes in freedom at all levels and the doctrine of peaceful existence. The women characters of Anita Nair's fictional world have come out of the shackles of bondage in their struggle to regain self-identity. In these women characters, there is a deep longing for self-fulfilment through self-expression.

In the novel *The Better Man* Kaikurusi is a village in the middle of nowhere, where nothing remarkable is to be found, where no great man was ever born, where even the road comes to an end, leading to nowhere. Just it is filled with fields, hills and souls. The story starts with Bhasi, the housepainter, speaking in the first person. He is the only character in the novel, which one can connect with immediately, as a direct link to the heart of the narrative, and if one is able to do so, thanks to this intimate relationship that is being set right from the start. In fact, Bhasi is the very heart of the plot that will set off many changes. So, he is, right from the start, an off-screen voice, the voice of the village conscience. Yet, he is inside the story, partaking of this double nature: a character and the motive; part of the village and an outsider and this will be very clear at the end.

In Modern Indian women's search for revival of relationships leads her to explore the emotional ecology

that are central to women Anita Nair 's protagonists make unrelenting efforts to swear themselves that they are doing the right thing. Her women characters direct their efforts to wipe down the negative image persisting in man.

"Marginalization and Centralization are common in a woman's life. Veneration and Isolation do not help her to mingle with realities of life. An Indian Woman has been either venerated as a goddess or rejected as a siren. The modern Indian woman has to compete against these two extreme images. She is striving to lead the life of a normal human being with normal desires."(22)

Another one famous novel, Anita Nair's *Ladies Coupe* deals with the issue whether women if remain single be happy, or unhappy, Does she need a man to be complete? Here Akila an unmarried woman of forty takes the responsibility of running the family after the sudden demise of her father. This liability brings in patriarchal social thinking and behaviour towards her. She leaves for Kanyakumari. In the train she is acquainted with five women, Janaki, Sheela, Margaret, Prabha Devi and Marikolundhu. Each one tells her their family story. After hearing how they have been exploited by men, she decides to remain alone, single.

Anita Nair, in this novel refuses to go along with the concept of the independent survival of modern Indian women in the male dominated society. She depicts the real life of the characters without hiding anything to the readers, what she reveals is the effect of social conditioning on women by the male oriented society The characters commit adultery and blasphemy in *Mistress*. They break the existing social norms.

In *Mistress*, there are women who decide to cross boundaries Saadiya Maya and Radha cross the lines to meet their target. ' The concept of women's many centred, constellated power, the stress being at once on the importance of diversity and on having the power to

articulate self-hood'. (227-228) Bochmer indicates that any violation, in course of time will victimize the person. Saadiya, a Muslim woman with her cherished dreams, violates laws set for women of her community. She intentionally breaks rules to achieve freedom. When she crosses one line, it leads to another. She marries an illiterate.

Finally she aims at freedom that death brings. She leaves both her son and her man. Radha, an epitome of new Indian woman, is Shyam's wife. Though Radha is prepared to fulfil the dreams of Shyam, her husband, , he is dissatisfied with her. Though she decides 'never to flout the rules of custom' (54), Shyam's attitude towards her makes her long for freedom, while pursuing freedom, she meets Chris. She oscillates between convention, tradition and love for Chris. This dilemma is inexorably the theme of the novel. She feels trapped by the expectations applied to her, such as having a baby, or being a "glossy, silly wife" (61)

Ladies Coupe is a story of women's search for independence and strength. It deals with issues like oppression of women, stereotyped sex role in the patriarchal social and cultural organization. The novel questions whether the role of Indian women should be restricted to wives and mothers. Six lady characters in the novel project an issue whether they prefer freedom to bondage; under stress and humiliation. The society terrorizes them when it takes up problems like class and gender. The Brahmin heroine Akila, fed up with her multiple roles, takes a train journey which ultimately projects her as a new woman. This journey is to find an answer to her ever hitting question,

"Can a woman live by herself and be herself and be happy without a man?" (2) This query ends in self-realization. Her association with five ladies in the compartment gives a relief, rather a space for women. The novel, *Ladies Coupe* is the same as that of Chaucer's *Prologue to Canterbury Tales* where everyone starts narrating a story for the comfort of the journey. This same encounter is also found in Boccaccio's *Decameron*. For Anita Nair, it gives her an opportunity to bring together women of different ages, experience and social strata. The novel comprises their narratives and an account of Akila's life until she embarks upon that journey, and afterwards. The reality of the social situation and that of a woman's existence in India is a plural one and the business of the novel is to give the readers a taste of that plurality. Still, despite the variety of experiences related by the characters, the essence of the overall statement implied by each seems to be a singular one. Women are secondary

to men in their importance and have been rendered silent and absent as far as the reckoning goes.

This selected of novels are intense and replete with Indian cultural detail. She is more concerned about characters that are essentially human rather than concentrating on just men or women relationship of the two genders. The subject of the novel is almost invariably the relation of the individual with another and individual with the society. In her novels she has employed traditional narrative modes such as flash back, as in Koman's narration, perspectives as in *Ladies Coupe*, stream of consciousness, in *The Better Man*. Point of view and associative thought processes centre around the limited number of characters and experiences.

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TREATMENT OF NATURE IN RUSKIN BOND'S *THE ROOM ON THE ROOF*

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Abstract

Ruskin Bond secures an outstanding place in the entire gamut of Indian English fiction. His devotion to the muse of writing makes him a sort of guardian angel of Indian English writing, scripting novellas, stories, children tales, verses, literary columns, and editing anthologies. Bond's works entirely are exploration of the truth, meaning of life, understanding of one's own self, devotion to nature while writing about children and nature and above all, he believes in the noble virtues of humankind.

Keypoints: Ruskin Bond- devotion-Ecology- Life-Nature-Literature- Relationship-humankind-treatment.

The objective of the present study is to analyze the treatment of nature in Bond's novellas and in his select short stories. This is an attempt to bring together most of Bond's works to make as homespun patch quilt. For the purpose of the paper, it dealt with Bond's fiction and select short stories to elicit his keen attachment with nature and his deep affinity towards it. Nature is predominant in Bond's fiction.

The fiction of Bond is the celebration of nature. Being in splendid harmonies with nature, he filled with goodly emotions and feelings. Bond regards that nature is a perfect bubbling life force, which expedites every object and creature and human to act, to respond, to grow and to live. Nature that vibrates with life is magnificent.

At first Bond's, debut novella, *The Room on the Roof* examined in association with the effect of nature on the character, Rusty. Secondly, *Vagrants in the Valley* a sequel to *The Room on the Roof* is concentrated on the relation to nature.

In *The Room on the Roof*, Bond employs natural phenomena such as India, Himalaya, hill Station, forest, bazaar, maiden and city, Seasons: Monsoon with rain and storm and spring and mist, flora; trees, bushes, weeds, flowers, garden, fauna; jackal and snake, Elements; water, soil, sunlight and moon. Another important feature, landscape that generally carried out for scenic background, appears in a major role in the fiction of Bond.

In both *Room on the Roof* and *Vagrants in the Valley*, the juvenile character Rusty's faired in contradictions with adults. The protagonists of these works elude the authority and break the traditional rules. Adolescence is a period in one's life when one becomes very sensitive and rebels against the restrictions, rules and codes of conduct, which one cannot follow. Rusty revolts against the suppression of his guardian, Harrison. He violates the strict social codes

of the English, which do not admit him to join with the native Indians. Harrison beats him for enjoying Holy with his companions. Rusty snubs the attack of his guardian beats him and runs away. Nature pours a speedy recovery from despair and anxiety in response to nature stimuli than built setting. Stress reduction is a key advantage of wild experiences for Rusty.

In *The Room on the Roof*, Bond shows a brilliant description of the friendship of Rusty with Kishen and Somi. They are the powerful means to challenge the honest spirit of India. In the beginning, Rusty brought up in an exotic ambiance. His friendship brings him closer to India. He feels that he belongs to Dehra. Somi mounts his bicycle and rides off to meet Kapoor to get a job for Rusty, the post of English Teacher. Kapoor wants a teacher for his son, Kishen. Somi and Rusty reach Kapoor's house in the evening. They appear to be giving a party and Rusty and Somi join the people who are around the fire. The fire gives cordial warmth to the icy night. As the flames leap up, it casts the glow of roses on people's faces. Meena, Kapoor's wife is a capable person, still young, a graceful hostess. And in her red sari and white silk jacket, her hair plaited and perfumed with jasmine she looks gorgeous. Rusty adores her and thinks to praise her. The red colour and the fire stand symbolically for Rusty's love for Mrs. Meena Kapoor, mother of Kishen. The aroma of the jasmine flowers, red sari and the red flames of the fire excite the flames of Rusty's love and passion. Ranbir and Somi have changed the life of Rusty with a little colour of red, green of growth and prosperity. In the morning after the Kapoor's party, Somi, Ranbir and Rusty sit in the chaat shop. Kishen and Ranbir are already friends. Kishen sits in front of Rusty. Kishen prances with money. Though he has unappealing face, his qualities make him curiously attractive.

Tree possesses considerable involvement of Bond as it is the perennial source of life. Tree intimately connected with youth, yearning for friendship, shelter and an overseeing power. Bond compares the wrestling of Ranbir with the trees as:

He is not very clever, but powerful; we are like a great tree, and no amount of shaking could move him from whatever spot he chose to plant his big feet. But he is gentle by nature. (46)

Bond portrays every character in connection to nature which aptly reflects the person's traits and mood. Ranbir is strong like a tree but he is very delicate and tender at heart to cradle the children in his open hands and sing to them while their mothers are busy. Rusty has got a job of a teacher to Kishen and he can have a room of his own and his food with Kapoor's family. And Bond compares the realization of life of Rusty to the river water:

It is like living in a house near a river, and the river is always running past the house, on and away; but to Rusty, living in the house, there is no passing of the river; the water ran on, the river remained. (121)

The river personifies life and continuity. In *The Room on the Roof*, Rusty understands that life has to go as the water of the river. As the water goes through the pebbles and rocks or weeds on its way, one should endure the problems, the turmoil and losses in the life. This is the major substance of the book that is to transmit the truth that life continues regardless of death, change and individual emotional agony to conjure the fascinating charisma of a hill station like Dehra. Nature educates him the art of living and versatility. Nature provides Rusty audacity that is a combination of an internal locus of control appreciation of challenge as an opportunity and commitment to self. Bond shows Rusty's self-realization: "I do not want to rot like the mangoes at the end of the season, or burn out like the sun at the end of the day" (125).

Bond portrays the change of life in his own style that it is going to be colourful:

As the sun sank, the temple changed from white to gold, from gold to orange, from orange to pink and from pink to crimson and all these colours are in turn reflected in the surrounding water.

The hardships and the troublesome of life break the person, melt him and sculpt him into a completely different person who has purpose in life. The reflection of colours gives the admirable real life; both Rusty and Kishen aspire to lead in Dehra.

Bond finds that mountains are good to all especially to writers. He draws magnificent pictures of the Himalayan splendour through his narration in this novel. It is clear that Bond, like a sage in the Himalayas, feels his soul transcending towards divinity. Amita Aggarwal in the critical work *The Fictional World of Ruskin Bond* aptly writes:

For Bond, mountains are not only the favourite place of a naturalist, but also a great source of spiritual enlightenment. (73)

Rusty glances around Hathi's house; there is an orange tree in the courtyard. He has seen hills blue and white-capped, with dark clouds drifting down the valleys. Pale blue wood smoke climbs the mountain from the houses below. Rusty and Hathi walk in the mountains bare footedly.

Bond's observation of nature like a taxonomist, authentic description of it like a realist, concern for it like an environmentalist, devotion to it like a dedicated 'worshipper' and the presentation of varied moods of protagonists through its wild and mild aspects. Bond energized by the bizarre beauties of nature interlacing with the innocence of children. Bond conquers in presenting the music of nature and life around him in a realistic way within the limited range of short story and novella.

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METACOGNITIVE READING IN CLIL CLASSROOM TO ENHANCE THE COMPREHENSIVE LEVEL OF L2 LEARNERS

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Abstract

In the recent years, the growth of the theories and approaches in English Language Teaching has seen its heights especially in enhancing the language acquisition skills of the L2 learners. Among various theories and approaches of English Language Teaching, Metacognitive theory and Content and Language Integrated Learning (CLIL) are being applied by the language teachers in the recent days. Metacognition is one of the psychological theories; it is all about becoming aware of thinking skills and its processes. It helps the learners to have control over their thoughts and to help them to make evaluation. Content and Language Integrated Learning, referred as CLIL, is one of the approaches used in the ELT classrooms to help the L2 learners to acquire knowledge both about the language and the content. This paper makes an attempt to seek reading with metacognitive strategies in the CLIL classrooms to enhance the comprehensive level of the L2 learners.

Keywords: *Metacognition, CLIL, thinking skills, comprehensive level*

Introduction

In the current scenario, the teachers are looking for strategies to improve the comprehensive level of L2 learners. The advent of technology has changed the expectation level of the learners wherein their patience level is very less and hence the comprehensive level of them is also declining. To address this issue, the researchers have to look for the strategies to enhance the comprehensive level of the L2 learners. Comprehensive skill is one of the soft skills, which has to be improved by a student to be successful in the global market. Hence in this paper, it is proposed to use metacognitive reading in CLIL classroom to help the L2 learners to develop their comprehensive level. Metacognition is one of the psychological theories; it is all about becoming aware of thinking skills and its processes. It helps the learners to have control over their thoughts and to help them to make evaluation. Content and Language Integrated Learning, referred as CLIL, is one of the approaches used in the ELT classrooms to help the L2 learners to acquire knowledge in both the language and the content.

Literature Review

Metacognition is thinking about thinking. It is described as a conscious cognitive or affective experience that accompanies and pertains to any intellectual enterprise (Flavell, 1979). Apart from learning the repertoire of strategies that are available to them, readers must also be aware of their own comprehension processes in order to read strategically (Carrell, Gajdusek and Wise,

1998). This metacognitive awareness is regarded as one of the most important components in the reading process (Anderson, 1999; Carrell 1998). Afflerbach et al. (2008) mentioned that a beginning learner who asks him or herself questions to clarify his or her comprehension of course material performs a deliberate metacognitive act of self-questioning that serves the learner's goal of monitoring and building better comprehension. The relationship between metacognitive awareness, the use of strategies and reading comprehension has been analysed by several specialists (Dhieb-Henia 2003; Kusiak 2001; Malcolm 2009; Salatachi and Akyel 2002; Zenotz 2012; Zhang 2001).

CLIL is one of the methods which make language learning meaningful. At the same time it brings optimal language learning (Wiwczarowski, Zita & Ildiko, 2010). It is a dual focused approach in which both the content and the language is learnt simultaneously. CLIL classrooms are not typical language classrooms due to the fact that language is the medium through which content is transported (Papaja, 2012). A large number of studies have been made on Content and Language Integrated Learning (CLIL) settings (Dalton Puffer, Nikula and Smit 2010; Ruiz de Zarobe and Jimenez Catalan 2009; Ruiz de Zarobe, Sierra and Gallardo 2011) which provide a huge compilation of the learning outcomes of CLIL settings. The majority of these studies have highlighted the benefits of the integrative approach in formal contexts. However, there is still very limited evidence about some of the learning processes involved in CLIL settings. More

precisely, there is very little research concerning the fundamental concept of learning strategies and strategic instruction in CLIL, even though learning strategies are an integral part of the curricular element that help the students to learn.

The current shift in education from teacher centered to more learner-centered pedagogies has led to an increasing focus on what the learner has to do to succeed in learning, emphasizing the need for learning strategies and providing methods for training learners in their use (Chamot and O' Malley 1994; Oxford 1990).

Procedure to use Metacognitive Strategy in CLIL setting

Before starting to teach, the teacher should have to give the overview of that particular class. Then the chosen text must be given to the learners and the teacher must provide the information about the text in the beginning itself. It would help the learner to get an idea about the text and he or she will start thinking about the text. This kind of curiosity will enhance the thinking process further. This part is called as metacognitive strategy i.e. helping the learners to become aware of their text. They can also be helped with the form of the text. Then the teacher must start teaching the text on various aspects like communication, culture, structure, vocabulary, and grammar. The reading task is given below to make further analysis.

Drew Barrymore was born in Los Angeles, California, in 1975. She comes from a long line of actors in the United States in the 1920s. Drew Barrymore began her career very early. Before her first birthday, she appeared in a TV commercial for dog food. At the age of two, she acted in her first TV movie. At age five, she appeared in her first feature film, the sci-fi thriller Altered States. Barrymore's big break came two years later, at age seven. Director Steven Spielberg decided to cast her in his film E.T.: The Extra-Terrestrial. Hollywood took notice, and Drew became a star. (Excerpt from Interchange.2017. Jack. C. Richards)

The small content given above is taken for the study. Before the teacher starts the class, he or she can raise questions about Drew Barrymore like

- Does anyone know about Drew Barrymore?
- Is she an actor or a business woman?
- Can someone tell me about her movies?
- Has she acted in any famous Director's movie?

Such metacognitive questions will raise the curiosity in the minds of the learners and it will make them to think about the text. Chamot et al. (1999) was of the view that "by using this model to guide instructions, the teacher will

provide students with a powerful approach that can help them through their lives" (p.11). This indicates that starting the class with such approach motivates the learners to involve in the learning process.

Then the learners can be guided with the CLIL concepts to read the text. CLIL settings in the classroom will transit from teacher centered to learner centered learning. Learners can be helped to explore the various aspects of CLIL like cognition, content and communication.

The content of reading task:

The reading text is about Drew Barrymore.

- She was born in Los Angeles, California, in the year 1975.
- She started her career before her first birthday.
- She has the background of acting since 1920s.
- She has acted in TV movies, feature film and thriller films.
- She has become a popular actor in Hollywood after her cast in E.T.: The Extra-Terrestrial.

The cognition of reading task:

- Learners can be asked to frame questions from the given text.
- Learners can add their ideas about the movies Drew acted.
- They can also be asked to discuss about the movie E.T.: The Extra Terrestrial.
- They can be asked to rewrite the text in their own words for a better understanding of the text.
- They can also be asked to explain about the feature film, TV movie, etc.

The communication of reading task:

- In this part of the task, the learners can be asked to underline the words for which they do not know the meaning. Then they can be helped by identifying the meaning of the words to make them familiar with the vocabulary.
- Then they can be guided with the tense used in the passage. And the learners can also be asked to frame their own sentences in the same tense used in the passage.
- They can also be asked to create their own profile to get motivated to gain more confidence to use English language.

Findings

The learners will get familiar with the metacognitive strategies in the CLIL classrooms. The learners will become familiar with the content and the language which

will help them to gain more confidence to speak or write in the English language.

Conclusion

For the teachers, such kind of practice in the classrooms needs more planning and monitoring for conducting activities. The learners should be monitored continuously in the beginning of the usage of metacognitive strategies in the CLIL classrooms. The learners, when they start using the metacognitive strategies, will be helped to become more aware of their thinking process which will lead them to gain more content. The learners will also become more independent learners as they keep practicing the metacognitive strategies. Such practices will enhance the learners to remember and recall both the content and language.

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A NEW WOMAN IN MANJU KAPUR'S *HOME*

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Abstract

Indian writing in English has acquired a great crescendo and glamour nowadays not only in the home land but also in abroad with a mushroom growth of writers in that "mighty" language. They handle it with ease and felicity as an effective medium of creative expression on an experimental basis "in solving varied feminine, social, political, educational, religious and other human issues" entangled with patriarchal and modern values, exploiting the changing world.

Indian women writers in English have exhibited extra-ordinary caliber and immutable imprint in the realms of Indian fiction, highlighting the sublime trait of their medium, a common selective language advocated by Wordsworth for writing literary pieces to meet their twin ends viz. instruct and delight. Kapur is no exception. Hence prestigious awards streaming in for her literary works particularly for her modern, contemporary classical novels: *Difficult Daughters* (1998), *A Married Woman* (2002), *Home* (2006) and *The Immigrant* (2008) riddled with tips for the emancipation of womanhood "in the narrative voice deceptively soft."

In *Home* the novelist projects a New Woman in the protagonist Nisha. The heroine had education and economic security which are valuable assets of a new woman besides other notable qualities which is also the message of the author, a reformist to the core.

Melt by the scenario of the traumatic harassment of women around, Kapur has created Nisha. Education, economic independence and womanly features stood her in a good stead to actualize her objective. To acquire these related requisites, she turned abt passive, mild feminist acceptable in society. To face any possible untoward situation after marriage, she garnered collegiate education. Corrupt by the milieu she was stained morally peculiar to her age in her college days.

Winged with education and a spirit of adventure she did an enterprise on a par with men and flourished. Obeying the parents' will, she married with a rider to continue the business. She built an enviable home with her compatible life partner aimed at.

To conclude, Nisha, a new woman is a panacea for the ill-starred women to live in peace. Kapur's novel explores the complex terrain of an orthodox family and unearths many unhealthy issues that are deep rooted in the name of patriarchy: age-old, outmoded restrictive conventions, quest and struggle for self-identity etc, and a New Woman amidst them providing hope for the enslaved womenfolk for redemption.

Indian writing in English has acquired an upward swing and significance and glamour nowadays not only in the home land but also abroad with a mushroom growth of writers trying their hands at that "mighty" tongue. They handle it with ease and felicity as an effective medium of creative expression on an experimental basis "in solving various feminine, social, political, educational, religious and other human issues" entangled with patriarchal and modern values, exploiting the changing world.

Indian women writers in English have exhibited extra-ordinary caliber and immutable imprint in the realms of Indian fiction, highlighting the sublime trait of their medium, a common selective language advocated by Wordsworth for writing literary pieces to meet their ends. Kapur is no exception. Hence prestigious awards streaming in for her literary works particularly for her modern, contemporary classical novels: *Difficult Daughters* (1998), *A Married Woman* (2002), *Home* (2006), *The Immigrant* (2008) and *Custody* (2011).

In *Home* Kapur projects a New Woman in the protagonist Nisha. She had education and economic security independent of others which are the valuable

assets of a new woman besides other womanly qualities which is also a message of the author, a reformist to the core, to her women folk. Kapur, a former academician of great repute became a catalyst from what she saw, heard and read regarding the traumatic harassment of women under male domination around her in the upper middle class families in her patriarchal neighbourhood. Melt by it, she has created the heroine Nisha to champion their cause. Education and economic independence stood her in good stead.

To acquire the related essentials, Nisha turned a bit passive feminist in her approach a characteristic of the artist. Aware of the benefits of education she was for higher collegiate education, while her traditional mother Sona was against it. The educated Rupa, Sona's sister interposed and convinced her that it was a prerequisite for a married woman to overcome any untoward happening in her life later.

Nisha had some ignorable aberrations in her college days and earlier, common characteristics of girls of her age. But she had not lost her virginity, though her name was marred.

Asserting her privilege in choosing her life partner, she had illicit truck with one Suresh and got him married unmindful of his low status. It was ill-fated. But she was not down hearted. The inmates of her household looked down upon her as a black sheep. Failure is a stepping stone to success. Winged with education the new woman started an enterprise on a par with men for economic independence and self-identity and the business thrived to the appreciation of her father. Yielding to parents' will, she acquiesced to marry with a rider to the groom to continue her trade even after marriage. The husband was compatible and she was liked by her in-laws too. There was aroma about the joint family.

Kapur's *Home* explores the complex terrain of a patriarchal society and unearths its unhealthy issues that are deep rooted within it: - age-old, outmoded restrictive conventions, plight of girls in quest for identity and equality with men etc and a New Woman.

Nisha was born to Yeshpal and Sona. They belonged to the third generation of the BanwariLals. Theirs was a patriarchal household. This type of family is mirrored in the other novels of *Difficult Daughters* and *A Married Woman* of the novelist. Nisha was found as a neo-feminist seized with feminist strands. This character is interesting to the reader as she exhibits the relevant traits from her early childhood to her womanhood as a married woman and home maker. A neo-feminist is acceptable to Indian society.

The Lals were running a cloth shop in the refuge infected BaralBagh. Banwari's elder son Yeshpal was in charge of it. He flouted the traditional custom of the family in that he fell in head over heels in love with a customer Sona to the shop, mesmerized by her beauty and was determined to marry her without considering dowry and other offers from her side against his parents' wish. He married her. Thus breach of convention and custom peculiar to a traditional home began. This spirit inborn in Nisha grew as she advanced in age as she saw the world around, whether she was conscious or unconscious of it.

In an orthodox home a girl was destined to be married off at her right age. There was a discussion between the father and the mother regarding their daughter's marriage who had just turned eighteen.

'Let her settle down to a career, then we will see. I can't go around begging people to marry my daughter.'

'There is a time for everything, 'went on the mother.

The girl is blossoming now. When the fruit is ripe it has to be picked. Later she might get into the wrong

company and we will be left wringing our hands.

(*A Married Woman* 20)

Nisha was groomed for her new home from her early age. The mother was very particular about her personality. The girl Nisha wanted to go out and play with boys in the hot sun. Her mother was against it. She asked her, "Now how can you be like me, if you get dirty and black playing in the sun?" continued the mother. 'Who will want to marry you?' (52).

'You take after me. When I was young, people used to say I was like the moon, the champa flower, the lotus. And when you father saw me 'she stopped and giggled' he said he would become a monk if he did not marry me. Even so, my father was not keen' (51).

Nisha grew in an anti-higher education atmosphere. She however knowing the value of it desired to possess it contrary to the phenomenon being obtained in orthodox homes in this regard. Further she was very smart and intelligent. Her mother Sona did not prefer it but her educated sister Rupa was for it. There occurred heated arguments. The mother charged, "she doesn't even know how to cook". Rupa looked uneasy and flashed, "She is a mart girl, Didi, we have cooked all our lives, where has it got us?" Sona retorted, "Roop, I would never have imagined you of all people, filling the girl's head with rubbish. This is the life of a woman: to look after house, her husband, her children and give them food she has cooked with her own hands" (126). Rupa was persistent. She coolly delineated to her that education would safeguard the interest of the woman, if anything untoward happened to her later. However, Sona wanted "her daughter to be trained and drilled in the tradition of the BanwariLal household". Nisha the new woman was shocked to the frame to discover the idea of a mother about a daughter in a patriarchal matrix.

Sona read, 'The Vat Savitri Katha'. When she closed it, tears welled in her eyes and rolled down her cheeks and she felt she too had been sacrificed for the family and told Nisha, "This is what you must be like" (133). Here the artist supporting the cause of education as an essential input for a new woman has effectively brought in the arguments between the sisters in the proper context. "Amidst the anti-education climate ranging around her, Nisha grows to be a rebel. Her understanding of her personal worth, pure mind and

feelings of the heart is against the traditional patriarchal values” (Pradhan 119)

As to be seen later Nisha winged with education strove to become economically independent, she started her own enterprise as her parents did not like her to work with her brothers in their business on gender discrimination. Despite their oneness, Mama and Papa are by no means Equal companions. However, by giving birth to a son, Mama is able to elevate her status considerably: after Arun's birth, the parents are more equal than ever. (Desai 31)

A similar phenomem was not obtained when the girl was born. Further Nisha did not like to be at home to be shown to every suitor who would seek her hands in marriage, enduring the inhuman treatment from the in-laws. For her post-graduate qualification, she got a chance to work as a teacher for a period which relaxed her mind greatly.

Coming to Nisha's college days, fuelled by infatuation and inspired by her intention to exercise her right of freedom she befriended one Engineering student Suresh in contrast with traditional women remaining voicelessly as rubber dolls for others to move about as they liked in this regard. Their friendship intensified into love for each other. Nisha on her own accord decided to wed him. Pratibha, her confidante asked her about Suresh's caste, family status, social moorings etc. The modern girl did not have any discrimination on these. Her family had now to address the issue. They argued, “He is not of our caste, our status, his family is poor, how can you stoop to his level? Look what happened to Vicky's mother and your choice is worse than hers” (*Home* 200). Her brother Raju called Suresh a crudefucker. She told her grieved mother that she would sell her in the market and now she could do it free of cost. She was not prepared to yield to the family as she was against the traditional process of parents' selecting grooms for their girls, offering dowry etc.

At last the marriage materialized between the lovers. It was ill-stared and broke as Suresh was insisting on the new woman living on his terms. She had to endure bodily sickness with skin ailments and mental illness. She was not depressed in feminist spirit. Her education came to her rescue; she turned an entrepreneur and had flourishing trade.

Meanwhile the marriage mill went on clocking. She was shown a picture of a 32 years old mangli like her, Arvind. He wished to see her as per traditional custom. She was averse to it; she protested and questioned why

he was to see her as she did not wish to see him and said that now he had seen her and it would suffice for the purpose. “The man cleared his throat. Nisha kept her eyes down. She was concentrating on not itching. Her two dozen bangles tinkled emphatically whenever she moved. She twisted the four rings on her fingers, her flickering glance resting on the man's stomach spilling over the belt, straining the buttons of his shirt” (300).

To ensure economic freedom and security, the woman laid down a condition. This was how it was done, ‘I work’, she offered.

‘I know.’

‘I would like to continue.’

‘They told me,’ he said heavily.

Was that all he was going to say? She was disappointed.

The man shifted his weight about and looked at her. ‘How

Long have you been doing this business?’

‘Two years.’

‘Two years.’ More pause, more thought. ‘You must have worked very hard.’

Again he reminded her of her father. ‘Yes,’ she said, ‘it is called Nisha's Creations.’

‘Lots of women are doing readymade. I see small boutiques operating from houses all over Daryaganj.’

‘I cannot give it up,’ she confided. (301 – 302)

They were married and lived in a joint family with the in-laws. It had its advantages as well as disadvantages as witnessed in the day to-day world around us. Nisha and Arvind were a happy couple but not without squabbles. There were times when she expressed her marital as well as domestic grievance to him. ‘If you are never going to talk or share things with me, why don't you take me back to my mother's house? You have done your duty, married and made me pregnant When the baby is born you can collect it’ (329).

Their home was on the whole fragrant and aromatic with two beautiful kids. All this was possible because Nisha as a new woman knew the golden art of living: “Adjust, Compromise and Adapt”.

New woman in Nisha has been designed by the artist to bring to lime light the evils eating into the vitals of the traditional homes in India Society. Among them are primarily gender discrimination and inequality between men and women. She chooses to let the women fight for their rights relentlessly till their success but without creating problems.

Kapur displays radical feminists in her other works Virmati and Shakunthala in *Difficult Daughters*, Astha in *A Married woman*, Nina in *The Immigrant*, and Shagun in *Custody*. They achieved little compared to Nisha, a neo-feminist, by not offering their realistic contributions towards emancipation of women from slavery, shattering the age-old conventions and fusing the merits of tradition and modernity in practical life as their counterpart Nisha did.

To conclude, the new woman is no longer a myth. She is standing up, asking discomforting, unconventional unnerving questions. She is exploiting the myths of motherhood, subverting the myths of brotherhood, and subverting the myth of purity and virginity.

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TEACHING OF ENGLISH PROSE LESSON FOR LITERATURE STUDENTS

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Abstract

Literature is the best that has been taught and said in English class room. The teaching of literature to be of value to the students must mean teacher's introduction to the best in thought and expression in the language. What he/she reads must touch his/her life in the deeper sense that it arouses in his/her emotions of satisfaction. The teacher has a greater responsibility in teaching English prose lesson because prose is nothing but spoken, read and written in language which everyone uses it in their daily lives. Hence, preparation of prose lesson becomes the primary duty of an English teacher, especially for English literature students. So, I will present a paper on the teaching of English prose lesson especially for English literature students, taking a prose lesson titled, "The Role of Discipline in Accelerating National Development" by N. R. Narayan Murthy. (A lesson from prescribed text book by National College (Autonomous), Jayanagar, Bangalore)

Keywords: Foreign language, second language, vocabulary, recapitulation, comprehension, presentation, pronunciation, passage, punctuation, method.

Introduction

Since English is learnt as a second and foreign language, it is rather difficult for the students to have command over this language. Moreover, many students do not take keen interest in the study of English. Hence, the teacher has a greater responsibility in teaching it. There is an implied relation between the teacher and the student with certain clearly defined roles for each. The teacher should know what to teach and why he should teach that. The student should also know what he is learning and why he is learning. In the classroom the student is a passive recipient. Teaching the text has become a process of spoon-feeding. This type of learning or teaching does not help the student to improve his language, though he can answer the questions based on the text.

Some teachers begin their lecture by giving some introduction or background to the text. They think that this type of introduction helps the students to understand the text very easily. It is a fact that many students are not in a position to understand everything that the teacher teaches them in English. They simply memorise the same from some source and reproduce it in the examinations.

In our country, the teachers teach everything to the students. They spend much time teaching the students the things which they can find out for themselves. Teachers in fact should not teach them but facilitate them so that they allow the students to find out. They must remember one thing that giving information to the students is essential but it's not the primary function of the teachers. A student learns better by doing something rather than being taught what to do.

The teacher should keep in mind while presenting a lesson to the students a fact that the knowledge of English

of several students is not up to the mark. In such situations, the teacher has a great responsibility to attract the students' attention towards the lesson. Hence, the preparation of the lesson becomes the primary duty of a teacher.

In the classroom, the teacher should be a model for the students. He must read the text in such a way that the students must be attracted towards his teaching. The teacher should give due importance to the punctuation. This type of reading helps the students to learn spellings of the words. If the teacher finds any teacher who has not grasped anything, he should start with the drilling activity. To explain a lesson, a teacher can follow some methods like Eliciting Method, Translation Method, Reference Method, Usage Method and Deviation Method. While explaining a lesson, a teacher can divert the students' attention from the main lesson and after this, they should again be asked to come back to the lesson and read it silently. While doing this, the teacher should keep his eyes on all the students in the class. After this, the teacher should ask some questions to test the comprehensive power of the students.

To teach a prose lesson, recapitulation is very essential. If the teacher asks only questions, it may not serve the purpose. In recapitulation, the students should be asked to explain the important paragraphs of the lesson. The other methods of recapitulation are to fill in the blanks and to ask the students to explain any proverb or idiom, if it is in the lesson. Some clever students can refer to the current happenings which are related to the text during discussion.

Blackboard work is very essential while teaching a prose lesson. The teacher should write some difficult

words on the blackboard. The words written on the blackboard are more graphic in memory than the ones uttered orally. The outlines for explaining a particular piece of writing can be written on the blackboard. Blackboard can also be used for the assignment. By giving an assignment, the teacher will be able to understand whether the students understood the lesson properly or not.

The common method of teaching prose text – reading the text, explanation and dictation of notes – is psychologically unsound. The student should first be given an opportunity to read and understand the text on his own. It is however necessary to ensure that comprehension takes place. A part of the problem can be solved by the selection of suitable passages and by providing detailed notes. If the vocabulary is found to be difficult, the teacher can introduce the keywords, in the first instance. Strict linguistic grading has its advantages but it has its obvious limitations too.

The following things can be taken into consideration while preparing for the lesson:

1. Statement of Aim
2. Previous Knowledge
3. Introduction and
4. Material Aids/Teaching Aids
 1. The statement of aim of teaching every subject is essential before starting any subject. The same is true about the teaching of English prose. Unless the students are told about the aim of teaching a prose lesson, they don't take keen interest in the lesson.
 2. English prose lesson can be taught successfully when we utilise the previous knowledge of the students about the topic to be taught. The students can be asked questions about their previous knowledge related to the topic which will create interest among them.
 3. After testing the previous knowledge of the students, the teacher should introduce the lesson. Introduction of the lesson is essential in teaching English prose.
 4. The teacher should utilise all the teaching aids which create interest among the students towards English language. The material aids are essential to teach English. As long as the aids are not utilized in a proper way, the students will not be able to understand the subject and the whole purpose of teaching English prose will not be served.

Consideration Points to Teach Prose Lesson

The following aspects are to be considered while teaching prose:

Presentation

Presentation is the most essential part of teaching English prose. Presentation of the lesson is not an easy task. While presenting the lesson, the teacher should keep in mind that the knowledge of English of the students is not up to the mark. A successful teacher is one who presents the lesson in an interesting way so that the students don't get bored and even the below average students can understand the content. While reading a passage, the teacher should give due importance to the pronunciation and punctuation. He should also keep an eye on students whether they are listening to him or not. Ex: *The Role of Discipline in Accelerating National Development* by N. R. Narayan Murthy.

Pronunciation Drill

After model reading by the teacher, the teacher should draw students' attention towards spelling and pronunciation of difficult words from the text. The students should be asked to repeat after the teacher. Ex:

- | | |
|--------------|---------------|
| 1. Protocol | / 'prəʊtəkəl/ |
| 2. Abyssal | /ə 'bɪzmə/ |
| 3. Trivial | / 'trɪvɪəl/ |
| 4. Incentive | /ɪn 'sɛntɪv/ |
| 5. Subsidies | / 'sʌ bɪ dɪz/ |

Loud Reading by Students:

When the teacher is satisfied that the students have learnt the spellings of the difficult words and can pronounce them correctly, he should ask them to read the lesson loudly. If he finds any student who has not grasped any word and cannot pronounce it, he should ask him to pronounce it repeatedly. When he is satisfied that all the students can pronounce every word properly, he should go on with the reading. When the students are reading the lesson, the teacher should keep in mind that they hold the book with their left hand and put their finger on every sentence. The book should be at about one foot distance from the eyes of the students. Some bright students can be asked to read aloud so that the others can follow them silently.

The task of explanation can be taken up after loud reading. For this, a teacher can follow the methods which we have discussed earlier. A judicious mingling of all these methods can be adopted while explaining. Some scholars think that the Deference Method is of no use in teaching

prose, but it is not true. In fact, all these methods have their own importance. Deviation Method can be adopted in higher classes but not in lower classes. Advanced students need both bookish and worldly knowledge. A passage from *"Role of Discipline in Accelerating National Development"* by N. R. Narayan Murthy.

"The armed forces of India have stood for the most precious attribute that we in India lack today – discipline. In whatever sphere we operate, we see glaring examples of violation of basic discipline umpteen times a day. It is, therefore, appropriate that I talk about the role of discipline in accelerating national development."

Silent Reading by Students

During explanation, the attention of some students is generally diverted from the main lesson and hence, they should again be asked to read the lesson silently and find out if they have learnt it fully. The teacher should observe all the students in the class when they read the lesson.

Revision

Revision is essential in teaching English prose. In most of the institutions, the only device for revision is questioning method. But it does not serve the purpose. In revision, the students should be asked to explain the important passages of the lesson. If they are taught a story or told about any mythological reference, they can be asked to narrate it.

In English prose teaching, giving assignment for the lesson taught is very essential. The students can be asked to cram the meanings of the difficult words and use the same in their own sentences. Some students can also be asked to translate the lesson into their mother tongue. All students should be given fill in the blanks and annotations. The teacher can understand whether the students have learnt the lesson properly if he assigns them to write either the story or the summary of the lesson.

The students should be assigned homework based on the lesson so that they do not forget whatever they have learnt at the school. Next day, the teacher should check their homework and correct their mistakes so that they may improve their language and do not repeat those

mistakes again. A prose lesson must be taught in such way that it should improve their vocabulary and communicative skills. Comprehensive Questions from *"Role of Discipline in Accelerating National Development"* by N. R. Narayan Murthy.

1. What are the several ingredients for national development?
2. Name the short window of opportunity to achieve rapid economic growth in India.
3. Identify the bedrock of individual development.
4. Give two examples of countries for the role of discipline in achieving wonders.
5. What is Economic development?
6. What is the outcome of large-scale corruption?
7. What is essential for the execution of tasks and projects?
8. What is the role of whistle-blower council?
9. Which are the three key areas where there is a need for discipline?
10. How should the long-term goals for development be pursued?

Conclusion

College teachers of English generally think of prose in terms of Lamb Hazlitt A. G. Gardiner, R. K. Narayan etc. and completely ignore the functional use of prose as a normal means of communication. The prose text at the college level is not prose in the literary sense. It is intended mainly for providing practice in comprehension. Teaching of prose passage enables the students to read and understand English properly and finally enriches their vocabulary.

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DELINEATING 'TRUE SEX', IDENTITY AND DESIRE IN MICHAEL FOUCAULT'S *MEMOIR OF HERCULINE BARBIN*

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Abstract

Transgender have never been recognized of their gender and have always been denied space for articulating their desire and identity. Few have cared to unearth their troubles and identity crisis while a few cared to notice them, record them. Rarely do their world view was discussed. The first such case could be seen in the Memoir of Herculine Barbin, edited and published by Michel Foucault. It is a work of a hermaphrodite who has been neglected by the society of her gender leading to her suicide. Foucault's "introduction" to this memoir analyses the complexity of her desire, the resultant identity crisis and the society's inability to accept the third gender as human beings. While many works have come out about transgender no one looks at the issue of identifying the 'True sex', the nature of their desire. Throughout the paper the word "Sex" stands for the gender identity. Studies on transgender focus only about their marginalisation and neglect of the sexuality of transgender and the complexities involved in the identity of transgender. Hence this paper discusses about the fact that how transgender were peripheralized in the society and above all how they are all being denied even for their identity and love with reference to Michel Foucault's Memoir to Herculine Barbin.

Keywords: Sex, Identity, Desire, Gender and 'True sex'.

Michel Foucault (1926-84) was a French philosopher, Historian of ideas, Social theories, and literary critic. His theories primarily address the relationship between power and knowledge and how they are used as a form of social control through societal institutions. Foucault's introduction to the text *Herculine Barbin's memoir* remains as a seminal text analysing where one should look while discussing the life, identity, desire, humiliation, pain caused by the lack of acceptance of the transgender.

Foucault's interest is to know how and why sexuality is made an object of discussion and his interest is not in sexuality itself but in our drive for a certain kind of knowledge, a certain perspective, and the kind of power one can find in that knowledge. According to Foucault, it seems to be very common for the individuals who come under male or female. The difficulty in accepting this can be seen only among the third gender whose doesn't come under male or female but the desire to get the identity of their 'True Sex'

Desire literally means a strong feeling of wanting to have something or wishing for something to happen, including sex. When desire comes in the place of sex it is always seen as heterosexual and we are free enough to talk about it, but when we place desire in the place of homosexual relationship and the sex of transgender it becomes complex. Here in the context of transgender desire is discussed in a different dimension. We are even made to feel hesitation to talk about it and it's not easy to talk about heterosexuals. The studies on homosexuality and on sexuality in general, starting from Foucault, have

established that the homosexual or any supposedly abnormal sexual behaviour today was not treated as a taboo all the time. The heterosexual relationship which is considered normal in modern times was one of the forms of sexual relationships in the ancient time.

The Greeks did not consider themselves in any way defined by their sexual habits. Desire to the Greeks in 14th century was nothing but dancing, drinking and merry making. The only desire for them was to enjoy the life. Sex was considered to be the usual act. From animals and there was nothing extraordinary to deal with it in those times. Later during the Victorian era things started to change slowly. Victorian materialism came and started to give importance to sex. Unlike this general notion about sex and desire, researches done in this area from Sigmund Freud to Michael Foucault have established the close connection between desire and identity. Freud has an important role in constructing desire in relation to sex. It was a great drawback of Freud in limiting desire with sex. Here comes the differentiation between the normal and abnormal human behaviours of humans. According to Foucault, it was enlightenment that made Freud to relate desire with sex.

Everything in this universe is sociologically and historically 'constructed' like the good and bad, normal and abnormal etc. It was the civilisation that leads to see things abnormally. In ancient times people were naked and that didn't create much difference in them and there is no desire for opposite sex. When civilisation started overtaking nature it becomes abnormal. Freud calls "what

is lost is the real". The real is not reality, which is what culture tells us about. Hence, when human started following culture and wearing dress, people who failed to wear dress are considered to be abnormal. Thus civilisation leads to see things as normal. This abnormality changes from time to time as we said for Greeks, its merry making and in Victorian era its desire to have sex. Desire is not fixed, it is multi-dimensional. Desire has differences. It changes from person to person and time to time.

According to Foucault, desire in twentieth century is to know, the will to know and desire to speak, to speak what one thinks. Expressing one's idea, proving oneself and getting recognised by others in Face book is the proof of this argument of Foucault. Is sex biological or psychological? It has been a hypothetical question, and to be recognised as male or female is great deal. The possibility in revealing the individual's identity as male or female by a doctor or a priest is a biological change the individual trying to recognize himself of herself as their own true sex seems to be psychological but this rationally and sociologically constructed thoughts never let them to identify their ' True sex'. When Sigmund Freud sees sex as a biological and psychological factor, Michael Foucault looks at it in the historical. This idea of Foucault opens up the possibility of engaging with the notion of desire in the case of transgender.

It is from this perspective that Foucault talks about true sex in relation to transgender, Herculine Barbin. He found a living example for his argument in Herculine Barbin who lives the exact life facing all the humiliation and discrimination forced by the society. In her memoir Foucault finds the importance of the link between desire and identity as brought out by her words in search of 'True sex'.

The memoir begins with the question 'do we truly need a true sex'. The 'True sex', here refers to the reality of the body and the intensity of its pleasure before centuries, 'True sex' is nothing but single sex. Then as times goes, we come to know about hermaphrodite with two sexes. Hermaphrodites are considered as monsters and persons who call for legal tortures. This mistreatment was there from ancient times to middle age and till now hermaphrodite biologically is nothing but a person with two sexes with different proportion in it. A person's individual identity or true sex is determined by the father or grandfather of the child whole naming or by the priest while baptism and by the doctor during the delivery time of a baby.

The sex is advised to choose on the better of the two. They probably choose which is externally higher in

proportion. However when time comes during the marriage the individual realises one's own sex but was unable to change their sex, which is the so called identity of the 'True sex'. This debate seems to be useful in the present context when we discuss the transgender.

All biological theories and the conceptions of an individual rejected the idea of two sexes in a single body. That an individual should have only one sex which is primary and that would be their sexual identity. In order to know the real sex of a child permanently and previously before the growth of a child the only way is to dissect the body anatomically and to see it. Mixture of sex is the disguise of nature. Judicially or socially it is not up to the person to decide their true sex. It is up to the experts to decide. They are hidden beneath ambiguous appearances. (12, *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth Century French Hermaphrodite.*)

There is a norm that hermaphrodites were always pseudo hermaphrodites. 19th and 20th century medicine says that not all hermaphrodites are pseudo since they adopted a sex, biologically which is not their own. All these transformations are regarded as the insult to the truth. We may be prepared to admit people of the same sex who love one another. But we believe that there is some error in it. An "Error" while understanding in the most traditional sense is a manner of acting that is not adequate to reality. Hence these sexual irregularities are considered to be crimes.

Foucault says that it is the area of sex that we must search for the most secret and profound truths about the individual. That is where one can determine what he is and who he is. It is believed for centuries that it is necessary to hide sexual matters because they are seem to be shameful, but we know now that sex itself hides ones individuality, the roots of his ego, the forms of his relationship to reality. At the bottom of sex, there is truth, he argues.

Foucault believed in 'True sex' and put forth his belief as, Nevertheless, the idea that one must indeed finally have a true sex is far from being completely dispelled. In saying so he wants to bring out different aspects closely belonging together with 'True sex'. He clearly hints the presence of 'True sex' in the present not just as a mere thought but something that has prevalent all along but only ignored.

Later with different cases of sexual deviations like homosexual, hermaphrodite, pseudo hermaphrodite, Herculine Barbin, Foucault's introduction to Barbin's memoir, and so the naming of sex has been totally brought

into inspection through a looking glass. He uses 'True sex' not just to bring alone the importance of various gender issues that prevails butas:

And then, we also admit that it is in the area of sex that we must search for the most secret and profound truths about the individual, that it is there we can best discover what he is and what determines him.(3)(*Herculine Barbin: Being The Recently Discovered Memoirs Of A Nineteenth Century French Hermaphrodite.*)

Since sex in this society has been turned into a place where the deepest secrets are hidden it also remains to be the place to understand what a person is really made of. Collectively the society plays a game of poker where everyone knows what is what yet they act as if they knew nothing, while individually sex remains as the place to determine the true character of a person. In saying so 'True sex'not just concerns about various forms of analysis between sex but also the very truth about the nature as to how to the society works on a basis of lies,corruption and making an individual even more corrupt inside in the place called sex. 'True sex'hence is a mixture of society's folly trying to group people's gender while neglecting the emotions and feelings a human quality which gets wholly crushed. Herculine barbin in her autobiography says

I was born to love. All the facilities of my soul impelled me to it; beneath an appearance of coldness, almost of indifference, I had a passionate heart (27)

(*Herculine Barbin: Being The Recently Discovered Memoirs Of A Nineteenth Century French Hermaphrodite.*)

Barbin's most moving statement in the text is the explicit acceptance that she was born to love. This statement completely shatters the concepts prevailing so far about the whole different genders. Life is different for everyone and everybody expects one more than every other things. And that one thing is what is being denied the most to them. For Barbin or in case of her whole gender the most neglected thing for them is love and this makes them as their mission of life. The jackfruit though doesn't look appealing on its outer appearance tastes as sweet as an elixir. So where the cornered sex who despite being their non-appealing appearance do have a sweet heart. They know the value of love since it was negated to them. Hence it is a sheer folly to call them as monsters and avoid them.

An individual doesn't really hide matters concerning sex; instead it is his true nature that he hides behind sex, speak able bad and wrong is kept in the box of sex and turned unspeakable in whole making sex unspeakable. No one ever said it is alright to fantasize the taboo; instead they simply said that it's wrong and ended it up, leaving it alone in one's true conscious to fantasize.

Identity has been a need of approval for every human being and it's not something that is exceptional for Transgender. Desire changes from person to person and attaining the identity through 'True sex' becomes the desire for Transgender. This need of identification as a sex has been delineated through Michael Foucault's introduction to *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth Century French Hermaphrodite*. To trace and sketch the want of a marginalized group in the society even about their own sex has been of great neglect all around the world and it has been vivisected in this paper with the help of Foucault's work.

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ANITA DESAI `S LANGUAGE AND STYLE

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Abstract

Anita Desai is one of the world famous and of India`s best modern novelists in English. She is an Indian novelist, short story writer, screenwriter, and story writer. She is a writer who has influenced generations of writers. She has enriched Indian fictional world with her significant literary outputs. Anita Desai uses different fictional techniques according to the demands of the story. Except for her use of poetry in her novels they may not call her a technical innovator and who can be an innovator when the novel is being written in English for last two hundred years. From the point of view of technique what is important is not innovation or novelty but how effective the technique is in conveying the meaning and narrating the story effectively. Anita Desai is able to narrate the story to portray the characters, to convey the mood to evoke the atmosphere to probe the psyche of her characters successfully and for this she uses flashback technique, stream of consciousness technique, use of contrasting characters, use of symbolism and effective use of language either to evoke an atmosphere or to transcribe the pronunciations or the characters or to use rhetorical skill for harangue. And to create realistic effort she also uses Hindi words but in moderation. The only thing that irks us in her use of German songs and poetry in her novels without giving paraphrases, as though readers whether in India or abroad is supposed to know German language. Thereby the present paper urges to analyse her language and style with reference to her novels.

Anita Desai is one of the world famous and of India`s best modern novelists in English. She is an Indian novelist, short story writer, screenwriter, and story writer. She is a writer who has influenced generations of writers. She has enriched Indian fictional world with her significant literary outputs. Anita Desai, originally an Indian citizen, migrated to America. She has been living in America. She can be considered to be an expatriate writer of the Indian origin. Her career started with short stories which got printed in leading Indian magazines. Her first story was "Circus Cat". Then she wrote one after another stories followed by her first novel *Cry the Peacock* in 1963 and many more. She got the SahityaAcademy award in 1978 for *Fire on the Mountain*. Her novel *In Custody* was filmed by Ivory Merchant. And last but not the least, Anita Desai is a proud mother of Kiran Desai the BookerT Prize winner for her novel *The Inheritance of Loss*.

Anita Desai uses different fictional techniques according to the demands of the story. Except for her use of poetry in her novels they may not call her a technical innovator and who can be an innovator when the novel is being written in English for last two hundred years. From the point of view of technique what is important is not innovation or novelty but how effective the technique is in conveying the meaning and narrating the story effectively. Anita Desai is able to narrate the story to portray the characters, to convey the mood to evoke the atmosphere to probe the psyche of her characters successfully and for this she uses flashback technique, stream of consciousness technique, use of contrasting characters, use of symbolism and effective use of language either to

evoke an atmosphere or to transcribe the pronunciations or the characters or to use rhetorical skill for harangue. And to create realistic effort she also uses Hindi words but in moderation. The only thing that irks us in her use of German songs and poetry in her novels without giving paraphrases, as though readers whether in India or abroad is supposed to know German language.

Anita Desai is one of the best-known contemporary Indian English Novelists of our country and has endeavoured to accommodate the native Indian tradition in English language. We find in her major novels, different techniques, she has made use of Indian words, German poetry and a few nursery rhymes. Mainly she portrays dilemmas and doubts of women who are misfits in their own way, who do not want to be heroic but all the time we find them struggling for what they do not have for example love, affection, attention, acceptance, recognition, or appreciation. Her novel focuses on the inner climate, the climate of sensibility. The interplay of thoughts, feelings and emotions is reflected in language, syntax and imagery aspects of existentialism are in evidence in the total framework of her stories. In order to understand and explain her style and her use of the language, a comparison between her earlier novels to the later ones is necessary. We can arrange her novels chronologically, thus: 1. *Cry the Peacock* 2. *Voices in the City* 3. *Bye-Bye Black Bird* 4. *Where Shall We Go this Summer* 5. *Fire on the Mountain* 6. *Clear Light of the day* 7. *Village by the Sea* 8. *In Custody* 9. *Baumgartners Bombay* 10. *Journey to Ithaca* 11. *Fasting and Feasting*

Anita Desai uses her skill in transcribing Indian pronunciation of English for example in Baumgartners Bombay "Ex-pawt of course, ex-pawt, Germany, Europe, Shipping timber- I know I know. They rolled their words in their mouths like potatoes." Use of original Hindi words like "Chelas, Garam Chai, Pani, Mantra, Billiwalapagal, Paan, lungi, saris" so on has being used often. We can group her novels in accordance to her stylistic techniques. In *Where Shall we go this Summer?*, *Bye Bye Black Bird*, *Cry, the Peacock* and *Journey to Ithaca*, we come across the central women characters trying to break open their cocooned life. Where as in other works, say *Baumgartners Bombay*, *The village by the Sea*, *Fire on the Mountains*, *Voices in the City* and *In Custody*, with a powerful use of gushing emotions she has ruffled the feather to such an extent that hardly anything remains to be said further. Anita Desai's style changes from her previous novels to the latter ones. Anita Desai writes in the symbolic modes which not only subordinates plot to the other characters but also pushes it to the background. The repetition of the article "the", often use of verb phrases, the use of free indirect speech, verbal structures, highlight her language more. The third person narration is a striking note in her works. In her novels *In Custody* we find her shifting from her female characters to the male characters-a poet-Nur. The problem of an individual, who feels emotionally and spiritually alone, forms the backbone of her themes. Her female characters do not lack company but lag companionship. In her novels, life is depicted as it really is. She does not draw upon second hand information for the groundwork of her plots. She gives her work an authenticity that arises from her deep understanding and observation of life. She narrates her stories using many symbolisms. She shifts freely from comparison with animals, to use of English language as spoken by Indians; to a repetition of words to lend emphasis. She has obtained this knowledge of life through direct observation and insight. We find her novels, very true to life, reflecting nature. Her style is the lifeblood of her ideas, well released through language. *Bye Bye Black Bird* is the only novel where we come across Anita Desai's own experience as an Indian abroad. So it can be said that it is a biographical novel of a kind. There is no concept of hero or a heroine in her novels. She leaves it to the readers to sympathize or reject her characters. Her recent novel *Fasting and Feasting*, which is short listed for the Bookers Prize, based on religious background; does not meet the expectations of the readers. Theory of lyrical novel as propounded by Freedman in his article on The Novels of Herman Hess, the articles dwell on the major features of the lyrical novel

and also underlines the difference between the lyrical novels and the other one. The following are the dominant features of lyrical novels highlighted by Freedman. "I have tried to analyse the major novels of Anita Desai. In the light of these features. Taking into consideration Ralph Freedman's article Nature and Forms of the Lyrical Novels (Robert Murray Davis 53). Combining features of both, the lyrical novel shifts the reader's attention from men and events who a formal design. The usual scenery of fiction becomes a texture of imagery, and characters appear as personae for the self. A lyrical novel assumes a unique form which transcends the casuals and temporal movement of narrative within the frame work of fiction. What distinguishes lyrical from non-lyrical writing is a different concept of objectivity. It is a truism that the novel is not always realistic in the sense of being a truthful reproduction of external life but its main tradition separates the experiencing self from the world the experiences are about. The lyrical novel seeks to combine men and world in a strangely inward, yet aesthetically objective form. It absorbs action all together refashions it as a pattern of imagery. Its tradition is neither didactic nor dramatic, although features of both may be used, but poetic in the narrow sense of lyrical.

Most works of fiction, as Northrop Frye has shown, are composed of various elements, drawing on what we usually designate as novel, romance, confession and satire. Similarly, lyrical fiction crosses boundaries between types and methods of narrative, now showing itself in the romance, now in the confession, and often even in the conventional novel. Conventionally, the lyric, as distinct from epic and drama, is seen either as an instantaneous expression of a feeling or as a spatial form. Lyrical novel exploit the expectation of narrative by turning it into its opposite; a lyrical process.

Anita Desai has made use of English language according to the situation and demand sometimes she has written her novels keeping the western readers in mind. Though all her novels are woven around India, its people, its social bindings and so on. To make her stories sound realistic, she had made use of many Indian words from Hindi, Gujarati or Bengali language example hatohato (CLD 16) suarsalasuarkabacha (CLD16) swamiji (CLD31) farishta (CLD33) zindagi o zindagi (CLD 31) chotumiyabaremiye (CLD 31) ram dhun (CLD 4) lafanges (IC 50) surra hi (IC 70) wah-wah (IC 53) janum (IC 64) aacha (IC66) mohalla (VOC 14) patrika (VOC 14) divas (VOC 48) achkan (VOC75) Calcuttawallas (VOC 82) bhajan (VOC 103) maidan (VOC105) chole-be-na (VOC 187) chalo-chalo (WSWS15) paji, charchari, halwa,

papadums, gupshup, namakharam, shaitan, buddhies, pakoras, alooikkis, sunder nari, pritampyari (BBB7, 15,28,29,135) satsang, gyanadev, jajihari, darshan, babaji-ki-jai, lovely-si-madam, nirguna, achintya(JI 46, 54, 65, 79, 143) billiwalapagal, durzee, dal, subzi, khichri, roti, mem sahib (BB 10, 71) zhopad patties (VBS 114) kemchofarookhbhai (BB19) In order to give a perfect Indian background as far as language is concerned Anita Desai has superbly made use of English language as spoken by the Indians. The way Hindi is spoken by the natives. Eg.Pulleece (BBB 28) sup-pecial or pullain (BBB28).Mr.Pandey came to see them and said Very damp, very bad here- how much are you paying? I can get you rooms in an ashram, nice ashram nice rooms, very cheap (JI 420) fan-tas-tique (JI 60) en-tire-ly harmless (JI 61) divine raga devotees are achieving the spiritual e-quiv-a-lent, yes? (JI103) ah Mato-t-eo from It-a-ly (JI111). She murmured so beautiful so beautiful- but so sad, sad she went on the outside, rich and beautiful, but on the inside- death and grave death and grave what is happen? Is murdering here? Is police not come- drunk man saying his wifebehaving badly with other man - - - dont trouble sir, no good people (BB8) the above words, had they being used in Hindi would be as follows bahot sundar, bahot sundar parantu bahot dukhi dukhi wah kehna lagii bahar se aamir aur sundar magari andar se mrityubhayanak mrityu. Kya huwa? Yeha khun huva? Police nahi ayi? Sharabi. Uskipatnikabartavburatha. Teklifmaat lo sahab, log acchenahihai. Here Anita Desai has exactly written English the way Hindi is spoken by a commoner which is grammatically incorrect and the sentences are incomplete. The words show the Indian culture of being highly curious and reactive to mundane happenings. Other examples of English spoken in Hindi tune; yes, tea pliss, tea is nice (BB9) vegetarian restaurant, vegetarian food is famous, you are liking vegetarian? (BB87) chai, khana, baraf, lao, jaldi, joota, chotapeg, pani, kamra, soda, garee (BB92) What I can do? Mr.Boumgartener, pliss go spik to him in his language- ask him what he want? Why he sit in the café when he have no money, why he not go? Please spichMr.Boumgartener and tell him go (BB140). Anita Desai uses declarative sentences which sound interrogative example he came from the ashram? (JI 2) your cats like masala spice chilly, turmeric, jeera, bayleaf (BB 10) what you can do (BB10). Splitting the word in many syllables is another aspect of Anita Desai which she has donedeliberately, as spoken in Indian languages. For instance: In-comp-et-entswindelers (JI119) Bee-ee-hunn-ee, lo-ove (JI 123) ex-pawt (BB86). She has used her skill in forming incomplete sentences example oh no,

Impossible, you won't. I can't- you don't, really- it won't- no, no, no. I can't play miss Das, instead I will be so honoured will you come- can you- a concert- you will heat- it will be I would like. Oh my, this wasn't what IOh my, I never planned- Oh Christmas what am I. (BBB91) The use of switch coding has been made by Anita Desai example she is good and she is evil. She is our knowledge and our ignorance- she is reality and illusion. She is the world and she is Maya - - - the amalgamation of death and life? Isn't it perfect and inevitable that she should pour blood into our veins when we are born and drain it from us when we die (CTP256) The Use of noun as a verb is another style of Anita Desai example don't baby him (CLD66) the You is everything in use (VC32). The art of showing haltered is a remarkable aspect of Anita Desai's style example. We don't really believe in watches and clocks, we are romantics. We want the time to fit in with our moods. The English are the clock-watchers. English mothers even feed their babies and put them in bed according to their clock (BBB162). I suppose all Indian women like Christmas trees or perhaps like clowns because they wear sareesand jewelry- you- you- English people and your xenophobic! (BBB193) He had the unhappy sensation of being the 5th wheel on the carriage. (BBB 99) Comparison with the living creatures is Anita Desai's favourite style.

She remains successful in characterizing a person by comparing him or her with an animal along with superb use of similes. Example (CLD83) She was being roasted like a chicken under the orange bulb (CLD42) They had come like mosquitoes- only to torment her and mosquito like, sip her blood. All of them fed on her blood - - - when they were full, they rose in swarms on her. (CLD) Nursaheb, I am telling you. The time for poetry is over. To feed the Hindi-wallas with Urdu poetry is like feeding the cows with hunks of red meat. (IC48) Do you call that a poet or even a man. All of you- you have reduced him to that, making him eat and drink like some animal like a pig. (IC60) Do you think I entered this house to keep company with swine? (IC61) He looked like a fish that had snapped up a hook by accident.

The use of animal imagery is to be noted: So, this is where you have come to hide. She began in her hoarse exhausted voice A tortoise that sticks its head in the mud at the bottom of the pond (IC89) Jackals don't murder. She said coolly. They want others to murder because they haven't the courage. They come to feed on the flesh. (IC118) Who would have thought that one-day, the bird, symbol of flight and song would cease to be a poet's inspiration and become a threat. (IC48) What would it matter to him? It was I who screamed with the peacocks,

screamed at the site of the raindrops, screamed at the sight of their disappearance, screamed in mute honour. (CTP175) Will the lizards rise out of the desert to come upon us either upon him or upon myself with lashing tails and sliding tongues, to crush us beneath their bellies. (CTP 179) Nirode- an unshelled snail, a flightless bird on the iron bed, so uncharacteristically at the mercy of the syringe, the tubes, the cylinders and the deadly cheerfulness of the nurse (CTP127)

Anita Desai ruthlessly shows a contrast in this description: Mercy- deadly cheerfulness of the nurse. Can cheerfulness ever be deadly? Men who fought like crows over every fresh carcass. (VC185) The love that made her swallow father, whole like a cobra swallows a fat petrified rat the spews him out in one flabby yellow mess. The above description is nauseous hair raising and too ugly to read. They stayed at the vomit coloured hair. (VC244) They are nothing, nothing but appetite and sex. Only food, sex and money matter animals. (WSWS47) My pet animals are wild animals in the forest, yet but these are neither- they are like pariahs you see in the streets hanging about drains and dustbins, wanting to pounce and kill and eat. (WSWS47) The landlady who lived like some aged mouse in the attic of the house. (BBB40)

She sat to work diligently on her husband like a bird with a long beak that knocks, knocks, knocks on the dead wood till the insect emerges and she can have it. (JI20) The mother was a monster spider who had spun this web to catch these silly flies. (JI127) She now became torpid, a motionless lizard on a ledge. (JI153)

We can find the glimpses of Indian culture very clearly Anita Desai has made frequent use of the word lizard of most of her novels. She watched the white hen drag out a worm, inch by inch resisting from the ground till it snapped in two. She felt herself like the worm. She winced at its mutilation. (FOM21) Here the depiction of the protagonist-Nanda kaul in the novel *Fire on the Mountains* is done very skilfully while comparing her with a worm. No other women author would dare be so ruthless in such violent description as Anita Desai. Anita Desai seems to hate the Pan chewing culture amongst the Indians. We have frequent mention of it. Eg. Murad gave a laugh. Showing the betel-stained teeth beneath. (CLD) The soda water shop owner sat in the doorway, watching, chewing tobacco, spitting. (WSWS21) Where does the prostitute get her pan from. (BBB91) Sophie noticed in that non-professional moment that his teeth were stained red with betel juice. (JI 2) Hirabai's mouth was stained a deep red from the betel leaves and betel nuts that she chewed all day (VBS) An example of vulgarity. Sat on its haunches, straining to

defecate. (BB 7) Description of dirt She was thoughtlessly placed into greater depths- murkier, blacker, depths and was coated with the scum of even greater guilt. (CLD 152) With him he brought an overwhelming odour of smoked cigars, of whiskey, of manhood to me, all in inexpressibly attractive. (CTP)

Anita Desai is a nature lover. Rains and storms have been compared with the moods of the characters. For example: That night a great storm broke over the Indian Ocean and lashed the city. It began with daggers of lightning striking through the black clouds baked in the sea and peals of thunder that echoed from one building to another. (VBS120) She heard an ominous rumble of thunder. All night lightning flashed and thunder boomed while the coconut tress cracked and swung dangerously over the hut. The sounds of the wind and the sea were so loud that the girls hid under their blankets, saying that ears ached, not admitting that they did it out of fear. (VBS123) Then Nanda Kaul went on raising her voices above the drumming of the rain on the roof and the booming and echoing of the thunder in the hills that followed the rain. (FOM)

Repetition of words: This too seems to be a style of Anita Desai. Indians have a tendency of repeating words. Hence keeping this in mind she has used it in the English narration too. This shows Anita Desai, though living abroad at present, is still rooted in India and in Indian soil very firmly. For example. You think only of money-money-money. (CLD38) They are eating eatingeating my hands. He challenged Deven aggressively. Worries worriesworries (CLD) Still, it was just a cage in a row of cages, cages, cages trap, trap (IC131) I could not have borne it now, I was filled to the point of destruction. God, god I gasped-enough, enough, enough. (CTP 24) Pia- pia they cry Lover lover, mio-mio. I die I die. (CTP95) From far, far run and hide run and hide- if you can miserable fool! Ha ha fool, fool, fool. Calcutta, Calcutta like the rattle Calcutta Calcutta, the very pulse beat. (VC41) Hurry, hurry Mrs. Curry? (VC 104) The shooting and the killing and the killing and the killing. (BB 21) Here is a beautiful way of using rhyming words For example: Nanda kaul on the stool with her hand hanging, the black telephone hanging, the long wire dangling. (FOM145) Yipping and Yapping. (CLD3) Singing and Slinging. (CLD3) Anita Desai's narrative skill in exposing the blind faith of the Indians Example: But look, look at the horoscope. Stars do not lie, and so it is best to warn you, prepare you. (CTP29) She had come on a pilgrimage, to beg for the miracle of keeping her baby unborn. (WSWS31) His chelas called him a saint, his critics a Charlton, the villagers a wizard and each

produced evidence to prove his theory (WSWS75) If the mother falls ill, it seems the devotee must fall ill too. (J)Go put one ash packet under her pillow. It will drive away the fever demon (VBS2) Anita Desai's art in the study of human psychology, the mental traumas etc. are worth studying in the novel *Cry the Peacock*, before killing her husband, Maya thinks; It had to be one of us, you see, and it was so clear that it was I who was meant to live, you see. (CTP16) Writers were always vain bunch from Kalidasa downwards. Blasted fools the lot of em. It's only a waste. (IC130) Tell her to go shove it up that old major of hers, all her stinking cheques. (VC134) The creative impulse had no chance against the over powering desire to destroy. (WSWS46) She felt tired, dishevelled and vacant as she was like a player at the end of the performance, clearing the stage, picking up the costumes in equal parts-saddened and relieved. (WSWS152) That night she dreamt she was squatting on a dark hillside and suddenly the baby came slithering out of her in a stream of blood. She picked up and spread out her skirt and placed the infant upon it. It lay there in coils, its hand buried within.

As she touched and tried to unwrap it she found it was a snake, cold and limp and drew back her hand in horror (J/92) Some examples of hatred A drunkard- fit for nothing (VBS) May be a poisonous snake will bite him. He may step on one and be bitten- then he would die. (VBS) Crushed back, crushed down into the earth she lay rapped, broken, still and finished (FOM 142) Anita Desai has nowhere mentioned and rape scenes except in the novel *Fire on the Mountain*. The rape of an old lady-rapped and crushed and killed by the corrupt political party. Anita Desai has stripped naked the Indian mentality of the male dominated world. Any women who tried not to abide by the social norms, had to be penalized. Another aspect of Anita Desai is her art of comparing the mental

state of humans along with the nature. Example With the news of Ildas's murder, she was grief stricken- her dilemma, her grief is compared with a forest fire, which her grandchild Raka had brought. Look Nani, I have set a forest on fire. The above sentence that concludes the novel *Fire on the Mountain* is a master piece. It justifies the title too.

Thereby to conclude, the present paper confines itself to literary analysis. Over and above this, Anita Desai's novels have been analysed in the light of the discipline of stylistic.

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ACCULTURATION IN BHARATHI MUKHERJEE'S "JASMINE"

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Abstract

Acculturation is a process where the attitudes and behavior of the people are adjusted or shaped when people come in contact with different culture. It is the process by which the minority people adapt the culture of the majority people. The novels of south Asian immigrant writers depict the cultural dilemma skillfully through their portrayal of women character. Of the many South Asian women writers of Indian Diaspora, Bharati Mukherjee believes that cultural synthesis is possible even if one is torn between East-West confrontation of social, political, colonial and cultural conflicts. Mukherjee's women characters illustrate the existing cultural difference, racism and the abashment that they undergo in the New World. Apart from this they represent the marital conflicts and the dilemma of acculturation and assimilation. They become symbolic of the diasporic sensibility, characterizing their real condition as opposed to their illusionary world. Bharati Mukherjee sets forth the issues of acculturation through her novel "Jasmine". She mainly focuses on the life and struggle of the protagonist Jyothi, who is an Indian woman who immigrates to US and faces the problem of acculturation and assimilation in the alien land. She has portrayed her protagonist as a character who tries to become Americanized but retains sufficient Indianess in her. She is caught between the Indian Cultural values and American cultural values in her attempt to find an identity of her own. Though she tries to become more Americanized, her instinctive Indian values surfaces in her attitudes every now and then.

Keywords: Culture, acculturation, multicultural, assimilation, transformation,

Acculturation is a major theme in literature. It can be defined as intercultural contact or mutual interaction between different cultures or learning a second culture resulting in a cultural change at an individual and at collective levels. There are four types of acculturation. They are assimilation, multiculturalism, fusion and interculturalism. In assimilation, the minority culture of the individual disappears and gets assimilated with the majority culture. In multicultural type, the individual adapts the new culture and at the same time maintains his own culture. In fusion type the individual tries to produce a new culture by fusing the old and the adapted culture. Interculturalism is nothing but involving more than one culture.

The culture of any country is for the refinement of an individual. The individuals adopt certain values and practices of the culture in order to lead a distinct life. The ultimate aim of a culture is to civilize every individual in it. The formation of an individual in an alien land depends upon the influence of the language and religion of the foreign culture. The immigrants in the process of acculturation and assimilation tries to preserve their own culture while interacting with the foreign culture.

Though this term acculturation often refers to cultural modification, it more specially refers to the process of cultural adaptation by minority people toward the majority people. These immigrants voluntarily or by force acquire the culture of the dominant group. This paper discusses the acculturation that takes place in the novel "Jasmine" by Bharati Mukherjee.

Bharati Mukherjee is a diasporic writer who analyses the issues of feminism, globalization, racism and

acculturation through her novels. Her women represent the cultural difference, racism, and the abashment they undergo in the new world. They also represent the marital conflicts and dilemma of acculturation and assimilation. She tries to bring out the migrant's experiences in her novels. Her protagonists experience a cultural shock which results in a transition toward the end. They don't find the new environment congenial. The cultural alienation of the immigrants makes them feel depressed and undergo an identity crisis.

Jasmine is the third novel of Mukherjee. This novel is about a seven-year-old girl from a small village in Punjab, who immigrates to US and finally gets assimilated into the adapted land. Jasmine undergoes a transformation willingly to survive in a multicultural society, America. In the process of transformation, she constructs new identities and a new sense of belongingness by moulding and recreating herself in the new world.

The beginning of the novel is steeped in superstition and religious beliefs of the Indian women. Jasmine is also one such woman who adheres to the tradition and cultural of her country. When Prakash, her husband, asks her to call him by his first name, she feels reluctant to call by his first name just like any other Indian women who feel shy to reveal the name of their husband. But the Death of Prakash changes Jasmine as a determined woman to fulfil the mission of her husband in an alien land. She experiences a cultural shock as soon as she lands in America. She encounters sexual violence by Half -Face. Humiliation and frustration envelops her. Her traditional upbringing leads her to assume the role of Kali and kills

Half-Face. After that she carries out a symbolic sati by burning the clothes of Prakash.

She feels "Lord Yama, who had wanted me, who had courted me, and whom I'd flirted with on the long trip over, had now deserted me" (J120)

This symbolic "Sati" denotes nothing but the death of her old self and her rebirth in America. Thus, her transformation begins here. She tries to become more Americanized. So, she names herself "Jazzy" wears T-shirt, tight cords and running shoes. Mother Ripple Mayer and Lillian act as Jasmine's conscience to shape herself in different culture. Though Jasmine tries to become Americanized, she retains her Indianess in her. As an Indian woman she is instilled by the virtue of tolerance. She takes care of the professor's old parents with utmost love and care. She even thanks professor by touching his feet for his generosity of promising her to get a green card. She is stupefied when she comes to know about adoption and widow remarriage in Taylor's house. Her cultural inclination finds fulfillment in her narration of stories from Hindu mythology about gods, demons and mortals and the story about Nachi ketas to Duff.

Also, we can witness the acclimatization of her life with Bud when she says "In our three and a half years together, I have given Bud a new trilogy to contemplate: Brahma, Vishnu, and Shiva. And he has lent me his: Musial, Brock, and Gibson" (J 8). Jasmine's culinary skills and her craze for Indian food and taste is exposed when she recalls how Darrell plants oriental herbs like coriander, fenugreek and chili peppers which is used regularly in her cooking. In Professor Vadhera's house, we can see the other immigrant characters the professor and his wife Nirmala absorbed in Indian culture. They read Punjabi newspapers, Hindi film magazines. They go for Indian food stores and were friendly with the Punjabi-speaking Sikh families.

But, Survival in a multicultural society like America is possible only if one can overcome its violences. Jasmine after knowing the presence of Sukwinder, the assassin of Prakash, flees away from her happy family to Iowa. Jasmine's encounter with the two culture forces her to shuttle between identities. She creates a new world assimilating the two cultures. In the beginning Jasmine who was not able to come in terms with adoption and widow remarriage, is now able to lead a life with Taylor. She goes to the extent of breaking the cultural barriers and becomes pregnant before marriage. This proves that the protagonist has transformed herself and, in her transformation, has created her own space. She is inclined to get imbibed into the society and to recreate herself overcoming her cultural alienation for the purpose of survival and rootedness in the alien land.

Mukherjee's Jasmine, thus exposes that a multicultural society like America is a land of opportunities

which provide ample choices and freedom to its individuals. Most of the characters in the novel comes out of their subalternity. They create their own spaces and choices to survive in an alien land. They become hybridized individual in their process of imbibing the multicultural society. Jyothi of Hasnapur attains fluidity through her encounter of violence in America. She undergoes various transformations from Jyoti, Jasmine, Jazzy, Jase, Jane. Acculturation here is mainly because of her negotiation with the American reality. Duality and assimilated status is observed not only in the protagonist, but also in the characters like professor, Nirmala, and duo. The cultural dichotomy forces the immigrants to undergo a cultural transformation resulting in the formation of culturally assimilated individuals. Jasmine is able to withstand the cultural difference and assimilate herself as a hybridized individual.

Thus, Bharati Mukherjee's characters are torn between native culture and alien culture. The individuals who have been so far in the protective cover of family and society finds it hard to find a space to accommodate in the new world. They try to adopt different strategies to negotiate the new environment, they strive really hard for successful transformation in the new world. These individuals struggle to shed off their old identity and acquire a new one in order to survive in the alien land. They recreate themselves and become part of the adopted land. In the process of overcoming this cultural shock and alienation they deliberately imbibe the habit, customs, and culture of the alien land. They are forced to transform physically and mentally to survive in the alien land. Physical transformation is brought out by change in behavior, dress and speech. Mental change is brought out by their change in values and attitudes. The protagonist in Jasmine do not succumb the cultural pull but rather try to strike a compromise between the two.

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CROSS CULTURALISM AND CONFRONTATION IN THE NOVELS OF BHARATI MUKHERJEE

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Abstract

Increased internationalization in the economical, political and social arenas has lead to interpersonal cross cultural contact. Because much of this contact has not been successful, so many problems has raised in the two ways of life which lead to a feeling of alienation, pain of exile, depression and frustration. The present paper shows the multiplicity of problems that migrant women confront today and how they fight against them to cope up with this. This study shows how a female identity is constructed through such multiple codes, components, language, myth, history, psychology gender and race.

Cross-cultural conflict is the clash between two culture, where culture is the prime identity of human life. Cross-cultural conflict is the testimony of painful experiences that imbibed by immigrants, who have faced several problems as psychological, social, global, economical and emotional on an alienland. Their painful experiences inspire many diasporic writers to share their varied experiences with world through their words. Cross-cultural conflict explains the problems like psychological, sociological, ideological, religious so on. Cultural problems are the highest flying distinctiveness of Indian diaspora. Rootlessness is the most significant issue in the life of the immigrant. Cultural differences highlight man in the life of immigrants and they hang between homeland and adoptedland, and remain rootless in their entire life.

The immigrant lives rootless and dies rootless. Rootlessness becomes the emblem of their life. The whole life struggle in adjusting alien life and culture with nostalgic feeling for motherland. Bharati Mukherjee deals with the themes related to Indian women particularly the problem of cross-cultural crisis and ultimate search for identity. She also depicts the cultural clash between the east and the west. She writes how the female protagonist tries to tackle the problem of loss of culture and endeavors to assume a new identity in the U.S. When a person leaves his own culture and enters into another culture, his original culture comes into conflict with the new one he finds in the alienland. This cultural transplant leads to a crisis of identity. This paper will shed light on the identity crisis and cultural conflict of the east and women in opposition to the dominant power of the west and men with references to Mukherjee's novels within the framework of multicultural and feminist perspectives.

Bharati Mukherjee, a world acclaimed novelist of post-modern era has taken up the theme of identity crisis as one of the major themes in all her novels, depicting the psychological, cultural and spiritual stress faced by expatriates migrating to other countries in search of identity. She realized that her transformation was a two-way process because it affected both the individual as well as the cultural identity. While other writers of migration write about a new place with a loss of and erosion of original culture. The main aim of this paper is to show how the protagonists of all her novelistry to adapt to American society and adjusted herself in the newfound society as an immigrant woman where she struggle to survive in an alien land. Mukherjee asserted that in an age of diasporas one's native identity may not be one's real identity as emigration brings changes, physical and psychological both which has been seen through all her characters in all her novel to sum up all the characters like Tara, Dimple, and Jasmine face identity crisis. It is self-alienation of her characters that is brought to focus in the novel. The characters we find are forced to manage in accordance with the social demands. Mukherjee places her characters in such a situations from where they begin on self-analysis.

They make self-discovery and very often find themselves alienated. Many times they travel through a world of fantasy in order to come to terms with the reality of situations. Bharati Mukherjee depicts the desires and expectations of immigrant women who want to live the inactive culture in abroad. Such women are isolated from their families, culture, home and parents and also the communities in which they lived. Their lives end with a sense of loss. They also feel that they are missing something. In this way the writer depicts the confusing

state of mind of Indian woman and how they try to deal with situations. Bharti Mukherjee through her writing suggests two advantages of women liberation, one, it allows them to realize their potential as individuals in the wider society, and two it is the only way which they could achieve personal recognition and identity. Cross cultural conflicts in her novels Bharati Mukherjee is not only the most commercially successful among women writers of the Indian diaspora, but also the most controversial narrator of Indian cultural identity in a multicultural context, which has been seen in all her novels.

Bharati Mukherjee's first novel *The Tiger's Daughter* is a story of Bengali girl Tara Banerjee an immigrant woman from India. Like Bharati Mukherjee, who visited India after her marriage with Clark Blaise in 1973, Tara also came back to her home land after staying seven years in America; she comes to India only to witness poverty and political chaos in India. The ill treatment in a new modern life shock her and let her to get back in native land. Unable to feel a sense of belonging in India and in America she feels rootless. She lost her identity too. That's why she is unable to feel herself an Indian or an America. In America she could not acculturate the cultural integration to herself. Uprooted from her native culture and identity, she feels a sense of alienation. Her novel *Wife* is the story of a middle-class Bengali girl Dimple, who is married to Amit an Engineer, after their wedding they go to America, where she understand that life is not as glamorous as she had imagined it to be, cultural shock, Alienation, in capacity to form friendship with her neighbors, continual viewing of violent soap operas and her husband's long stays at office further complicate the mind of Dimple. It makes her psychic to the extent of imaginatively killing her husband in a grotesque manner. Basically Dimple fails to conceive marriage as a life-long bond which needs love as an adhesive to both strong them and ensure a life-long commitment to each other. In her another novel *Jasmine*, which is a feminist novel. The protagonist rebels against the age old superstitions and traditions.

Despite the odds against her, she gets assimilated successfully into the American culture/society. She changes herself in order to change the world around. As products of the Diaspora, Mukherjee's novels deal with nostalgia for a lost home, disillusionment of expatriation, fragmentation of the self, exuberance of immigration, assimilation, culture translation and negotiation. *Jasmine* is Mukherjee's model of an assimilated immigrant. So two of her novels *Wife* and *Jasmine* portray the journeys of two young women to the U.S.A. for different reasons, under dissimilar circumstances, both of them pass through

physical, mental and emotional agony affecting their whole being to such an extent that they are driven to violence. Mukherjee herself has experienced the exuberance of immigrant existence. An immigrant's ideal is to get assimilated into the mainstream culture. Women characters of Bharati Mukherjee like Tara, Dimple and Jasmine belonging to different cultures are assimilated in the new culture and made efforts to make a new identity for themselves.

This scenario is enacted in the new culture where adaptation and assimilation is not so very easy, wears them down into violence and aggressiveness. This upbringing gives a very strong base to build a future for herself in a foreign land. Mukherjee's early novels *The Tiger's Daughter* and *Wife* explore the conditions of being an Indian expatriate in North America. The protagonists of the novels *Tara* and *Dimple* respectively are expatriates, geographically as well as in mind and spirit. As any other expatriates, they too are not comfortable in both the native and alien cultures. Here expatriation is not only a major theme but also a metaphor for deeper levels of solitude and alienation. In her two novels *The Holder of The World* and *Leave It to Me*. The former is a documentation of a story of Hannah Easton an imaginary as well as realistic character. The complex pattern of two themes running parallel: The life of the Hannah Easton belonging to the seventeenth century and the life of Beigh Masters of the present century. The novelist wears the mask of scientific biographer and making brilliant use of devices common to the historical novels. She presents the Moghal life and times forever three hundred years on one time scale while on the other she projects the life of Beigh Masters, a young girl in her early twenties. Thus, *The Holder of the World* portrays an entirely different picture of mixing of culture – the Eastern and the Western. Hannah Easton's voyage is mental and 'interior' rather than physical. It seems that the movement of the narrative is circular since the story ends in the same way as it opens but the person (Hannah) does not remain the same. Her whole personality goes under a sea-change during her restless moves from Salem to Stepney, Coromandel to Devgad and then back to Salem: Bharati Mukherjee describes *The Holder of the World*, as a "post-modern historical novel"¹¹ but at its most basic level, it is a novel of expatriation, of quest not only to geographically diverse lands but to culturally variant societies as well.

Hannah's life succeeds in demanding and discovering new ways of defining reality in a world, which was essentially conventional. *The Desirable Daughters*, is not something which already exists in time, history and

culture. It is the story of being and becoming and widens the horizon of the readers because the writer does not seem to be interested in 'fixed' identity but to be in 'female' identity. It is changeable and undergoes constant transformation. This continuous transformation makes Mukherjee a prospective writer enjoying her foreign cultural passion. Indian inter-relationships and experiences, including those of immigration and how the characters choose to deal with being in a new country - whether accepting or rejecting the new culture. She has characterized a social order in which her protagonists, preoccupied in their struggles of dealing with the new cultural shifts, set aside their own identity, in return for choice of a seemingly easy pace of life in a first world country.

The female characters, along with the protagonist, lose the proactive vibrancy, but are also happy with it although there is no inner transformation in them. If *Wife and Jasmine* by Bharati Mukherjee were about the recent immigrant to the United States trying to adjust, then *Desirable Daughters* is about an immigrant who found success in the American Dream, but feels that she has lost something irreplaceable in the pursuit of that desire. Bharati Mukherjee's novel *Leave It to Me* demonstrates the cultural plurality of the adopted land. In the novel *The Tree Bride*, Tara encounters and overcomes the physical, cultural, political and historical violence and further constructs a new identity which is fragmented by disruption and assimilation, earns for the truth about the unattainable identity of a diasporic woman. Beside these major themes, some minor themes such as existential sensibility, issues of racism, sexism, political movements, high social expectations, mental pressure, joblessness, cultural adjustments, lack of family supports and presence of historical events.

When these minor themes mingle with major themes of immigration sufferings, her writing becomes more powerful and realistic in the present context. Through her protagonist Mukherjee tries to disentangle the complex layers of cross-cultural reality through a sequence of adventures which she undertakes during her adventurous journey. Her struggle indicates the impatient quest of a rootless person suffering from a depressing sense of isolation. At every step she revolts against her fate and the path drawn for her. Bharati Mukherjee's characters like Jasmine in *Jasmine*, Hannah in *The Holder of the World*, and Debby in *Leave It to Me*, persistently feel alienation in the society they live in and get the answer by refusing cultural images. Bharati Mukherjee has also explored the

positive and negative aspects of multiculturalism faced by expatriates in her writings.

She places her protagonists in a variety of cultural settings where they find different races, cultures, traditions and different ethnic backgrounds. In such a multicultural and multi-ethnic setup, she portrays the journey for the quest of identity, along with the challenges and struggles faced by the protagonist. She draws her characters as transnationals who remain connected to their homeland and host land equally. Though her characters in *The Holder of the World*, *Leave it to Me*, *Desirable Daughters* and *The Tree Bride* migrate to other countries, their roots always remain in their homelands. As a result, they are neither expatriates nor immigrants in their values and attitudes, but transnational's, whose networks cross the borders of the nation. In such a multicultural background, they go through identity crisis which leads them to undertake a quest of their own identity. Conclusion: This study has dealt with Indian diaspora and its further consequence is cross-cultural conflict.

It covers the issues of identity crisis, alienation, isolation, racial hatred, rootlessness, transculturalism, and metamorphosis of major victimized and suffered characters, nostalgia for home land, racism, and psychological, social, personal, cultural problems on adopted land. It has also studied how the novelists mark and explore identity problems. It has tried to show human virtues, which are essential for universal peace, humanity and globalization. Bharati Mukherjee has explored the issues of cultural conflict in her particular era and time. She has explored painful experiences that are the outlet of her emotional violence on the alien land. Although, she has tried to insist the importance of universal brotherhood for universal peace and humanity. It has attempted to make human values, virtues, global to create harmony on this beautiful planet. It has been tried to show that humanity is significant than any other issues in this world. Mukherjee's contribution to diasporic literature lies in her significant analysis of cultural collision and rootlessness in *The Tiger's Daughter*, *Wife*, *Leave it To Me* and assimilated immigrants in *Jasmine*, *The Holder of the World*, *Desirable Daughters* and *The Tree Bride*. Mukherjee takes up the varied aspects of immigrant experience as a major theme and creates various models of expatriates and immigrants.

In the novels of Bharati Mukherjee, immigrant sensibility becomes an artistic expression of both cultural identity, and a definite change of the American national identity. A critical study of Mukherjee's fiction shows how Mukherjee's protagonists present in a cross-culture situation, face challenges in an alien land, transform

themselves according to the situation, to assert their self. Her novels depict women protagonists who are Indian immigrants in America trying to adjust to the western culture, or American women migrating to India in search of self-realization. Mukherjee portrays her protagonists as both Indian and American because she is comfortable in both the cultures and finds it her home. Her novels depict America and India simultaneously through visions,

memoirs, letters and recollections of past and present. The study may serve as a platform for further research related areas. The other works can be studied from the point of view of cross- cultural conflict. It would help to enhance the knowledge regarding the culture, society, religion and politics of the contemporary relevance on the part of the researcher. The same is applicable to the works of other writers.

A PAINFUL SEARCH OF IDENTITY IN JULIE ANNE PETER'S LUNA

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Abstract

This paper deals with a transgender character Luna who is Liam by name but always would like to be Luna in reality. He always hides his identity from others because he feels bad to express as he feels of how he will be treated by people around him. The only person who supports him is his sister, Regan who is the real person who takes care of him and protects him from everyone even their parents. It also talks about how he finally becomes what he wants after all the struggle.

Key Terms: Struggle, identity, pain, transgender, relationship

Queer theory is a field of post-structuralist critical theory that emerged in the early 1990s from the fields of queer studies and women studies. Queer theory includes both queer readings of texts and the theorization of 'queerness' itself. Queer theorists focus on problems in classifying individuals as either male or female, even on a strictly biological basis.

The term "transgender" is relatively a new term, dating to the mid-1990s. While discussing the term "transgender," it is useful to begin by examining the concept of gender. This began by separating sex from gender. **Sex** refers to biological and physical characteristics that are linked with being labeled male or female. Sex is labeled at birth, usually on the basis of genitalia and/or chromosomes. **Gender** refers to the combination of characteristics, expectations, and roles usually associated with biological sex – often placed on a spectrum between masculine and feminine. The novels that have been selected for study deals with the transgender who come to know about themselves only at the age of adolescence and the struggle they have within themselves.

Julie Anne Peters is an American author of young adult fiction. She has published 20 Works. She worked as a Teacher, Research analyst, Systems engineer and a Computer programmer before becoming a writer. Her novels feature the Universal Truths, particularly challenges faced by the Gay, Lesbian, Bisexual and Transgender teens. She began to feel drawn to the challenge of portraying a relationship in which both parties contribute to the dysfunction, but where redemption could seem possible and authentic. Her notable works were *Keeping you a secret*, *Define "Normal"*, *Grl 2 Grl*, *Rage: A Love story*, *Pretend you love me*. She has won numerous awards including "KC3 Reading award, Top hand award for young – Adult Fiction, National Book award in

youngPeople's literature finalist for *Luna*, Lamda Literary award, James cook ten book award'.

Julie Anne Peters' *Luna* was a young- adult novel with a transgender character first published in 2004 and nominated for National Book Award finalist. Within the scope of transgender fiction, Peters' *Luna* is arguably one of the first young adult novels to capture the trials and tribulations faced by teenagers with GID (Genetic Identity Disorder) as portrayed through the perspective of a family member Regan, his sister portrays the situation of Liam in *LUNA*.

The story deals with the boy who searches for his identity, within his dual identity. The boy who changes his name into female as "Luna" from "Liam". This novel is considered to be teen transgender novel which also describes about transition. The name "Luna" means moon .she is compared to moon light because she only reveals her true self in the night. His identity is considered by Regan, his lovable sister as, "It must be horrible to be in the wrong body, to have this dual identity".(Peters 2).

This first fictional work which describes about the issues of transgenderism is *Bill's New York* by Anne fine. Though, the amount of novels with central transgender characters has reminded relatively law when taking the entire scope of LGBTQ literature. (Lesbian, Gay, Bisexual, Transgender, Queer). The visibility of transgenderism has increased dramatically in the 21st century. *Luna* is the first young adult novel to capture the trials and tribulations faced by teenagers which also called as GID (Genetic Identity Disorder).

This book not only describes about the life of a transgender who struggles to get through life and difficulties faced more than a normal human being. The inner perspectives of a transgender girl explains a self, adds authenticity which makes us to have a deep understanding about them. It is proved that this story expresses a greater impact on them.

.When Luna moves to Seattle for her new birth which brings out an anti- essentialists view of gender, in which biology does not always correlate with sexuality or identity. The novel seems to depict a separation between Luna and Liam in terms of performance and inartistic thinking. Regan, who is the best supporter of Liam as well as the narrator of the novel, demonstrates that, Liam is deviator of the normative expectations of masculinity.

The entire family is aware of Liam and is different towards him. Regan's father actually confronts Regan about Liam, asking her if she happens to know whether Liam is a gay. Regan answers, truthfully, that Liam is not a gay, but she thinks about how he does not want to be a boy like because he truly thinks himself as a girl. It makes a split between gender identity and sexual orientation, arguing that attraction to a particular gender and one's own sex are not enough to account for the complexity of the (sexual) self.

Luna believes in the ability to shape the self rather than suffering from the woes of the biological determinism, unlike Regan;who believes initially that "Nobody knows that you can't change your destiny" (Peters 60). Even though Liam wants to be a girl in the society he lives in, stops him to be so. Julie Anne Peters discusses three major problems in this novel, they are "How is transgender reflected? What are the causes of becoming transgender? What are the impacts of transgender? "As researched to the theory of transgender by Susan Stryker describes the genetic identity disorder which contains disturbance.

This explains that transgender in Luna finds out that Liam O'Neil is an example of XYY variation chromosomes and to culture and brains structure of causes.Though Liam is an object of abusing and getting anxiety disorder, he compensates it with Luna as a girl and reaches his goal in life.

As Luna's self -identity does not really change over the course of the novel. "Most girls spend hours and hours working on themselves so they'll be striking, eye-catching, desirable. Liam could give everything one day as a plain, ordinary girl". (Peters 54). Even though she looks catchy in the eyes of the girls, as Liam he finds himself to be happy only being Luna in which he can be himself as a girl and takes time to be a perfect girl. Luna, does not really figure out her identity, evokes her thought about transitions and expresses "No matter how much I wish, or pray, she's always with me. She is me. I am her. I want to be her. I want to be Luna". (Peters 21).

Julie Anne Peters who is young and adult author said, "Young adult is all about experimentation and risk-taking. There are no rules, no limitations, no literally expectations

to overcome" as already discussed about the three major problems which causes transgender pictures the transitions as compared to a butterfly in the novel. The "butterfly" is considered to be the transition which explains Liam transforms from a male character into a girl.

The word butterfly has been repeated many times in the novel which insists more about transition. Due to this transition Luna is finding out her own self to prove to the society in which emerges the describing about the sex reassignment surgery (SRS) in chapter Eight illustrating that, "Philo who writes about men transforming women", Liam describes the transgender people as two spirit people, and expose that "No one will ever know the person I am inside. The true me the girl, the woman. All they see is this ... this nothing (Peters 39).

It means that people won't understand because people did not see the other side of him. As they don't know his reality they won't understand Liam's living of being a girl inside and outside. Aly who was Liam's best friend, was also not able to understand his insistence until Liam transformed his look, into Luna cross-dressing to confirm his identity. Liam, who expresses it in a slow and soft voice says, "My name is Luna. I want you to know me. The real me". (Peters 190).Transgenderexperience is a persistent and authentic difference between our assigned sex and our understanding of our own gender.It also leads to emotional distress.

When Liam admits his identity, Aly says to him, "I thought he was going to tell me he was gay. I mean, it's okay if he's gay. Gay people get married, right? They have kids. He could change. (Peters 191). It ensures that as a friend, she does not see Liam as an enemy as other girls do, but it is a deviation. She has known Liam's ability and kindness therefore she tries to see the positive side of Liam. She wants him to get normal in time. Liam has an extensive imagination about being a girl.

He imagines about prom night which he never attends to. It needs strong will to imagine the situation and clearly explain his desires to be other sex. It fulfils his desire because when transgender cross-dress, their clothing generally associated with the opposite gender gives them a sense of happiness and fulfilment.

The other identification of transition is intense desire to participate in the stereotypical games and past times of other sex. It can be diagnosed in Regan's slums party. When Liam looks into Aly's multi-coloured toenails, he breathes and admires at it as saying 'cool'. Excitement is often associated with forgetting oneself and losing control. The change is visible and noticeable when Liam throws his arms in the air. He begins to gyrate his lips in double, triple

time to the beat. The participation of Liam into slumber's party clearly shows the identification of the persistent cross-gender. Another example of his change is, when playing with Samantha doll he intensely needs to play the mother role. Young Liam admires daddy but wants to be the one who gets surprise and privilege like mommy. The attitude of Liam is shown in his desire of passing time of the other sex when he dresses and redresses the Samantha doll.

Liam has no boyfriends. His mother admits it which reflects on the preference for playmates of his other sex. Liam describes in a weird voice of changing into other sex and also had a desire of dating with boy. Liam's tone of unravelling by his own words are, "Liam grabs his penis and starts to pull". "Take it off", he says, almost in whisper. He slashes toward Katie and repeats, "Take it off". (Peters 226).

The above lines designed that Liam reflects his assigned sex. The crying proofs in this novel show that he was shocked. It is Luna who is oppressed with father's measure. As the girl inside him, does not like male activity. It is obvious that Liam cannot participate with rough tumble game of boys that is baseball which his dad wished to do, but according to his father he is a boy who is supposed to fulfil his father's wish.

The genetic identity disorder is the disturbance of being transgender that it is not concurrent with physical or intersex condition. Liam desires to be a girl but he does not have girl's hormone. It forces him to transition. It initiates by Regan's thoughts of Liam's words as: "Luna breathed audibly, holding my eyes. I have to transition. I don't care how much it costs. I have to transition now". (Peters 76). These words describes her identity of transition and how she wants to be when Liam says "she", "her", "Luna"; he puts back his priority of his identity which will always be his concern.

The first social impairment is the school and the second is home. The statement between Liam and his father destroys the relationship of son and father. Liam's father wants Liam to be like other kid, normal and happy. He worries that Liam does not idolize him like how he idolized his father years ago. Though Liam respects his father in a great manner, he always wished for being Regan, a girl that knows pretty inside and outside. These things emerge as a match with the disturbance manifested by symptoms such as preoccupation with getting rid of primary and secondary characteristics of Liam.

Transgender will not fit anywhere, because gender is followed by language. Likewise, boys were called to be handsome as well as girls pretty, but for transgender there

is nothing like that. No survival way in the society. As Susan Stryker explains these variations as, "It is not be crossed as same as clothing, behaviour and attitude though people only use boy and girl language".

The most important thing of transgender is intelligence and who are more obvious from their earlier memories. This shows up their identity. Though, this gender identity is an innate part of them, an integral part of who they were born to be. Liam shows up his identity by saying about these violations as: "There was no place for him in the world. That he didn't fit anywhere. He really was off the scale. Boy by day, girl by night. Except he was girl by all the time, inside. His body didn't reflect his inner image. His body betrayed her". (Peters 51).

Transgender people who are employed mostly feel discomfort, ignorance and prejudice. A transgender social justice movement is one that addresses the specific kind of problems faced by them especially racism, poverty and other injustices. But racism and poverty were not in Liam's life, the one positive thing is that being transgender who was born genius. Though he is a transgender he worked in many places. The major difficulty of Liam was being close with friends and relatives.

Regan, who helps Liam of, says, "SRS" because to prove up his true self to make him happy. It suggests that, Liam may live a life which he never feeds about the congruence of body and the sense of self. Liam wants to show up his real identity as Luna in public. The whole of Liam's life, Regan is the best supporter in all the ways of proving up that realistic nature of identity to this society.

Regan is a caring person and ever supporter of Liam. She understands him more, when he moved for sex reassignment surgery to Seattle. The decision of this plastic surgery has freed both of them. Though she loses his brother Liam but she knows that Luna is happy. "More than anything in the world, I wanted my brother to be happy. A part of him would never leave me. His strength. His courage. The essence of who he was as a person". (Peters 248).

Though Liam needs his self-identity in this world but his friends, father and classmates never supported after he admitted himself as transgender. In his 18th birthday, he asks blessings from his father and mother of being Luna for the rest of his life. But Liam's father refuses and threatens him a lot for food, shelter and place. He also orders him of not going out with girls dress and imagine of not coming home back. But Liam's strong will made him to live in his identity. Liam's mother does not care for him though she knows as he was a cross-dresser. Liam understands his mother's carelessness because she also does not stop

him to be himself or Luna. "The name I've chosen to represent the person I truly am". (Peters 221).

Liam's relationship to Alyson, who is his best childhood friend, first denies him being transgender. She tries harder to accept Luna. But Aly comes to wish him for his birthday. Aly accepts everything as normal and asked to finish the game like Liam is Luna all this time. In view of Regan, Luna feels that she has her best friend again in a better way. It proves that Liam's relationship with Aly is good at last. The actions of Hoyt Doucet make Liam much stronger and raise his confidence, to prove out his real sense of self.

The transgender people become a target of hate, crime or object of abuse in the society. The lifetime for them is very challenging and sometimes causes anxiety disorders. But Liam is different. He moves up in his life to put out a light to start over it through the plastic surgery. Liam's words expressing her feelings to Regan as "This isn't good bye. It's hello. I think of it as new beginning because that's what it is for me. Arebirth. I'm starting my life over". (Peters 247).

This novel also talks about two impacts, that is, both negatives and positives. Although, Liam is transgender; his father as well as classmates hate the fact but his mother, sister and best friend supports him a lot. Liam gives his first priority to Luna to live the life.

The strength of this novel is Luna's determination. It fully focuses on Liam's self-identity of confessing his transition into transgender. It also deals with LGBTQ literature which comprises of queer theory, responsible to instructional practice. It also discusses about the cultural stereotypes. Though identity with sense of self is considered to be the major idea of this novel, it also relates the bond between Regan and Luna who bring out the true self in a perfect way. The relationship of purity brings out Luna to reveal the true self of living her with truth.

Things are neither easy nor fun for Luna, the character of the novel. It may seem like dressing up at night in frilly frocks and fun wigs is a blast, but inside she is pretty much dying and Regan too hurts her at times, because she sees her sibling go through so much in order to keep her identity under wraps. Luna has a terrible choice of either continuing as Liam or killing herself inside little by little or she can come out and risk her relationships with those who are close to her. Even in the face of all adversity, Luna perseveres. She decides that she is not going to live anyone else's dream but her own. And she is that one tough girl.

The titular character in *LUNA* has always been identified as female. The story totally deals with the transformation of her and how other people react to it. Luna chooses her because it represents night and she reveals her real self only at night. Ultimately Luna does not really go through a transformation when she comes out. It is other people who have transformed their minds in the way of thinking and looking at her.

This novel breaks new ground in young adult literature with a sensitive and poignant portrayal of a young man's determination to live his true identity and his family struggle to accept Luna for who she really is". This is abruptly true of describing these lines of which to educate the future generation of students and to provide a greater awareness about giving equal priority to the transgender in the society. The change of transition in this novel not only explains about Liam's transition as well as changes in the society. I'm not Trans. I will never be. My authenticity bias couldn't be compromised, Tobe authentic and honest. Even though there is a change in her life, she takes it in a positive way. She lives as an example for people who are abused because of their gender.

Through this novel, we get to understand that being a transgender is nothing strange. Even a transgender deserves a life of a normal human being. There is nothing absurd in him, we should understand their emotions and must be empathetic. The novel instigates the idea of togetherness, and everlasting relationship. It also inculcates hope and belief in humanity. Through this novel, we get to know how tough is to register one's identity in the society. We always are the victims to the society's expectations. It requires time to come out of the shells and stay stabilized.

To be precise, the novel is a search for gender identity. We pine and root for Luna as we pervade deep into the novel. It is not just Luna who metamorphoses, but the readers too undergo the wave of transition during the course of novel. By the Aristotelian terms, we undergo catharsis, or in simpler terms, purgation of emotions. The novel gives the sublime joy to the reader.

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A STUDY OF CULTURAL REPOSITIONING OF SHIVA IN AMISH TRIPATHI'S SHIVA TRILOGY

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Abstract

Shiva is one of the supreme deities of Hindu Mythology. He has been subject of all literary works from folklore to present text. Amish Tripathi's The Immortals of Meluha is the first novel of Shiva Trilogy. In this novel Amish expresses the story of Lord Shiva as a living man who existed many centuries ago in 1900BC. But the situations reflect in the present. Myth is used as a metaphor for contemporary society. The modern writers with their modern sensibility recreate ancient tales from their new perspective to reflect on and comment on contemporary scenario. This paper explores Amish Tripathi's opinion in the age-old practice in a larger range and his contribution on Indian Writing in English.

Keywords: *mythology, rewriting, Shiva, retelling, repositioning.*

Amish Tripathi is a finance professional educated from Indian Institute of Management. He is passionate about history, mythology and philosophy. For the mythological part in the novel, Amish expressed on the stories and fables that he had heard from his family. He believes that there is a beauty in all cultures and religions of the world. Amish urges to write on the subject on Shiva, one of the major Hindu deities and destroyer of evil.

For the past few centuries, the practice of retelling of mythology in literature, especially in Indian Writing in English has undergone remarkable changes creating to expectations of the modern readers. Mythology has been an inevitable source and subject of the study in literature in the ages. The main reason for the unquenchable interest of the writers in mythology is to figure out the meaning of their present in relation to the past. This common practice of retelling mythical stories involves reconstruction of stories and characters in granting with the context.

Writers like Amish, Ashok Banker and Ashwin Sanghi are experimenting the mythology genre by blending it with the other modes of writing. Amish has blended mythology with fantasy mode. With this kind of implementation modern writers have modernized the Indian myths. The research paper expresses Amish's opinion in this age-old practice in larger range and his contribution to Indian Writing in English. The Shiva Trilogy would be analyzed in order to fictionalize Shiva as a human being. Further, it comprises of close textual analysis of Shiva Trilogy with reference to the practice of retelling of Indian mythology.

The thirst in the more recent times, however, has been to fictionalize gods in human form, thus bringing them closer to people. With the new generation of writers approaching mythology as an entity and a genre, it has grown in terms of content and form. The contemporary

writers make use of mythical framework in its complete form with historical settings, mythical characters and themes to explode its scope. In order to contain it within a larger framework epic narrative is inevitable. Amish Tripathi falls in line with this tradition. His Shiva Trilogy is a mythical fantasy based on the imagination of the mythical god Shiva in a human form. Amish states that he wants to imagine Shiva as a human being that walked on this earth and eventually rising into a god. It is based on the construction of the existence of Indian mythical God Shiva as legendary figure in 1900 BC. That is the promise of the Shiva Trilogy, which interprets the rich mythological heritage of ancient India, blending fiction with historical fact. The search for the meaning of evil is the theme that runs through the three novels.

Writing in and for the free, globalized, techno-rich and techno-savvy India of the twenty first century, Tripathi's target relationship is the huge strata of English speaking and reading Indian youth. His narrative strategy mixes linear and cyclical, so there is sense of continuity and discontinuity of previous mythical narrative.

The Trilogy is celebration of an epic hero 'Shiva' and his journey. Shiva has been depicted as a man of flesh and blood who raises himself up to the level of a god by his deeds. It has analyzed how the conventional treatment of the myth has been reshaped through focus on the rational representation of technology, the civilized lifestyle, convincing relation and journey of a man from a Tibetan tribe towards becoming lord Shiva. The author has tried to keep the protagonist as human as possible to the point where Shiva introspects about the mistakes that he made in his past life and his total reluctance to be called the chosen Neelkanth, the Destroyer of Evil. The novel shows how Shiva has mortal being act as a saviour and guides

people through his wisdom. Amish through his novel, has also tried to vindicate that Lord Shiva was not an imaginary character from mythology but a person from the history. He also taken Vedic concepts from the scripture and presented in this novel in the form of science.

Amish Tripathi has added the title with certain elements to make the novels more appealing. The depiction of various events and places and landscapes in Shiva Trilogy aesthetically appeal the senses of the readers by carrying them into a new world of imagination. The beautiful portrayal of the city of Meluha, Devagiri and Ayodhya lends a new charm. Amish has made a good effort in portraying a myriad of emotions and distributing them proportionately among the characters. The employment of various Greek war strategies, the manifestation of martial art by Ganesha as a warrior and the passionate emotion bond of Shiva and Sati are the some approaches used by Tripathi to attract the readers.

In Shiva Trilogy Tripathi carefully lays out locals that are picture-perfect as in children literature. Rewriting myth also takes shapes of conspiracy that re-reads a long-established set of codes, unlocking with a new cryptographic-historical key, unearthing the truth from a cobweb of lies. In addition to revisionist history, the conspiracy novel erects a substitute edifice of intriguing codes and conventions. For example Tripathi's attempt to re-present Shiva has soldier hero is a revisionist one with certain features of conspiracy novel. However, new quasi mythopoeia, quasi-scientific explanation that replace the age-old interpretation of Shiva's blue throat, Sati's death by fire and Ganesh's elephant-head engender a new rubric

of myths. Old myths have been replaced by new concoctions. The description of the concepts like somras and blue throat appeals to the rational reader. Romance and thrill are the main subjects and there is abundant applicant of action, suspense, humour, twists, betrayal, tragedy and agony. The writer has employed common, everyday English with too much Americanism and expletives like bloody hell, damn it, bullshit, holy lake etc in order to make Shiva look more human.

Amish has established a fictionalized historical account in Indian fictional writing by rendering the recreation of the traditional myths through the means of fantasy mode in Shiva Trilogy. In a way Amish has the broken conventional treatment of the myths by the early Indian writer. The contemporary writers have revolutionized the Indian Writing in English in order to acquaint the Indian audiences with the heritage of India.

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THE EFFECTS OF TRANSGENERATIONAL TRAUMA IN LOUISE ERDRICH'S *THE ROUND HOUSE*

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Abstract

Trauma Theory is an important interdisciplinary school of thought that had its roots in the 1960's and which developed considerably during the 1980's. This theory speaks of the effects of trauma upon the minds of people and how it affects their behaviour. Louise Erdrich is a famous Native American novelist who in this novel presents a traumatic situation (rape) and shows us how different characters, both male and female react in its aftermath. She presents two different kinds of trauma – Victim Trauma and Perpetrator Trauma, both of which she uses to comment on the true meaning of 'evil' and 'justice'. If the law fails you, is it justified to seek revenge when you know the accused is guilty? – It is the answer to this question that Erdrich explores in The Round House.

Keywords: Louise Erdrich, *The Round House*, Native American Literature, Trauma

Trauma Theory is an important interdisciplinary school of thought that developed in the 1980s through the coming together of psychology and the humanities. It had its roots in the 1960s, emerging in response to the awakening social consciousness of the period prompting the rise of the feminist movement, subaltern thought, deconstruction, post colonialism, to name a few. This was a time when new perspectives that were previously brushed aside as irrelevant, had now started to come to the fore. Several areas of social concern such as the occurrence of violence against women and children through rape, domestic abuse, etc.; the effects of war on soldiers - post-traumatic stress disorder in Vietnam war veterans; and an awareness of the psychological scars resulting from torture and genocide, because of the Holocaust. Trauma Theory further developed in the 1990's showing an increasing interest in responses to concerns about memory, politics, representation and ethics.

According to the Webster's New College Dictionary, Trauma is "an emotional shock that creates substantial and lasting damage to the psychological development of the individual, generally leading to neurosis; something that severely jars the mind of emotions". Van der Kolk comments about the complicated nature of trauma saying that, "Traumatization occurs when both internal and external resources are inadequate to cope with external threat" (p.393). In simple terms, Trauma is the emotional response that a victim has after going through something terrible. From both the above mentioned quotes, there is a single idea that is emphasized - that it is not the trauma itself that has long lasting effects, but how the individual's mind and body reacts to the traumatic experience, and to a larger extent, how the society in which that individual lives in reacts to the experience as well. When a family member

is sexually assaulted, the manner in which the victim, their family and their community react reveals a great deal about the society and its values.

Louise Erdrich is one of the most important Native American writers who have written a number of novels, poems and children's books. She was born in June 1954 to a Chippewa father and German mother. Erdrich's works are all a celebration of her Native American heritage. Her earliest works are the quintet Matchimanito saga books set in the Turtle Mountain Reservation from which she comes from. These books are *Love Medicine* (1984), *The Beet Queen* (1986), *Tracks* (1988), *the Bingo Palace* (1994) and *Tales of Burning Love* (1996). Other works by Erdrich include *The Antelope Wife* (1998), *Four Souls* (2001), *The Master Butchers Singing Club* (2003), *The Painted Drum* (2005), *The Plague of Doves* (2008), *Shadow Tag* (2010), *The Round House* (2012), *LaRose* (2016), *Future House of the Living God* (2017).

Her ability to write about a particular setting and then populate them with a multitude of realistic characters can only be rivalled by Faulkner in his Yoknapatawpha series. Peter Beidler, when commenting about Erdrich's legacy as a novelist observes. "She handles multiple points of view, inter-textual allusion, and temporal dislocation with skill rivalling that of the best modern and postmodern writers of the Western tradition. At the same time, she weaves these techniques seamlessly with narrative elements from the Chippewa Oral tradition." (Beidler 2)

The Round House is a coming-of-age novel set against the backdrop of a Chippewa Indian Reservation. The novel deals with some difficult themes, the most important being post-colonial injustice, racism and violence against women - both racist and domestic. Violence is a dominant element in the novel. The predominant instances

of violence are: the forcible uprooting of parasitic trees that threaten the structural integrity of a home, the violent rape of Geraldine Coutts, the revenge-fuelled grocery store fight between Basil and Linden Lark and finally the murder of Linden Lark on the golf course. Each of these events involves different characters, all of whom undergo traumatic experiences that leave indelible marks upon them. The novel highlights two important kinds of trauma – Victim Trauma and Perpetrator Trauma. Victim Trauma is the trauma undergone by the victim of a heinous crime. By association it also includes the difficulties faced by the family members of the victim as well. Perpetrator Trauma is the trauma faced by the person who commits a crime. In this novel, this idea is not applicable to the rapist, but to Joe Coutts who wants justice for his mother's rape by killing the white rapist. This is a controversial argument where questions such as 'What is Justice?' and 'How to get Justice when all legally acceptable channels fail?' are brought up only because of the novel's focus on 'trauma'.

The novel begins with the violent rape of Geraldine Coutts, the mother of the protagonist Joe and the wife of a distinguished Tribal Judge named Basil. Seeing a normally strong and lively woman sitting in the car staring "with vomit down the front of her dress, soaking her skirt and soaking the gray cloth of the car seat, her dark blood" (Erdrich 7) alerted her family that something bad had transpired. Geraldine's response to this incident affects not just her own psyche but that of her family's as well. It is here that we are first exposed to the different ways in which people cope with traumatic situations.

In the case of Geraldine the victim, the trauma she deals with is more intimate. Though initially she seeks the comfort of her family, she later begins to pull away. Her sense of identity has been shaken up – she feels weak and powerless, and as a result refuses to let anyone see her. The attack had essentially "nearly severed [my] mother's spirit from her body" (Erdrich 45). For a woman who revelled in freshness and liveliness, the fact that she preferred to lock herself up, live in the dark and cease doing the things that made her happy (gardening, cooking) was a great cause for concern. "She slept and slept, like she was sleeping for a marathon. She ate little. Wept often, a grinding monotonous weeping that she tried to muffle with pillows but which vibrated through the bedroom door" (Erdrich 45) After bad incidents with her husband and son Geraldine isolates herself from her family, by hiding in her dark room, trying to "build up her shield. To not feel things. Not to refer to what happened." (Erdrich 35) She allows fear to cloud her senses. Even though she is the only one who can identify the attacker, her fear

prevents her from revealing anything. When Joe tries to help her by asking her to speak about the reason why she left the house on that fateful day, she retorts angrily, "You will stop asking questions and you will not give me any worry. You will not go after him. You will not terrify me, Joe. I've had enough fear for my whole life. You will not add to my fear. You will not add to my sorrows. You will not be a part of this" (Erdrich 90)

However, Geraldine's behaviour cannot be criticized because even she is unable to understand why she feels the way that she does. "I don't know why. I just can't do it." (Erdrich 88) Her loss of control over her situation leads her to seek loneliness rather than companionship - a place from which her family wondered whether she would ever come out of.

While Geraldine suffers, so too does her family. But their responses to this event are different. On the one hand is Joe - a thirteen year old boy still affectionately close to his mother, and just learning to navigate the complex world of grownups. He is initially shocked to see his mother so vulnerable- "Her serene reserve had gone - a nervous horror welled across her face" (Erdrich 23). Together with his father, he tries to help her in any way possible. But as the situation worsens, he is unable to adjust to the sudden changes that have affected his family. "The air seemed hollow in the house, stale, strangely flat... I felt the tremendous hush in our little house as something that follows in the wake of a huge explosion. Everything had stopped" (Erdrich 22).

This feeling of unease is further compounded when his mother strikes him in the face accidentally out of fear, and later on reacts badly to her husband trying to hug her - "My mother was backed up to the sink, trembling breathing heavily" (Erdrich 42). While this unusual behaviour does affect Basil, he does not let it prevent him from actively trying to help her. In Joe's case however, his composure begins to crack and anger starts to set in – anger towards his mother for giving into weakness, his father because he feels forgotten now, the rapist, the police and the government. "I didn't really want to see my mother. It was terrible but it was true. Even though I understood perfectly why she had struck me, I resented that I had to pretend it hadn't happened or didn't matter" (Erdrich 34).

His inability to affect any positive change in his mother's case leads him to sink into despair and frustration. At the beginning of the novel, Joe has a strong belief in the justice system headed by his father, but when he slowly starts to learn the intricacies of living as Native Americans in a white world, his convictions shatters. This disappointment is worsened when the court frees Linden

even though there is sufficient evidence to convict him. It is only then that he begins to realize that his ancestors had the best solution to this problem. Justice within the Chippewa community was decided according to the severity of the crime. In Chippewa tradition, the justified punishment for a crime like rape is death. When faced with a corrupt system that favours whites, Joe realizes that he would have to take justice into his own hands. He becomes convinced that 'Wiindigoo Justice' – Murder, is the only solution.

On the other hand is Basil, whose legal background and maturity allows him to take a distanced view of the whole situation - at least until the true nature of the crime is known. Rather than overtly express his anger, Basil was able to conquer the burning rage and channelize it in a rational manner. A rational person by nature, he realizes that though he wishes to protect and avenge his wife, he has a larger duty to his community as well. As a Judge, it is his duty to uphold the values of not just his community, but that of the country within which he resides. He refuses to compromise his values for personal gain because he wishes to lay the foundation for a future where Native American women do not face the same situation as his wife is facing at present. He tells Joe,

Everything we do, no matter how trivial, must be crafted keenly. We are trying to build a solid base here for our sovereignty. We try to press against the boundaries of what we are allowed, walk a step past the edge... Some day we want the right to prosecute criminals of all races on all lands within our original boundaries... What I am doing now is for the future, though it may seem small or boring to you. (Erdrich 230)

While anger becomes Joe's default response, his father tries to be proactive by using his legal contacts and expertise to find a solution to this situation. As Basil looks back at the past (former similar cases) to find a solution, Joe looks towards the future. His impulsive nature together with his knowledge of legal techniques sets him out on an investigation of his own with his three friends Zach, Cappy and Angus. Eventually he uncovers important clues that lead him to Linden Lark, a racist white man whose family was formerly involved in legal disputes with the Ojibwe community. As time progresses, both Joe and his father gather enough evidence to convict Linden. But all this becomes worthless until Geraldine is able to overcome her self-imposed denial and fear and provide testimony of what happened on the day of the attack.

Geraldine's decision to speak up and recall all her concealed memories allows her to undergo a 'purgation of emotion' leading to her feel lighter now. Furthermore,

Linden Lark's imprisonment, however short, enlivens her. She is finally able to move out of the confines of her dark room and cook, tend to her garden, meet people and even go back to work. Though this path to rehabilitation is disturbed when Linden is released for lack of evidence, she does not slip back into the fear of the past. She continues living her life, though a little more subdued than before. Geraldine's attitude changes completely though when Basil suffers from a heart attack when he tried to punch Linden in a grocery store. Faced with the prospect of losing a loving husband who stood by her side throughout her ordeal, she like Joe becomes angry and is convinced that only the killing of Linden can bring justice for all the crimes against her community that he had committed.

The whole idea of Wiindigoo Justice is based on an old Chippewa tale about punishment and justice. A Wiindigoo is a cannibalistic spirit that would cast itself inside a hungry person forcing them to behave like animals and prey upon human beings. Such a malevolent creature needed to be dealt with immediately. According to the idea of Wiindigoo Justice, the only person that can kill a wiindigoo is someone from the blood family.

When Joe and Geraldine speak about getting revenge on Linden, they are referring to "Wiindigoo Justice", at least according to Erdrich. Rape-Revenge is a common trope in film and television where male loved ones search for revenge for female victims. But here in this novel, Erdrich is trying to give this trope a cultural and spiritual significance. In a way, she is also bringing out the idea that the Native American community is alone in dealing with complex legal situations. Justice is never going to be easily available to this community – they will always be seen as 'others' and treated inferior. Within such a situation, the only solution then is to take things into their own hands.

In the novel, Linden Lark is the 'white windigoo' who needs to be stopped. The violent manner in which he raped Geraldine and when he murders MaylaWolfskin, a woman he was obsessed with, reveals his animalistic nature. When Joe first learns of this story from Mooshum, he realizes that this is the only way he can get justice for his mother. When Geraldine tells him of her desire to kill Linden, he is surprised by the conviction in her voice and also scared on her behalf. "Lark's trying to eat us, Joe. I won't let him, she said. I will be the one to stop him." (Erdrich 248) This is the first time since the whole ordeal that Joe sees his mother act like the woman she once was. All the fear that clouded who she was was now gone, replaced by anger and vengeance.

But Joe continued to be afraid for both his parents. He had nearly lost his mother and recently his father – and knowing how dangerous Linden was, he did not want to take chances. His love for his family makes him decide to kill Linden himself. He is very systematic in his planning of the murder. Cappy also joins him because he understands that however strong Joe may be in his convictions, he is still a thirteen year old boy who had never handled a gun before. Cappy's decision proves to be godsend, as when Joe does get the chance to kill Linden, he failed. Cappy had to take the final killing shot.

Whatever Joe goes through during the entire process of killing Linden is termed as Perpetrator trauma. Joe is continually haunted by the thought of murder. "It came to me what I must do... Three times I pushed it out, each time harder... I imagined myself killing him over and over." (Erdrich 249) It is also during this difficult time that Father Travis also brings up the question of 'evil', 'violence' and 'justice'. He believes that being 'good' or 'evil' is a choice. The priest's words truly highlight the entire story of the novel – and how the characters come together in a moment of despair, "Every time there is evil, much good comes of it – people in these circumstances choose to do an extra amount of good, show unusual love, become stronger in their devotion to Jesus, or attain an unusual communion of some sort in their families." (Erdrich 254)

These words only heighten the confusion in Joe's mind. Questions of whether he is any different from Linden's begin to dominate his every thought. He tries to re-evaluate his choices – don't kill Linden and allow him to continue living his life where he could hurt someone else, or kill him and get justice for his mother, Mayla and Linda Lark, his twin sister. He tries to comfort himself saying that, "There was no one else who could do it. I saw that. I was only thirteen and if I got caught I would only be subject to juvenile justice laws, not to mention there were extenuating circumstances." (Erdrich 260) He realised that only he can get justice for his mother without terrible consequences. But the knowledge was not a pleasant one. "I lay on the floor, let fear overcome me, and I tried to keep breathing while it shook me like a dog shakes a rat." (Erdrich 264) This fear led him to behave similarly to how his mother

did after her attack- he tried to isolate himself, ate less, refused to maintain eye contact and slept more. But he quickly learns to accept his situation saying, "I'm going to call it like it is. Murder, for justice maybe. Murder just the same." (Erdrich 280)

Even once his purpose is fulfilled, Joe's emotions refuse to settle. Though he feels wracked with guilt, he does not let it destroy him. Even when everyone suspects that he is the killer, he stands firm in his choice saying, "I've done what I had to do. There's no going back. And whatever happens, I can take." (Erdrich 293) Furthermore, seeing his mother already back to her old self made this whole experience worth every hardship. Fittingly it is Basil who quells these confusing thoughts and answers the novel's central preoccupation of 'What is Justice?' He concludes that even as a judge, he sees Joe's actions as justified. He cites legal precedence agreeing that "Lark met the definition of a wiindigoo, and that with no other recourse; his killing fulfilled the requirements of a very old law." (Erdrich 306) While these words certainly absolve him of legal punishment, they do not rid him of his nightmares. But even these are manageable, for with time and the right surroundings even the worst evil can yield some good. Thus we see how Erdrich beautifully brings out the two kinds of trauma faced by the characters – especially Joe and Geraldine Coots. Trauma is difficult to overcome, but Erdrich's novel shows us that a supportive family and community goes a long way in making it manageable.

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CLASH OF CULTURES IN CHIMAMANDA NGOZI ADICHIE'S *PURPLE HIBISCUS*

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Abstract

Purple Hibiscus is a Nigerian novel set in postcolonial Nigeria. The westernization of the land has made the native Nigerians question their own customs and religious beliefs. Many Igbos got converted to Christianity with the influence of the Christian Missionaries. Many traditional customs started vanishing and a few cultural practices became a Christian celebration, a trick to convert the native Igbos. This culture clash is represented in the novel *Purple Hibiscus* through fifteen year old Kambili who happens to observe silently the native culture undergoing a drastic change. Adichie, recipient of the Common Wealth Prize has remarkably not only brought out the impact of colonization of the land Nigeria but also the emotional struggle and alienation underwent by the traditional Nigerians as a result of the colonization in her novel *Purple Hibiscus*.

Keywords: Chimamanda Ngozi Adichie, Culture, Clash, Struggle, Alienation, Igbo, Christianity

The culture of Nigeria is shaped by Nigeria's multiple ethnic groups. The three major ethnic groups are Hausa – Fulani, Igbo, and Yoruba. Seventy percent of Nigeria is made up of the Igbo tribe and the Yoruba tribe. Nigeria has a lot of Cultural diversities: art, music, dance, food, religion language and literature. The westernization of Nigeria has left the land in turmoil leaving the Nigerians in a fix, where the colonizers had brought in a vast change in all the aspects of culture especially in religion.

Adichie has portrayed the culture turmoil in her novel *Purple Hibiscus*. The novel depicts the clash of cultures namely the western culture with the traditional Igbo culture through the eyes of fifteen year old Kambili. The end of colonialism has left Nigerians perplexed. The Christian Missionaries had left the land alienated. Culture and religion in Nigeria has undergone a humongous change. Nigerians got converted to Christianity and started preaching the word of God and followed Christianity in a very staunch way. Western education brought about a sweeping change in the native Igbo beliefs and ideas practiced in the country. Therefore the traditional beliefs and practices started to disappear. People who followed conventional practices were looked down and mocked for practicing a pagan culture.

Nigeria is known world -wide for its indigenous culture and beliefs. Igbo is spoken widely by the Nigerians. Chimamanda has made religion as the central theme of her novel *Purple Hibiscus* bringing out the combat between the traditional Igbo's and the converted Christian Igbo's. The author has also brought to light the sufferings of Nigerians where families remain broken under the fabrication of Colonialism. The new religion has caused a lot of chaos and fissures between families which have long

been following traditional Igbo culture, handed down for thousands of generations. In *Purple Hibiscus* Kambili's father Papa Eugene is seen as a staunch Christian, firm in his new religious belief, unshakable in his faith fails to tolerate his own father, Papa Nnukwu who follows traditional Igbo values and deserts him.

Papa Eugene is against the pagan religion and does not allow his own family to move with people who followed the traditional Igbo religion as it is considered 'sinful'. His new religion made him strict and hard instead of making him caring and loving. Papa Eugene adhered to the superficial rules of the new religion and forgot to relate to its basic teachings of being kind and tolerance. Even though the converted Igbos practiced Christianity, Papa found them sinful as they allowed their relations to practice pagan culture.

The Igwe's palace was a few minutes from our house. We had visited him once, some years back. We never visited him again, though, because Papa said that although the Igwe had converted, he still let his pagan relatives carry out sacrifices in his palace. (Adichie 94)

Igbo had unique culture and practices. They had traditional ways of greeting people. Women were supposed to bend low in greeting someone. Papa being a devoted Christian he never likes bowing down to people. According to him one should bow only in front of God and not before any human being. Once Mama had greeted their neighbour Igwe, by bowing down, Papa warns her for her act and says it is sinful to bow in front of another man. He considers it as an ungodly tradition.

Mama had greeted him the traditional way that women were supposed to, bending low and offering him her back so that he would pat it with his fan made of the

soft, straw- colored tail of an animal. Back home that night, Papa told Mama that is was sinful. You did not bow to another human being. It was ungodly tradition, bowing to an Igwe. (Adichie 94)

Kambili is left confused she learns from her father that traditional greeting is an ungodly thing and applies the same theory to the Bishop. She actually wanted to please her father but unknowingly she creates anger in her father. She does not kneel to kiss the Bishop's ring. Later Papa yanks her ear in the car for disrespecting the Bishop. He further goes on to teach her that the Bishop was a man of God while Igwe was merely an 'ordinary human being'.

So, a few days later, when we went to see the bishop at Awka, I did not kiss his ring. I wanted to make Papa proud. But Papa yanked my ear in the car and said I did not have the spirit of discernment: the bishop was a man of God; the Igwe was merely a traditional ruler. (Adichie 94)

Papa Eugene has always been against Papa-Nnukwu, Kambili's grandfather who is a traditionalist. His traditional beliefs were based on scientific reasons. Papa-Nnukwu once rightly predicts rain although it is just a belief passed down by his ancestors. According to Kambili's grandfather when the sun is angry, he assures everyone that it will definitely rain that day. Papa says "Papa – Nnukwu used to say that angry sun like this in rainy season means that a swift rain will come. The sun is warning us of the rain" (Adichie 264).

Nigerians always took pride in their culture. They gave so much of importance to their festivals and masquerades. The traditionalist believed that there was a reason behind every celebration. They believed in the supreme deity Chukwu, believed in reincarnation and other forms of pagan rituals and festivals like the traditional masquerades, but all these beliefs and celebration were detested by the converted Igbo Christians. Kambili's grandfather is a traditionalist who believed in the Igbo religion and its belief which made him distanced him from his son Eugene who in contrast is a firm Christian and despised the native Igbo traditions. The traditional Masquerades are always beautiful and captivating.

In the Igbo culture, masquerades have a deep spiritual meaning that has been passed on for generations. In many places, the belief in spirits, witchcraft "evil eye" and a host of Gods was common. Names and methods of worship were different, but many assumptions were common, such as the role of ancestors, the power of spirits, divination, and the worship of gods associated with nature. Masquerades were found in many areas, even if their forms and function differed.

This traditional masquerade is a customary culture that suddenly became a pagan practice when the Christian missionaries took over the land. A traditional practice, a practice that has been native to the Igbo people for thousands of years has been destroyed and called it a pagan ritual turning the confused Igbo people against their own tradition and culture. Conflict begins when the native Igbo people started supporting the masquerades, while the converted Christians Igbos were completely against Masquerades.

Papa Eugene is one of the converted Igbo Nigerians who is against the masquerades. Not only he condemns the people participating in the masquerades but also warns his children that even watching it was a sin. "Papa had driven us past the crowds at Ezi lcheke once, some years ago, and he muttered ignorant people participating in the ritual of pagan masquerades." (Adichie 85).

Papa Nnukwu takes pride in his culture. "...that is our agwonatumbe" (86). The traditional Igbos found their culture to be great and the way of passing it down to the next generation is most definitely the duty of the elders. The way Papa Nnukwu describes the masquerade with excitement and vigor shows his roots and his loyalty to his culture. He explains every single element of the masquerade with details that is sure to capture the attention of even non- Igbo people.

It is the most powerful mmuo in our parts, and all the neighboring villages fear Abba because of it. At last year's Aro festival, agwonatumbe raised a staff and all the other mmuo turned and ran... Look! Obiora pointed at another mmuo moving down the road. It was like a floating white cloth, flat, taller than the huge avocado tree in our yard in Enegu.(Adichie 87)

Jaja and Kambili only knew that the masquerade as a heathen festival. Papa had brought them up in such a way that they were not given an opportunity to learn how the festivals were celebrated. The knowledge of their traditional festivals was kept hidden from their own children. A sign that implies children in future will need to learn about their own culture from another alien source.

"How do they do that, Papa – Nnukwu? How do people get inside that one? Jaja asked."Shh! These are mmuo , spirits! Don't speak like a woman!" Papa – Nnukwu snapped, turning to glare at Jaja. Aunty Ifeoma laughed and spoke in English . "Jaja, you're not supposed to say there are people in there. Didn't you now that?"

" No , Jaja said.

She was watching Jaja. "You didn't do the ima mmuo, did you? Obiora did it two years ago in his father's hometown."

"No, I didn't Jaja mumbled.

I looked at Jaja and wondered if the dimness in his eyes was shame. I suddenly wished, for him, that he had done the imm mmuo, the initiation into the spirit world I knew very little about it. (Adichie 87)

Masquerades usually were constructed on folklore or traditional stories. Folklore is traditional beliefs, customs, and stories of a community, tradition passed on orally. The stories Mmuo that takes place in the masquerades is based on folklore. This folklore was condemned as Devilish Folklore by the converted Igbo people. Adichie brings out the pathetic condition of the culture vanishing from Africa.

In *Purple Hibiscus* Papa says "He said that the stories about mmuo, that they were spirits who had climbed out of ant holes, that they could make chairs run and baskets hold water, were all devilish folklore, *Devilish Folklore*. It sounded dangerous the way Papa said it." (85). The magnificence and the grandeur of the Masquerade is expressed with awe by Papa – Nnukwu "Look at this," Papa Nnukwu said, "this is a woman spirit, and the women mmuo are harmless. They do not even go near the big ones at the festival." (Adichie 85). The splendiddness of the Igbo cultural festival is evident from the way Adichie narrates in her novel *The Purple Hibiscus*.

In folktales, the spider and the tortoise stories were common in many parts of West and East Africa. When once Papa- Nnukwu is willing to tell a native story, everyone becomes interested. Oborio explains "It is better than TV anyway." (Adichie 157). The children are particular about the story. They wanted to listen to the story of the tortoise cracking the shell. "Tell us the story of why the tortoise has a cracked shell! Chima piped up." (Adichie 157)

Igbo land has many traditional festivals, most notably the masquerades and the new Yam festivals. The yam is very important to the Igbo as it is their staple crop. The yam harvest is celebrated as a part of thanksgiving for a good harvest. The Nigerians celebrate it annually and it is the most popular one.

The coming of the Christian missionaries did not decrease the significance of the yam or the harvest celebration. The Christian missionaries, especially the Irish who brought the Catholic Church to Igbo land, noticed how challenging it was to evangelize the Igbo without marrying some of their cultural observances to Christianity in a syncretic bond. Hence, the Church built some acceptable accommodation with such practices like the observance of the new yam celebration and Ozo title-taking celebration. For the Catholic Church, there have been many instances

before, like the Roman feast for the Sun god which was adapted as the Christmas day.

The new yam festival is now taken, more or less as a Christian festival. It is surprising to find a traditional culture being muddled up with a completely an alien one. Christmas became popular which overtook the native festivals. More tantrums were thrown for a festival that was the native of the Igbos. Long preparations and money is spent on Christmas. While the native festivals celebrated by their ancestors lost its essence and is branded now as a heathen festivals.

"You know our people have no other work at Christmas than to go from house to house," Auntie Ifeoma said. "But you can't stay here serving them all day. We should take the children to Abangan for the Aro Festival tomorrow, to look at the mmuo."

"Eugene will not let the children go to a heathen festival Mama said.

"Heathen festival, kwa? Everybody goes to Aro to look at the mmuo." (Adichie 74)

The main language spoken by Igbos is the Igbo language. The Igbo language is a language which may become extinct in the next fifty years. In *Purple Hibiscus* Papa Eugene talks in Igbo only when he wants to express his anger. He considers the English language superior and civilized.

Papa was staring pointedly at Jaja. "Jaja, have you not shared a drink with us, gbo? Have you no words in your mouth?" he asked entirely in Igbo? He hardly spoke Igbo although Jaja and I spoke at it with Mama at home, he did not like us to speak it in public. We had to sound civilized in public, he told us; we have to speak English. Papa's sister, Auntie Ifeoma, said once that Papa was too much of a colonial product. (Adichie 13)

When Papa Eugene visits his native place Abba, one of the village men happens to visit to greet him. He speaks in English with an Igbo language accent. Papa liked it when the villagers made an effort to speak in English and felt pleased as he comments that they had good sense. Even when people spoke to Papa in Igbo he has the habit of replying to them in English. Auntie Ifeoma, Papa's sister is the only one who stood against the eccentric ideas of Papa. She is the only person who spoke with confidence and without fear to Papa. Papa is a very stubborn person. Adichie keeps reconfirming in the novel that Papa's way of being superior and civilized is by employing English when speaking to others.

Adichie shows how Colonization and Westernization has left the Africans ashamed to talk in their own language. As Papa says, they took pride in speaking

English and also created an impression among their own Igbo people that they were the only civilized people. Thus making their people feel inferior. Adichie depicts that this differentiation of language is also being disseminated to their children and grand- children which in near future the Igbo language would be endangered.

The beauty of the Igbo culture is hinted in the writings of Adichie. The culture has interesting and touching traditional beliefs. When Papa – Nnukwu meets Kambili and Jaja once again during the Christmas visit sighs that it is a sign that he was going to meet his ancestors. The belief in signs and symbols are fascinating and common in the Igbo culture. The traditional culture of Nigeria is unique and interesting but with the Western influence Nigeria lost its rich traditions. Adichie thus depicts agonizingly the loss of culture in Nigeria in her Novel *Purple Hibiscus*. The mingling of the western beliefs with the traditional native Igbo beliefs left the native Igbo Nigerians alienated from their own culture.

In the novel *Purple Hibiscus* a little hope is found in preserving the tradition at the end the novel through the character Amaka. When Father Amadi a white priest requests Amaka to choose a western name for her confirmation, Amaka is stubborn that she will use only an Igbo name and receives an answer from the priest that

when Christian missionaries first came to Nigeria found the Igbo names not good enough.

“And have I asked you why?”

“Why do I have to?”

“When the missionaries first came, they didn't thing Igbo names were good enough. They insisted that people take English names to be baptized.”(Adichie 272)

The colonizers blindly made religious rules thus leading to a lot of cultural clashes in Nigeria. In the novel, Amaka supports and protects her culture and stands up for it. She is very clear about her culture and recognizes the richness of her culture. She finds fault with the church which is trying to eradicate the traditional culture of the Africans. She in fact takes pride in referring to a few Igbo names which means God. She demands for an answer from the priest. Adichie thus gives the readers a hope through the character Amaka, that the culture of Igbo will survive and no one can take it away from them.

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NEW DIRECTIONS IN LITERATURE

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Abstract

Those who tuned into the old version of this literature will have encountered various stories about the state of new directions in English literature – links to reviews of newly released books, interviews with leading authors, calls for academic papers, and so on. That was, the old version of the literature. With the New Year, then, comes a new direction. Instead of providing links to content generated by others, literarians are planning on creating their own writing for this new direction. Mostly it will come in the form of reviews and commentary about the various books they happen to be reading, although who knows what other directions it might take. The main focus will naturally be on contemporary English literature, the people thinking of including comments on other national literatures and even some writing on children's literature, literature in religions also and even on literary and critical theory.

Keywords: *Contemporary, critical theory, commentary, literarians*

Introduction

The field of literary studies has always been interwoven with religious ideas, its development dependent on a relationship with religion established by critics like Matthew Arnold. Before Arnold, the theorization of aesthetic ideas, like the sublime, together with the tendency of critics to constantly refer back to the Bible as a source of genre and form, laid strong religious foundations for the Victorians' literary endeavors. Given this, it is perhaps no surprise that the re-evaluation of the discipline of literature that accompanied the rise of theory in the second half of the twentieth century saw, among other things, a renewed appreciation of the capacity of religion and literature to contribute to our understanding of the other. This new critical awareness manifested itself in modes of theological inquiry that sought to recover the centrality of literature in scholarship committed to reflecting on the place of religion and theology in literary studies (such as the inauguration of the journal *Literature and Theology*) and in critical inquiry exploring the nature of the text and our commitment to it.

New directions in literature

As thinking continues to develop into the twenty-first century, the question of how these two disciplines interact with one another invites fresh thought, both to restore the terms of their interaction and also to explore the political significance of religious debate in our current global climate. A generation of scholars, once were committed to secular criticism are now turning to religion as a way to redress literary queries materialist criticism has evaded. A new group of scholars, following the lead of those at the forefront of religion and literature in the latter part of the twentieth century, are eager to contribute to and read work intimate with both religious and literary debates. The purpose of this series is to showcase this new work in a

succession of books that address the culturally and politically loaded question of how religion and literature enable readings of each other. Books will pursue a variety of theoretical approaches as they engage with writing from different religious and literary traditions. Collectively, the series will offer a timely critical intervention to the interdisciplinary crossover between religion and literature, speaking to wider contemporary interests and mapping out new directions for the field in the early twenty-first century.

American literature studies are increasingly studied worldwide and the contributions of foreign-born and foreign-based Americanists are becoming increasingly influential. This lecture will attempt to explain this turn of events, with special emphasis on analysis of selected newer transnational and comparative approaches to American literature studies. Background factors contributing to the emergence of these new approaches will be surveyed briefly. These include the changing demography of American academia, the challenges to the traditional canon from within American literary studies of the 1970s and after, and the rise of new historicism, post colonialism, and critical race studies. The lecture will concentrate especially on defining the types of approach employed by the newer transnational Americanist scholarship. These will be illustrated by describing a number of recent books and articles that suggest the promise of these approaches.

Indian Literatures in English New Directions, Newer Possibilities is a wonderful scholarly bonanza for the researchers with forty one research papers from all over India and the contributors are all great academicians. The critical studies focused on the works of renowned established writers like Rohinton Mistry, Jhumpa Lahiri, Rabindranath Tagore, Chitra Banerjee Divakaruni, Jayanta Mahapatra, Mahesh Dattani, R.K. Narayan, Girish Karnad, Mamta Kalia, Ruskin Bond, Amitav Ghosh, Kamala Das,

Jaishree Misra, Nirad C. Chaudhuri, Sri Aurobindo, Nayantara Sahgal, Sara Joseph, Stephen Gill, Manoranjan Byapari, and emerging writers like T.V. Reddy, Aju Mukhopadhyay, Asha Biswas, K.V. Dominic, Ratan Bhattacharjee, Sangeeta Bahadur, Nalini Jameela, Pradip Chattopadhyaya, Tilottama Majumdear, Anjum Hassan, Chanu Sharmila and many others. The opening paper of the book is Prof. Murli Sivaramkrishnan's superb analysis of Indian Writing in English. He points out the diversity, plurality, contradictions and multi-culturalism in themes and aspects of Indian literatures in English.

The editors rightly pointed out in the wonderful Preface: "As literature is the portrayal of an individual's or society's life - emotions and experiences - the papers in this book depict India's ethos, civilizations, sensibilities, landscapes, etc. Thus one can discover contemporary India through this book, a remarkable achievement beyond any doubt." There is another paper 'Jayanta Mahapatra's Poetry: Transcending the Regional' in which there is a beautiful description how Jayanta Mahapatra in spite of being a regional poet of Oriya culture has gone beyond the geographical contours like Thomas Hardy of Wessex and R.K. Narayana of Malgudi. It is remarkable that the poet like a historiographer dives deep into the inner recess of history. Again being out and out an Oriya poet, his mind and art preoccupied by Oriya culture and history, his vision was never blurred by the regional feelings.

Children's literature or juvenile literature includes stories, books, magazines, and poems that are enjoyed by children. Modern children's literature is classified in two different ways: genre or the intended age of the reader. Children's literature can be traced to stories and songs, part of a wider oral tradition that adults shared with children before publishing existed. The development of early children's literature, before printing was invented, is difficult to trace.

The International Companion Encyclopedia of Children's Literature notes that "the boundaries of genre are not fixed but blurred". Sometimes, no agreement can be reached about whether a given work is best categorized as literature for adults or children. Some works defy easy categorization. The series' extreme popularity led The New York Times to create a separate best-seller list for children's books. Early children's literature consisted of spoken stories, songs, and poems that were used to educate, instruct, and entertain children. It was only in the 18th century, with the development of the concept of childhood that a separate genre of children's literature began to emerge, with its own divisions, expectations, and canon.

An important aspect of British children's literature has been comics and magazines. Amongst the most popular comics have been *The Dandy* and *The Beano*. Important early magazines or story papers for older children were 'The Boys Own Paper', which was published from 1879 to 1967 and *The Girl's Own Paper* published from 1880 until 1956. Other story papers for older boys were *The Hotspur* (1933 to 1959) and *The Rover*—which started in 1922 and was absorbed into *Adventure* in 1961 and *The Wizard* in 1963, and eventually folded in 1973. Many prominent authors contributed to the Boys Own Paper: cricketer W.G. Grace wrote for several issues, along with authors Arthur Conan Doyle, Jules Verne and R.M. Ballantyne, as well as Robert Baden-Powell, the inspiration for the Scout Movement, the 19th century, creating a separate genre for children's literature in that country. Magazines and books for children in native languages soon appeared. In the latter half of the century, Raja Shivprasad wrote several well-known books in Hindustani. Nobel Prize winner Rabindranath Tagore wrote plays, stories, and poems for children, including one work illustrated by painter Nandalal Bose. They worked from the end of the 19th century into the beginning of the 20th century. Tagore's work was later translated into English, with Bose's pictures. Behari Lal Puri was the earliest writer for children in Punjabi. His stories were didactic in nature.

Conclusion

To conclude there are new directions in all the fields including in literature. New directions in religion and literature, Indian literature, American literature and children's literature are thus discussed in detail.

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FEMINISM IN ANITA DESAI'S NOVEL WHERE SHALL WE GO THIS SUMMER?

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Abstract

Where Shall We Go This Summer? Centers around a desperate wife looking to escape from her marriage. The plot follows Sita, a housewife in her early forties, as she arrives on the rustic island of Manori after a twenty – year absence. She has four children. She has another pregnancy and convinced that the world is hopelessly marred by cruelty and violence. Sita has returned to the island because she believes that it possesses magical power which can safely preserve her pregnancy.

Keywords: Feminism, Relationships, Neurosis.

Where Shall We Go this Summer? is another novel by Anita Desai. According to traditional Indian belief the only redemption for a woman is her achievement of motherhood. She should not aspire for anything beyond her wifely and motherly rules. Sita, the heroine of the story is married to Raman. She has borne him four children and is pregnant for seven months, she does not want to give birth to her fifth child, she would rather keep the baby for ever in her womb. She tears herself off from her husband and goes to the island Manou. It was this island that her father, a famous Gandhian worked miracles twenty years ago. She is confident that keeping the baby unborn was possible in Manou where her father had set up a precedent by doing many miracles. The novel ends with her realization that childbirth cannot be postponed endlessly so she goes back to Bombay. In this paper an attempt has been made to study Feminism in Anita Desai's popular novel *Where Shall we go this Summer?*.

Anita Desai, one of the most powerful contemporary Indian novelists in English, is more concerned with thought, emotion and sensation than with action, achievement and experience. Her portrayal of man – woman relationship has been influenced and conditioned by the existing intricate social situations. Anita Desai's feminism refers to the belief that women should have the same rights, power and opportunities that men have. Desai tries to bring about a change in the social milieu so that women are accepted as equal or better than men in all social as well as familial responsibilities, rights and situations.

Feminism emerges as a concept that is based on a critical analysis of male privilege and woman's subordination within any given society. Feminism is a global and revolutionary ideology that is political because it is concerned with the question of power. A feminist is one

who is awakened and conscious about woman's life and problems. The feminist catches certain features of social reality as intolerable to be rejected if one is to transform the society for a better future.

Feminism is in the Indian context a by – product of western liberalism. The indigenous contributing factors have been the legacy of equality of sexes inherited from the freedom struggle, constitutional rights of women, spread of education and the consequent new awareness among women. The Indian woman is caught in the flux of tradition and modernity, saddled with the burden of the past but loath to cast off her aspiration. In literary terms it precipitates in her search for identity and quest for the definition of her self. In critical practice it boils down to scrutinizing empathetically the plight of female characters as the receiving end of human interaction.

Anita Desai's *Where Shall We Go this Summer?* dwells on the theme of incertitude, alienation and communication in married life. It is the story of a woman, a wife and a mother, alienated from society, family and self.

The novel opens with Sita returning to her native place the Island called Manori. She had returned with her daughter and son. Sita is a young sensitive and emotional middle aged woman, who has four children. She feels isolated from her husband and her children and becomes the victim of mental agonies because of the contrast between the past and the present. She thinks of her past childhood, free from all tension and contrasts it with her present womanhood in which she is thrown into an environment of tension and shadows.

The narrative oscillates between the present and the past, between the first person and the third to focus on certain events in the past which have been too deeply etched in the mind of the protagonist Sita, to be erased

and which perhaps have moulded and shaped her personality.

Raman, Sita's husband fails to understand her violence and passion. Raman is sane, rational and passive. Sita is irrational and hysteromaniac. Through Sita, Anita Desai voices the awe of facing all alone, "the ferocious assaults of existence!". The conflict between the two polarized temperaments and the two discordant viewpoints represented by Sita and Raman, set up marital discord and conjugal misunderstanding as the leit – motif of Desai's novel. The interrogative and inquisitive title of the novel is a pointer to the ennui of Sita's anguished soul. Her introversion, leads to her psychic odyssey. Fed up with the dreary metropolitan life in Bombay and tormented by the paranoiac fear of her fifth and reluctant pregnancy; she leaves for Manori, an islet off the mainland.

The first section of the novel is profusely loaded with images of brutality and violence. Raman's sadistic delight in Sita's failure to protect the eagle offends her. She is unable to reconcile herself to this violence. Sita leaves for the islet of Manori where her father had created enchantment out of emptiness. Sita, in fact, wants to escape the tyrannous grip of a cannibalistic urban milieu. She wants to escape the forces of fear and destruction which breed archetypal urges. Her alienation from all experience is due to her love for life and her reluctance to accept violence in any form. Thus her flight to the island forms the focus of the novel. Anita Desai believes in creating characters that resist the flow of the narrative. She becomes a recorder of the dilemma faced by an individual character. Sita, gets interested in analysis and portrayal of human relationships.

Her escape to the Island is a biological, not an existential necessity. Ironically Sita's pilgrimage with its promise of renewal and regeneration is the result of her social alienation. And Sita says "I won't have the baby she said at first faintly, then defiantly 'you're mad' he said simply" (50).

There comes a change in Sita's identity. But the children refuse to share the life of primitive reality which is the very identity of the Island. The Island forms the core of Sita's conscious existence. "The sea and the Island which suggest two different polarities of existence provide a picture in contrast in the symbolic design and movement of the novel. .. even the slumberous egg... as it labours under the shell patiently to be divided and sub divides" (51).

It keeps on tormenting her till she discovers that undifferentiated life is like a jelly fish, live and objective, but without form, without definite identity. Through the

objective correlative of the jelly fish, Desai depicts Sita's amoebic and shapeless life. She considers the world wicked and full of destruction and does not want to give birth to her baby in this cruel world.

Sita goes back to her past and charges her unconscious mind with the will power of her mother. With this she leaves her home in Bombay and comes to Manori island with all hope and trust for some miracle to take place, so that she does not have to bring the child into this world of violence and uncertainty. Manori is made out to be a magical place and Sita's father is the maker of it.

The novel describes her life before marriage in the Island. Sita spent her childhood with her father in a big house in Manori. As her father was a freedom fighter, he did not remain in one place and at last when freedom was achieved they settled down in Manori. Everybody in the island had great respect for him. The people of Manori had immense faith in Sita's father and approached him for a solution to all their problems. As Sita's mother had deserted them it is her father who takes care of Sita her sister Rekha and brother Jeevan. Thus Sita lived in the midst of the crowd, as their house would be always crowded by men and women who came to their father for medicines.

Sita's sufferings can be evaluated in the light of her childhood experiences. Sita is a motherless child and she experienced partiality and neglect. She was loveless, alone, from the beginning of her childhood.

The family plays a vital role in the growth and development of individuals and broken homes definitely have their bad effects on individuals. Sita is one such victim, who, because of her bitter experiences in her childhood, alienates herself from everything around her. Soon on her father's death, the family disintegrates.

Part three of the novel is a continuation of the frustration, and search for identity of Sita. Sita and Raman are two different poles where there is no attraction but only repulsion. Raman is an ordinary man who has a practical commonsense approach to life but Sita is a woman who gets disturbed easily and fails to adjust with her family and society. Her children, who lived in the city comfortably, could not adjust with the life in the island. They accused Sita and regarded life on the island as madness. They want to escape from that island to their beloved city. Sita's son Karan says

Will we go to Bombay now?

Later, In two minutes?

No, later

In ten minutes

No, later

Shall I count to hundred?

After I've counted to hundred will we go? (126)

When Raman arrives, Sita is reluctant to leave the island and after much conflict she goes back to Bombay to be with her children and husband. Her expectation of a miracle in the island does not happen and so she joins her family in the city.

Anita Desai remarkably voices – The terror of facing single handed, the ferocious assault of existence through a recurrent favourite existentialist theme of husband wife alienation and husband domination, and non communication. Thus she lays bare the agonized modern sensibility a modern Indian woman.(64)

Keeping the baby unborn is the island miracle she expects but it is not possible. This outrage to some extent reveals the psychological abuse of a wife in the marital framework. Lack of love and sympathy generates a complex struggle in Sita's mind.

But she lacks the courage, practical knowledge and wisdom which make others believe that life must be continued, and all its business... Why can't you? Perhaps we should be grateful life is only matter of disappointment and not a disaster". (142).

When Raman asks her about abortion she shouts

"Mad! You're quite mad kill the baby? It's all I want. I want to keep it. Don't you understand?" (35)

Sita loses all feminine and maternal belief in child birth. She does not want her child to be born in a chaotic, violent society. She fears it as one more act of violence and murder in the world. Fed up with the dreary metropolitan life in Bombay and tormented by the paranoiac ear of her fifth and reluctant pregnancy she leaves for Manori the islet off the Mori's mainland (21-22).

At last wisdom dawns on her and she wants to return to reality. Thus the battle between Sita and Raman is resolved. Sita feels emotionally drained out battling against her husband and family. She decides to bear the child and returns with Raman to the Bombay. This signifies her return to life of community and society. Finally, Sita realizes that illusion and reality are two sides of life and they cannot be separated.

Most of Desai's works revolve around female protagonists reflecting their inner conflict in maintaining their individuality and self identity. She is renowned for the importance that she has given to Nature in her works and her clear portrayal of how modern civilization is slowly going far from Nature forgetting the natural human qualities like love and sympathy. Desai in her *Where Shall We Go This Summer?*, while highlighting the protagonist Sita's deep psychological involvement with nature and

ecology also presents the violence the boredom and monotony, with which the modern city life is engrossed. The author has successfully portrayed the effect of existential problems on a sensitive mind like Sita's that intends to grab tightly the closeness and magic of Nature, the identity of a female soul is a cruel world.

Attribution of all these conventional qualities to the mythical character of Sita, Lord Rama's wife in the great epic Ramayana, is an example of male hegemony and exploitation. The mythical Sita along with all these qualities also possesses the potential to rebel, to protest the injustice enforced by the male dominated society. Being over and over again questioned about her chastity the mythical Sita asks mother Earth to make way and she takes permanent refuge in her lap. In this way she asserts her identity, her self – respect in a society which considers women as hardly individuals. Nature and ecology has always helped women in achieving their self quest and in voicing their protest complementing the mythical Sita, Anita Desai's Sita reasserts her individuality and reestablishes women's age old connection with nature by abandoning Bombay and taking shelter in the Manori Island.

Thus, Nature plays the role of a teacher, a guide and makes her realize that the solution to the brutality, monotony, false pretensions, hollowness and hopeless despair of modern city – life does not lie in escaping the and living in isolation with nature, but facing them bravely retaining one's own identity, the only weapon to flight. Sita's understanding of the human relationship with nature and her individual self is revealed through the dialectics of Nature itself. Ecology helps her in her quest.

Sita has come to accept the prosaic nature of life which runs through difficult human situations in different ways. She finds the courage to face life, in the end, with all its ups and downs. (119).

She passes from protest and anger to acceptance through neurosis. The feminist credo recommended and employed is not mere standing up for oneself but standing up for the world in Humanity through self assertion and meaningful adjustment.

Anita Desai has performed a significant function of instilling a positive 'feminine' identity rather a female identity in her women characters. Like Virginia Woolf of the western feminist literary paradigm, Desai has created female characters through her novels who are no more symbolic 'Shakti' or Mother Goddess, subverted and suppressed in the 'ardhamahal' they are human beings who seek liberation, move from bondage to freedom from

meek indecision to self assertion from weakness to strength.

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