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EDITORIAL NOTE

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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THE PREFERABILITY OF STRUCTURAL APPROACH TO COMMUNICATIVE APPROACH IN DEVELOPING WRITING SKILLS: AN OVERVIEW

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Abstract

In this modern world, everyone realizes that language is indispensable for communication. Language is an essential mode through which can disseminate ideas, thoughts, and feelings. The paper thrashes out the problems in communication skills from the reports. Every learner should master in all four basic language skills. Among the four skills, the learners find difficulty in writing skills. They make grammatical errors and struggle hard to write a simple sentence. The researcher preferred the relevance of the communicative approach in writing skills to the relevance of the structural approach in writing. This approach serves as a tool to improve learners' writing. Writing reflects the learners' thinking. Once the learners are thorough in their basic knowledge, they can overcome their difficulties in writing.

Just imagine life without language. Yes, it is unimaginable. We live in the world of language, where we talk to our relatives, friends, associates, spouse, teachers and total strangers. Sometimes we talk face to face, over the telephone and everyone responds. Even in our dreams, we talk. We also talk where there is no one to answer. Some of us talk aloud in our sleep and to ourselves. Even we talk to our pets. So, it is believed that in this world human beings are the unique species which can use language and have an inborn capacity for speaking.

In the past two centuries, the English language has exercised a great influence in shaping the political, social, economic, intellectual and cultural life of India, serving as a dynamic instrument of social change. So, English is the most widely used languages in the world. In India, English is taught as a second language or third language in many states. In Tamil Nadu, it is made compulsory to learn English from primary level as a second language even in Tamil medium schools. So, when the students cross from the primary, secondary, higher secondary and collegiate level, there is some improvement found in them.

The basic objectives of teaching English is,

1. To comprehend English with ease when spoken in normal conversational speed.
2. To speak English correctly and fluently.
3. To read English with comprehension at a reasonable speed.
4. To write a sentence correctly and coherently at normal speed.

English is a Foreign Language complete perfection cannot be achieved by non-native speakers. Learning English in non-native contexts involves many problems. Due to the multilingual situation, ineffective textbooks, exams oriented

education, inadequate native speakers, inefficient teachers, and imported methods; it is highly difficult to make the learners use English effectively and efficiently.

Several deficiencies are found in the learners, especially in the aspects of language use and application of four basic skills. The learners, who use English as a Second Language, could not use all the four skills in a proper way. As far as language learning is concerned, the aim or purpose of teaching/learning is to enable the learners to use in all varieties of communicative situations. But, learners fail to make use of language skills by the warrants of communication.

English Language Teaching came into its own in the twentieth century. There are frequent change and innovation in the methods and approaches. There are not only changes in language teaching methods but also changes in learner's proficiency levels. Language proficiency cannot be attained with a single approach and method. It can be achieved by integrating a few methods and approaches.

The four basic language skills are listening, speaking, reading and writing which every learner must master. But the majority of the learners struggle hard to find the right expression in their written form of communication when compared to other language skills. Learners make the basic grammatical errors, and they are not able to write the correct sentence structure which is essential in writing. This is because there is a lack of grammar knowledge among learners. Lack of constant practice is a major reason for hampering writing.

Learners write only in examination because it is compulsory in our Education system. At the primary and secondary levels, learners just memorize leave applications, stories, essays, paragraphs and reproduce to

get through the final examination and later on forget most of the things they learned. This is not considered as original writing. They struggle hard to write a single sentence of their own. It is a struggle for them to capture ideas of their own in sentences.

The problem persists even when learners enter the tertiary level. But the purpose of writing increases at this level and the difficulties rise about writing Social Letters, Reports, Assignments, Articles, Mails, Resume, Speech, Invitations, Greetings, Complaints, and Job Applications. Though students have ideas and thoughts in their minds, they find it difficult to put them down in writing. One of the major problems of learners is the inability to form a sentence with proper structure.

A survey by employability measurement companies like Aspiring Minds and NASSCOM comes as a wake-up call. According to these companies, the English learning levels among graduates are very poor in India. They say that graduates would be unable to read official reports and transcripts and derive information out of them, even when the information is explicitly stated. "The worse out of it often comes out in mails—the most important medium of communication in corporate offices," says R. Rajaram, HR head of an IT major. He explains, "They write incomplete sentences, their punctuation is non-existent and grammar very poor."

The relevance of Writing in the Communicative Approach

The appropriate goal of English Language Teaching is based on the communicative needs of the learners. The aim of communicative language teaching is to produce in individuals the ability to create spoken and written utterances for desired social purposes. Writing is cognitively a very complex activity, and it involves discovering ideas, how to organize the ideas, discovering what the reader needs and conveying accurately and clearly. For successful writing, one needs constant practice. The teacher can give his/her students the following kinds of tasks as part of teaching writing to enhance learners' writing:

1. Sentences in a paragraph can be jumbled, and the students can be asked to convert the jumbled sentences into a coherent paragraph. This exercise will help the students in recognizing the topic sentence of a paragraph.
2. Students may be given the story an incomplete and asked to conclude the story. This exercise will help students' cognition and writing.

3. Students can be made to observe real-life situations inside or outside the classroom and asked to write a report.
4. The teacher can use newspaper reports, editorials and articles to prepare various kinds of exercises.
5. A topic is given to the students on which they may write a poem, short story or an essay.

Though there are many methods to improve writing through a communicative approach, a few questions have been raised such as, Are the learners able to write without grammatical mistakes? Are they using proper sentence structure while writing? Do they use correct spelling and punctuation? Are they good in vocabulary? Is there accuracy in learners' writing?

The relevance of Writing in the Structural Approach

For Charles Fries, grammar or the structure is the starting point in language teaching. The structure of the language is identified with its basic structures. The language is taught by intensive drilling of basic sentence patterns. Systematic attention is paid to pronunciation. Teaching techniques are concentrated on the repetition of a pattern some times so that the learners become perfect in the use of patterns and can make a correct sentence.

Drills are the central technique in this approach. Drills can be three types, chorus, group, and individual. In chorus drills, the whole class takes part in repeating the pattern or vocabulary item. For group drilling, the class is divided into groups, and the patterns are practiced in groups, one after another. Later, the individuals are asked to drill the pattern. The relevant methods which improve learners' writing through the Structural Approach are,

1. Substitution table: A substitution table is a very effective teaching device to give learners mastery over English construction. It was invented and developed by H.E. Palmer. The name derives from the fact that different columns of the table can be substituted thereby producing a large number of examples of that construction.

The value of the substitution table lies in its use as a habit maker. When learners become habituated, they use correct forms while writing and this would be done only by practice, drill, and memory. In this substitution table, learners have to make correct choices from the words in the columns of the table to construct meaningful sentences. Learners can make more much number of sentences from the above table.

2. Incremental drills: In this drill, learners are asked to add word/words to a sentence given by the teacher.

3. Completion: In this, learners are given a part of a sentence or one clause, and they have to complete the sentence by adding meaningful a part or clause.

4. Transformation: In this technique, learners are required to change a statement into a question, an affirmative statement into a negative statement, active into passive voice.

5. Combining sentences: In this technique, two sentences are given, and learners are asked to combine them.

6. Inversion to avoid repetition: In this technique, to avoid repetition, the two sentences are combined to form a single sentence.

7. Situational Teaching: Teaching structures is also done by creating situations. The situation makes the structure easily understandable. As already stated in this chapter, it establishes a closer and more direct relation between and expression and its meaning. It makes teaching and learning more realistic, and the learner can retain the matter for a longer time.

- a. Situations which the learner can see a bear and touch directly in the classroom and also through the classroom windows.
- b. Situations which learners know from their experiences in daily life.
- c. Situations which can be recalled to mind through imagination with the help of pictures, maps, charts, dramatization, and other aids.

The researcher has found that the structural approach helps the learner to write in proper structure. Learners make use of the relevant set up in the Structural approach to enhance their written communication. This approach serves as a tool to improve learners' writing. Writing reflects the learners' thinking. Once the learners are

thorough in their basic knowledge, they can overcome their difficulties in writing.

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GENDER AND IDENTITY IN DIASPORA LITERATURE

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Abstract

Postcolonial Diaspora Writing focuses on the lives and cultural practices of both forcefully exiled and voluntarily migrant people, which inspires us to recognize cultural hybridity and helps to endorse social plurality and inclusiveness. It often articulates intensified dislocation, migrant consciousness and fragmented hybridized identities. Since there has come about a considerable change in the outlook and identities of the diasporas with the changed global, economic, political and cultural scenario, the identities of diaspora individuals and communities cannot be placed only about some homeland to which they all want to return. This research paper attempts to bring out the conflicting responses to postcolonial displacement through cultural reconciliation by women in Bharati Mukherjee's novels- Wife, Jasmine, and Desirable Daughters. Mukherjee affirms that cultural transformations instigated by immigration can fabricate new identities with authority to challenge hegemonic definitions of the national character. Focussing on cross-cultural relationships, issues of power and questions of national and cultural belonging and non-belonging, resistance, power structures, her novels offer a visionary view of the human fate in the chaotic atmosphere of the modernity, where gender and identity play a greater role.

Keywords: *cross-cultural relationships, cultural hybridity, female experience, migrant consciousness, postcolonial displacement, self-assertion.*

Introduction

The experience of migrancy and living in a Diaspora has dominated much of the recent postcolonial literature, as Salman Rushdie writes, migration "offers us one of the richest metaphors of our age" (*Imaginary Homelands* 278). A major feature of postcolonial literature is the concern with place and displacement. It is here that the special postcolonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place (*The Empire Writes Back* 8). The issues of diaspora, globalization, cultural hybridization, alienation, and identity crisis have become the *leit motif* of most of the post-colonial literature. The Postcolonial Diaspora Writing focuses on the lives and cultural practices of both forcefully exiled and voluntarily migrant people, which inspires us to recognize cultural hybridity and endorses social plurality and inclusiveness. Thus, the textual mapping of the colonial encounter concludes with the new 'migrant' novel, a form which is explicit in its commitment to hybridity. Such a transcultural narrative possesses a serious challenge to the cultural stability of the metropolitan centers. In its transformational quality, Diaspora is typically a site of hybridity which questions fixed identities based on monocentric essentialisms. However, the new mode of diaspora feels that the discourses and narratives of nationalism, ethnicity or race are not suited anymore to the present times where the migrants are thinking in ways about their relations to the new place, their home, and their past. Since there has

come about a considerable change in the outlook and identities of the Diasporas with the changed global, economic, political and cultural scenario, the identities of diaspora individuals and communities cannot be placed only about some homeland to which they all want to return or must return.

Some of the diasporic writers, like Bharati Mukherjee, have focused on conflicted responses to postcolonial displacement through cultural reconciliation providing an antinomian view of diasporic literature. Bharati Mukherjee is one of the main novelists of the Indian diaspora, writing about her experiences in India, Canada, and America with an acute diasporic sensibility. She urges for cultural reconciliation and hybridity to negotiate the immigrant's native soil. Her characters are almost naturalized citizens in facing the challenges of human life. They have a cheerful human spirit, capable of building a life through fragments articulating their assertion to life. Mukherjee affirms that cultural transformations instigated by immigration can fabricate new identities with authority to challenge hegemonic definitions of the national. While engaging a variety of approaches for surviving and managing dislocation, her migrants struggle with queries essential to all diaspora and exile: whether to conserve or to discard identity with a place or location, to construct a new self, to be an asserter, to be an outlaw, to be an assimilator, to rub out or to safeguard the past, to hold or to wipe out the self's inability to social accommodation and

belonging, to work within or in opposition to the rules of systems and cultures.

The in her novel, *Wife*, the novelist shows a common dream of some third world immigrants, who are obsessive of American glitziness and opportunities and are, therefore, agile to 'settle' in the New World. The novel also depicts how very often such dreams turn nightmares leading to schizophrenic split and dislocations. Dimple is shocked by the fission between her expectations of America and the tangible mechanics of Americanization. *Wife* offers the author's depiction of America as a signifier of culture defined by an aesthetic of multiculturalism that is expressive of ethnic difference and segregation. The forced difference and solitude of the Indian community in *Wife* eventually destroys Dimple. The character of Jasmine justifies the displacement from the tradition-bound India for America, which offers the trans-cultural chemistry of transformation and change. Tara returns to Calcutta, her homeland, after a seven-year sojourn in the United States to retrieve her roots, her past. But, Dimple migrates to the United States in search of her future. There is a contradiction between the cultural practice of tolerance and the compulsions of adaptation. Instead of isolationism and stagnation in an increasingly globalized world, Mukherjee seeks to redefine the immigrant's status through constant negotiation between the individual and the nation and between the nation and the world.

The immigrants need to re-evaluate themselves and their nation in the process of returning to their mythological roots and through relocation of their national identity. Because of the ethno-religious cultural origins of Mukherjee's immigrant characters and their global movement, the relationship between the immigrant and the nation develops in the context of globalization. Its discourses on multiculturalism, trans-nationalism and the larger project of globalization enable to develop a multi-cultural matrix. In *Wife*, Mukherjee's protagonist struggles to negotiate her ethnicity within the environment of the American multi-cultural matrix. Thus Mukherjee exposes and challenges the hardships of a multicultural society placed on an immigrant or a minority. She sets the novel in the United States to reveal both the nation's limitations in multiculturalism and the discrepancies between a policy of cultural difference and the American Dream of individualism and opportunity.

The simple opening line — 'Dimple Dasgupta had set her heart on marrying a neurosurgeon' (*Wife* 3) is quite suggestive and at once sets the story in the motion through an uneven trajectory of life. It is a moving study of a depersonalized female subjectivity in a society in which

she is a trivial object. From the very beginning, Dimple shows symptoms of material consciousness, morbid ambition, and unnatural promptness to succumb to her horrible impulse. Dimple has nothing to do except thinking about marriage because she thinks that marriage is a ladder of quick rise and material emancipation. It will bring her freedom, fortune, and perfect happiness: 'Marriage would bring her freedom, Cocktail parties on carpeted lawns, and fund-raising dinners for noble charities. Marriage would bring her love' (*Wife* 3).

Like most Indian women, Dimple shapes her own feminine identity and female consciousness after the two Indian mythical figures of 'heroism' and 'devotion,' Sita and Savitri. Mukherjee portrays the submissive nature of Indian women even in marriage in the character of Dimple as she feels restless till she gets a realization which leads her to betray patience in her life and becomes rebellious to such an extent that is killing her husband. Mukherjee however, defends Dimple's violence as non-docile anger of essential femininity of an Indian woman, who is usually tailored and tutored to be nonresponsive to tortures

There was only one problem, my problem; how could I explain this anger to critics in New York or Montreal who did not know that a young Bengali woman could rebel by simply reading a book or refusing to fast? (*Wife* 156)

She feels as if she is instinctively drawn towards some disastrous end as she becomes a victim of the unanticipated inertia, exhaustion, and the social void. Her subalternity is challenged, and she strikes to unhinge it all. Implicitly Dimple suffers from a subterranean streak of violence. She is uprooted from her family, and her familiar world is projected into a social vacuum where the media become her surrogate community, her global village. New York intensifies her frustration and unhooks her further from reality; she kills easily like a sleep walker. *Jasmine*, the 1989-novel by Mukherjee, investigates, in an essential and searching way, the trauma and possibilities – following dislocations and uprooted identities. In the novel, the crucial role of migration, compulsive and intended, literal and emblematic, found in the female subjectivity of the young protagonist—initially named Jyoti Viji – represents the dislocation and mutative progression within the scrambled structure of the protagonist's personal history. In *Jasmine*, the woman narrator is in search of identity through diasporic transformation and mongrelization of self. In *Jasmine*, the immigrant soul experiences a confusing and twisted conglomerate of identity and does not quite want to quit. Instead, she embraces it for radical self-transformation. The metamorphoses are gradual, generating an appetite and energy. Jasmine constantly

finds that she is never at home, that she is a perpetual vagabond and a perplexed nomad. She finds her differential sense about her own identity. Her compulsive obsession on her past has a rekindling effect. She cannot shrug off it all – her home and location. She survives in a series of split and discontinuous moments. Her Indianness gradually reduces to sign of signification only.

The migrant, while living in an alien shore experiences the isolation of an alien, 'other.' The migrant remains constantly aware of his/her geographical displacement and cultural splitting. To adjust with the dominant governing culture, the exile or migrant most often has to re-locate the native subjectivity to a new political and social environment. This process of postcolonial displacement and dislocations demands acculturative experience of migration. The fusionism and hybridity of the exile mean that the harsh discourse of colonialism can no longer power-roll on the ethnicity and (in) betweenness—or create binaries of central and periphery, colonizer and colonized, self and *other* and so on. It must instead focus on a fusionism that inhabits the perimeter of global culture.

Mukherjee's women characters venture out for the New World, and experience its split structures, its split imperatives, through negotiations and diasporic relocation of selves. It was the ability of Mukherjee's characters to endure their exilic anguish, to work through their anxieties, alienations, and dislocations towards a life that may be radically incomplete but continues to be intricately steam-rolled by aspirations and fantasies. These are symptomatic of the culture of survival and endurance that emerges from the other side of the colonial endeavor.

From Mukherjee's point of view, one can infer a cross-cultural assimilative code where the migrant performs an ideologically imperative function by dismantling cultural stereotype, margins, and borders before creating a space through which new form of belonging can be relocated. Spatially speaking, dislocation invariably means a move away from home, and hence displacement from culture. It entails a relentless search for new belonging, new identity, a new location, and request for original self in the realities of global connectivity. In Mukherjee's novels especially in *Jasmine*, there is a very wide display of the tangled and twisted mongrel existence of woman crusading and assimilating in search of space, location and a new territory. As in other diasporic writers in Mukherjee too, dislocation means a move towards something, perhaps another home— this produces a narrative that is often caught between a location and relocation, de-territorialize and a re-territorialize, in the process to de-personalize the migratory subject. Subverted

and subjected, dislocation becomes a transit before relocation where past is a mere relic of diasporicdisjunction.

As Brah in her article "Diaspora, Border and Transnational Identities", describes the reasons for the sense of insecurity among the immigrants in diaspora and asserts how the same geographical and psychic space comes to articulate different histories and how home can simultaneously be a place of safety and terror" (1996: 183), Mukherjee in her novels Bharati Mukherjee has explored many facets of diasporic consciousness and immigrant experience of dislocations, ruptures, and relocation of the migrant women in her fictions. She has dealt with the ambivalence of their psychic and spatial identity and the trauma of dislocations at multiple levels. The impact of patriarchy on the Indian society varies from the one in the West, and therefore Mukherjee has tried to evolve her strand of *feminism* grounded in the truth of compulsory displacement that they recurrently undergo. Indian expatriate writers do not write from all exclusive foreignness of their identity, but their writing reflects the perspective of someone caught between two cultures. Bharati Mukherjee has been especially attentive to the changes taking place in the control mechanism of south Asian women in the New World. Mukherjee consciously avoids glorification of the native country; she also doesn't allow herself to demean or lower the adopted country or the center of the new location although there is criticism on her bicultural perception. Mukherjee has emerged with a postmodern counter-narrative of assimilative and celebratory American citizenship. This new perspective preserves essential Indianness to be exotic but merge gleefully into American materialism. From this category of experience Mukherjee wishes to carve her exclusiveness within the broader genre of American Literature.

As a diasporic writer, Bharati Mukherjee's themes focus on the phenomenon of migration, the status of the new immigrants, their feeling of alienation as expatriates, and the Indian woman sojourning abroad and her struggle for identity. In her novels, Indian women are the ones who have undergone the impact of western culture. Their colonial education, class and financial positions facilitate their hybridization into western culture. Though being suppressed, her educated protagonists are completely conscious of their trapped conditions. As a consequence of this consciousness, they are in incessant conflict with themselves. By giving agency to the gendered spaces within the global diaspora, Mukherjee's novels allow marginalized women to voice self-assertion and liberation; implicitly they demonstrate a steady progression from

'feminine to female.' Her novels reveal 'female experience' of women who are seen caught in the flux of tradition and modernity. Neither can they completely detach themselves from their past and nor they have any certitude in the future.

Her *Desirable Daughters* (2002) is the story of Tara, Padma, and Parvati, three Calcutta-born sisters into a wealthy Brahmin family presided over by their father and their traditionalist mother. The rebel of intelligent and artistic girls is nevertheless constrained by a society with a little regard for women. Their rebel leads them in different directions, continents and different circumstances, in which strain ultimately strengthens their relationship. One of the Bengali sisters lives a comfortable life in Mumbai keeping herself busy in household chores; another ends up in New Jersey among the elite class of migrant Indians, and the third ends up in California with more pedestrian life after getting a divorce from her business tycoon husband.

The portrayal of different problems faced by her women characters in her stories gives the idea that how a woman can become strong for the survival, and through her focus on gender and identity, she has shown the way out for women to realize their dream

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LEARNER ORIENTED LANGUAGE IN TRIALS, PROSE AND POEMS

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Abstract

Language is an instrument used for transmitting knowledge, ideas and skills. It is a technology that facilitates itself in various languages – Russian, German, Mexican, Hindi, Tamil, Hebrew, Irish, English, Spanish, Telugu and many more languages and dialects. The idea of communication was instituted in the heaven lies, when the Maker conversed with his triune Being: “Let us make man in our image” (Gen. 1.26). It is of this origin of an idea that manifested in the idea of a language and the communion with man – in the form of a command in the creation process. It is indeed a novel form of experimentation that these factors were of primary intention in the Great Linguist – the Creator. With the background to the origin of language established, it is necessary to comprehend the learner’s level of the language; irrespective of languages, not of necessity – the English language. There must have been an original intention by the Maker for the universality of the English language.

There are learners who are of various levels of understanding and comprehension of a particular language. These learners are from different social backgrounds and their language – needs depends on the factors that promote them. It is essential to aver the linguistic ability of learners. It can be done by assessing their capabilities in groups. The method is evolved in the basis of the observation made on “grammar, vocabulary, pronunciation, receptive and productive skills” (CM). As ELT trainers suggest, a time lapse of seven days would suffice. Their “background” (CM) and “previous learning experience” (CM) affects their learning experience. It is of interest, that the learners may be capable in particular areas like ‘grammar, vocabulary, pronunciation, receptive and productive skills. The analysis made in the first week enhances the teacher’s familiarity of learners strengths and weaknesses, also learners’ area of interest and understanding.

The land of milk and honey is a land plenteous of food. It was to a land prepared in advance that the Maker was inviting the groups of people who had left Egypt. There people would wander as led and the talk against their leader. They would murmur and do wicked deeds. Then the Maker would punish them. It was in this manner that the people of Israel provoked their deity - their Creator. They fretted and flitted away. Their vexation and anxiousness could not be considered a factor impending towards victory. They

had committed treachery against the Creator and so the Maker led them into the wilderness to test them. They did not obey and so they were oppressed. Their hope was put to dust. So it was with those who grumbled against the Maker. They were too small in the eyes of their Maker. All the while He guided them to do good rather than evil. They stirred the Maker to pity his children. They were only but servants who were wanderers; and of their children they were more than servants: they were the beloved people of the Maker and so he would not test them like their fathers – their fathers had rebelled against him. He did only good, not evil.

The people did not lack anything but the Maker knew their hearts and minds. They disbelieved that their Guide could give them a bountiful land as Cannan and so the promised rest was attained only in the case of Caleb the son of Jephunneh and Joshua the son of Nun. The Maker hated conversations of mumbling and grumbling. The dialogue or in better words the conversation made with Moses was a very interesting one. It is as if the Maker talks as a close friend but he cannot help his friend. There was no trust between these two parties. It is also as if the Maker has planned something for every soul. He says to the group of people who had been brought out of Egypt, as if he could read their naughty and troublesome thoughts, “Do not meddle with them, for I will not give you any of their land, no, not so much as one footstep, because I have given

Mount Seir to Esau as a possession” – It is said in a simple title – “Do not meddle with Edom” (KJV 196) also of Moab – “Do not harass Moab” and of Ammon – “Do no harass Ammon” but of Sihon and Og – they were given as a possession.

Moses was the leader of these groups of people and as the promise made by the Maker to Abraham – these people were indeed “as the stars of heaven for multitude” (KJV 187). Though Moses could not enter the land promised to them, he indeed was their well-wisher. He wished them saying, “The LORD God (Maker) of your fathers make you a thousand times so many more as ye *are*, and bless you, as he hath promised you!” (KJV 187). Moses was “not able to bear” them himself “alone” (KJV187) so he arranged a special meeting where the people would decide a democratic regime; a much better one than the arranged meeting at the tower of Babel. He said, “Take you wise men, and understanding, and known among your tribes, and I will make them rulers over you” (187). This must have been the beginnings of government of the country folk of Israel. As Carter and Mc Rae write, It was not like the poet Owen’s view on the “futility of war” (396) or the question to its comparison is indeed a true depiction:

Them poor, bloody Jocks, ‘ he said in a slow, pitiful, whisper. What the casualties were they did not know, though various rumours gave precise, and different details; one shell did all the damage, the other exploding in an empty field. The sympathy they felt with the Scotsmen was very real; the same thing might so easily have happened to themselves; and as they talked about it, the feeling turned gradually into resentment against an authority, which regulated, so strictly, every detail of their daily lives. The shell falling where I did, at that particular time, would probably have caused a certain number of casualties; even if the men had been moving about freely; but this kind of discipline, excusable enough when men have to be kept under control, as with a carrying party lined up at a dump, was unnecessary at this moment; and for that reason alone, it was wiser to avoid assembling a large number of men at

any one point. They remembered their own experience at Philosophe (396).

These wanderers in the desert, they were at a loss there forty years and it was a smack on the cheek to those of twenty and above, when they had doubted and murmured given stern correction and to be considered the inmates of that pleasant land for they had angered the Ruler, their King, who had so far led the subjects and taken so good care of their living and other expenses. It was during their wanderings that the Ten Commandments were written. Arthur Hugh Clough wrote “a satirical rewriting of the biblical Ten Commandments

Thou shalt have one God only; who
Would be at the expense of two?

A similarly irreverent note, which could not have been heard only a few years earlier, is found here:

There is no God, the wicked saith,
And truly it’s a blessing....

And almost everyone when age,
Disease, or sorrows strike him,
Inclines to think there is a God,
Or something very like him.

(Dipsychus, 1865)

This is one of the few highly ironic commentaries on the crisis of faith of the age.

(301-302)

As Carter further elaborates of another poet Matthew Arnold and “of a world of endless sadness:

Listen! You hear the grating roar
Of pebbles which the waves draw back and
fling

All them return, up the high strand,
Begin, and cease, and then begin again,
The eternal note of sadness in

And ends with a vision of bleak nothingness in which meaningless wars anew fought for meaningless causes” (301). However it cannot be said that Israel’s wanderings were meaningless – that one generation of people who had no home or country, attained one; though not in reality but in an even more realer dimension: the spiritual one. It was of one heart with the Maker: that they were loved as dear children that the Maker got them into his heavenly abode. So great a love but frail a vision,

that people had not endured with patience --a tragedy on earth. It was because of the curse of disobedience. Curse runs through the veins. If there were chances of relinquishing it – it would be another Man's blood that could be taken as a substitute. Animals were and are sacrificed now and even back then for the forgiveness of errors, and evil which spiritualists and inspirationalists call as sin and one may aver that this blood of the Maker-Man could erase like an eraser the tiniest tint and taint of evil in the blood and vein of man. This is indeed a tremendous idea – also an ideology – a true ideology made evidenced in the practice of a fast which indeed gives peace and wipes away tears and beseeches blessings from the universal Being – the Creator. A promised rest was attained for those who had not doubted the inquiries of a friend. Caleb and

the other one were indeed friends fulfilled out of an act of obedience of a command.

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Abbreviations

1. CM – Course Materials for ELT
2. KJV- King James Version
3. Glory to Jesus

MEMORY AND THE SELF: A PSYCHO-FEMINISTIC READING OF HILARY MANTEL'S *GIVING UP THE GHOST*

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Abstract

Autobiography, as a literary genre emerged as a result of writers considering their psychological 'self' expression as authoritative, having much influence on the world or being influenced by it. Men writers, for centuries, associating themselves with the government or political groups, in turn, bought a 'self' centred writing based on their experience and observations. But, on the other hand, women writers who tried their hand in expressing their 'selves' remained passive or invisible for centuries. However, in recent times many of the women writers revise the established trends, standards and definitions and explore new boundaries in the genre. Hilary Mantel's *Giving up the Ghost* is one such autobiographical work in which she questions the established binaries 'Self' and 'other'. This paper attempts to psychologically study Mantel's memoir in a feminist perspective and trace the distinctions between 'margin' and 'centre', consciousness and unconsciousness, and further emphasize the role of 'memory' dependency in memoir writing.

Keywords: Unconscious, Margin, Revise, Self, Trends.

"If you do not tell the truth about yourself you cannot tell it about other people."

— Virginia Woolf

The word 'autobiography' has its root combination from three Greek words, 'auto' signifying 'self', 'bios' signifying 'life' and 'graphe' signifying 'writing'. Even from classical times, men writers write memoirs, spiritual autobiographies, fictional autobiographies, etc. But many feminist critics claim that their works purport self-justification rather than self-documentation. These women-centred theorists accuse the patriarchy of propagating the ideology of 'self' as expressed in autobiographies as a record of male experience. Further, they emphasize that this 'self' construction through male experience marginalizes women on various levels.

Helene Cixous, one of the important feminist critics, call the invisible domain of women's writing as 'elsewhere'. She argues that the male construction of history is nothing but 'his-story' and insists on the need to invent 'the other' history. In her essay, "Stories: Out and Out" (1986), she claims the possibilities of striking back or splitting the classical structure. She writes as: "...it is time to change. To invent the 'other' history...We are presently living in a transitional period one in which it seems possible that the classic structure might be split. (83)

Cixous' 'elsewhere' does not only stress on the subjugation of women in history but also in literature. Minding these obscurities in the historical records, the feminist started 'herstory' movement to retell history from a woman's point of view. Elaine Showalter also insists on such woman-centred canon and regulates it "...not [just as] a competing canon but [rather] an alternate canon (128). In

her essay, "Towards a Feminist Poetics", she coined the term "gynocritics" which intends to construct a "...female framework for the analysis of women's literature" (131)

Chodorow suspects that women's identity is under patriarchal suppressions as their 'collective identity' is defined by the dominant group. In her essay, *The Reproduction of Mothering*, she argues that "The basic feminine sense of self is connected to the world, the basic masculine sense of self is separate...feminine personality comes to conclude a fundamental definition of self in a relationship" (169). Women writers especially in autobiographies, keep themselves detached from public events like men. They focus more on their private life which is a strike against the male standard of keeping themselves in the centre of their writings. Observing this, Dr. Ranjana Harish differentiates women' autobiographies from the established male standards:

Locally woman's autobiography which projects an image of private strength and public passivity doesn't mirror the establishment history of the autobiographer's times and thus the belief that a good autobiography is always representative of its time and mirror to the era also doesn't hold in relation to women's life narratives. (30)

In women's autobiography a consciousness of self in which "the individual does not oppose herself to all other [nor]...feel herself to exist outside of others... [but much] with others in an interdependent existence" (170) can be analyzed. Seconding Chodorow's statement, Patricia Meyer Spacks also argues that women's autobiographies hardly mirror the establishment of the history of their own time as they tend to concentrate more on their personal

rather than that of exorcism and glorification. Spacks, in her essay "Selves in Hiding", argues that the autobiographies written by women suggest some female problems of self-presentation which reflects both a female dilemma and female solution.

Susan Stanford Friedman, in her essay "Women's Autobiographical Selves: Theory and Practice" discusses women's psychological experience when writing autobiographies. She coins the word "relationality" to mean expression out of the "fluid boundaries" women experience psychologically. Hilary Mantel, on whom this research paper is focused, twice uses the phrase "I am used to 'seeing' things that aren't there" (1) in the very opening to emphasize her critical perception of looking into things and bringing out new meanings. As a woman writer her awareness on her 'relationality,' i.e., the extension and limitations offered to woman about the art of self-documentation are found mentioned in her memoir. Her concentration more of her selection and expression of words and her psychic distraction resulting, in other words, show the true state of every woman autobiographer in general. As she puts it: "The words I try to write end up as other words" (2)

Joan W. Scott's also defines that to have a better understanding on the autobiographical subjects especially a "woman" or "a girl child", it is important to have the base of "relational" theory. In relational theory, the mother-daughter relationship is a conspicuously considered area for analysis, and most of the autobiographies written by women writers show it as a recurrent theme. Mantel's life is also not an exception; her true 'self' cannot be revealed completely without having a better understanding of her relationship with her mother. The mother-daughter relationship can be noted as one of the key factors in psycho-reading her memoir. Her mother is leaving her father Henry and remarrying Jack, whom Mantel calls her 'step-father' becomes the source for the early trauma in Mantel's childhood. Thus the remodelled 'Self' of Mantel through her mother's behavioural impact can be traced in her later years too.

Chodorow, too, believes that "girls about their mothers experience themselves as overly attached, un-individuated and without boundaries" (137). Another major concept in relationality theory is the fear of 'becoming one's mother' which Rich calls it as 'Matrophobia'. Steph Lawler, another feminist critic, in her *Mothering the Self: Mothers, daughters, subjects* (2000), supports this argument by adding that this fear springs primarily from the daughter's identification either subconsciously or consciously comparing the pieces of her mother in her self. In Mantel's memoir, this similar fear can be witnessed,

when she tells about her lost child Catriona. At first, she hesitates to bear a child as she didn't "...want to carry someone else's thwarted expectations." (224) but when she was operated on endometriosis and lost hope of bearing children anymore, she expresses her hidden agony as:

I was no good for breeding, so what was I good for? Who was I at all? My hormonal circuits were busted, my endocrinology was shot to pieces. I was an old while; I was young, I was an ape, I was a blot on the page, I was a nothing, Zilch. (212)

Memoir writing usually involves recollection process, usually of hidden memories, and of past interpretation. Daniel L. Schacter defines this past interpretation of memories as "...records of how we have experienced events, not replicas of the events themselves" (9). James Olney also distinguishes two models of memory 'the archaeological' and 'the processual' where the former is spatial while the later is temporal. Suzzett A. Henke calls the Greek word 'trauma' to mean self-altering, self-shattering events with experience of violence, injury and harm. In Mantel's case, the separation from her husband, her physical illness and her separation from her father Henry all led to trauma in her at a very young age. This tormented her for a long time, and through passing times she made her mind to concentrate on her work rather think about her lost male companion. She writes about her separation with her husband and also her choice of opting writing as her career as:

We had been separated for no more than two years... I believe people do change; there's no mileage, really, in believing the opposite. I also had changed. I was living alone...Of Freud's two constants, love and work, I now embraced just one... (11)

Her expressions like "I had no voice", "I had got my voice back", "I only count the happy hours" (13) not only shows her trauma but also tells us about her rebirth as a writer. Mantel's childhood seems to be filled with innocence and ignorance. Before knowing about her biology, she always wanted to become a boy, i.e., the 'other'. Her biological limitations and the truth about her 'self' become known to her only after her adulthood. On seeing and reading about the privileges enjoyed by the other gender, she mentions about her will to become a boy. "I make a fuss! It is related to my role in life. When exactly do I become a boy? (55)

Mantel's memoir also brings to light the confrontations one experience with oneself and with the world. When she mentions about her surgery on endometriosis, she also tells about the behaviour of the doctors towards her. She expresses: "How can I write this, I wonder? I am a woman

with a delicate mouth; I say nothing gross." (189). She finally concludes that:

I feel that each morning it is necessary to write myself into being – even if the writing is aimless doodling that no one will ever read or the diary that no one can see till I'm dead. When you have committed enough words to the paper, you feel you have a spine stiff enough to stand up in the wind. But when you stop writing you find that's all you are, a spine, a row of rattling vertebrae, dried out like an old quill pen. (223)

Thus her failed biology does not fail her inner Self. Through her memoir, she does not only self-document her trauma and personal experience out of her memory but also questions the 'other' which may be of gender, unconsciousness, culture, religious discriminations, history, etc. She purely writes about the conflict between her 'Self', ie, her psyche, and 'other,' i.e., her physic or body. She puts it as: "...when biological destiny veers from the norm, there are parts of the psyche that take time to catch up." (230) She does not stop by differentiating 'Self' and 'Other' but also questions history then and there: "Shakespeare is bunk. History is bunk. Why are women always smiling? Smile, smile, smile." (244). Thus Mantel's memoir can be considered as a pure feminist retelling of her biography with lots of ironical impressions against the established standards.

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CULTURAL TRANSFORMATION OF TARA IN BHARATI MUKHERJEE'S *DESIRABLE DAUGHTERS*

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Abstract

The main aim of this paper is to exhibit the concept of cultural transformation and cultural hybridity in Mukherjee's novel *Desirable Daughters*. Novels of Mukherjee vividly picture the expatriates' sensibility, sufferings and their clutch with multicultural identity. Adoption of these concepts in her writings made Bharati Mukherjee conquer an inimitable place in Diaspora literature. Her fictional feminine characters experience cultural transformation or cultural hybridity which tempt them to find their true identity. In *Desirable Daughters*, the protagonist Tara Chatterjee faces many stereotyped situations due to cultural transformation and hybridity which makes her examine her true cultural identity.

Keywords: transformation, sensibility, conquer, inimitable, stereotyped, hybridity.

Introduction

Diaspora Literature covers expatriates' life, sensibility and their sufferings. Novelists and writers of diaspora equip migration as their theme of writing, through this they highlight the concept of an identity crisis, cultural transformation and hybridity of the migrants. The term 'migrants' refers to the people who migrated to the USA from their homeland; this shows their shifting from the homeland to an alien land. The aftermath of their migration they attain scattered identity and cultural transformation. This oscillates them whether to follow the culture of homeland or the culture the land they migrated. Finally, it results with cultural hybridity and transformation. They are labelled under dual culture. In an interview immigrant writer, Chitra Banerjee expresses her view about dual culture as,

We draw from dual culture, with two sets of would views and paradigms juxtaposing each other....Expertise have powerful and poignant experience when they live away from their original culture – and this becomes home, but never quite, and then you can't really go back and be quite at home these either. (Rediff chat Web)

Bharati Mukherjee one of the eminent writers of Diaspora Literature pictured multiculturalism and cultural transformation or dual culture of migrants through the fictional characters of her novels. Her novels like *Tiger's Daughter*(1971), *Jasmine*(1989), and *Desirable Daughters*(2002)are great examples of it. As Indian Writer in English, Mukherjee shares her autobiographical element and herself as a migrant using her fictional characters. She gives voice against the sufferings of migrants due to cultural transformation. Her novel *Desirable Daughters* is a

great example of multicultural reality. Tara Chatterjee, the protagonist of *Desirable Daughters* also gets dual cultural identity after her migration.

The dual cultural identity of Tara Chatterjee was keenly sketched by Mukherjee through cultural transformation. One refers to Indian culture, that is the culture of the homeland, and the other is the culture of the land she migrated. Tara Chatterjee is a traditional Indian girl from an orthodox Brahmin family by birth but after her marriage, she migrates to the USA, and she gets a transformation in her culture. On expressing about her traditional Indian Brahmin culture, Tara utters, "We are Bengali Brahmins from Calcutta, and nothing can touch us."(DD44) and she says, "We were not effete, and artistic-we were traditional Hindus, very orthodox Bengali Brahmins."(DD180). Through these lines, she boasts up her traditional Indian Brahmin culture.

And also as a narrator, she depicts the very old traditional and cultural background of pre-independent India, with this act Mukherjee illustrates and exhibits child-marriage system as one of the old cultural forms. In the opening of the novel Tara shares about her ancestor Tara LataGangoly's marriage who was a five-year-old little girl. She is so innocent that, even she was not known with the meaning of the term marriage. Tara states about the child wedding progression as,

The narrow, raised trail stretches ten miles from Mishtigunj town to the jungle's edge. In a palanquin borne by four servants sit a rich man's three daughters, the youngest dressed in her bridal sari, her little hands painted with red lac dye, her hair oiled and set. Her arms are heavy with dowry gold; bangles ring tiny arms from wrist to shoulder.

Childish voices chant a song, hands clap, gold bracelets tinkle. I cannot imagine the loneliness of the child (DD3-4).

This incident showcases the forbidding progress of child-marriage and also it insists that fathers' are the deciding authorities of daughters' wedding and the decision of fathers' must be accepted by daughters' without any objection. Tara Chatterjee's bride-groom was also chosen by her father, as she says, "when my father said the magic words: There is a boy, and we found him suitable. Here is his picture. The marriage will be in three weeks." (DD23). After her marriage, she migrated to America with her husband and her journey as immigrant began with the cultural transformation.

According to Indian culture and tradition, the wife is not allowed to call her husband by using his name. As an Indian girl, Tara Chatterjee also follows the same, but after moving to California there is a transformation in her culture, she calls her husband with a nickname which is not encouraged by Indian cultural system. And also they short their son's name which reflects stylish American culture. Tara states her cultural transformation as,

But we're progressive people; after crossing the dark waters to California I called him Bishu, then Bish, and he didn't flinch. We had (and have) one son, Rabin, short (of course) for Rabindranath, as in Tagore. His school; friends call him Rob. We call him Rabi. (DD23)

At first, Tara was unable to dropout her Indian culture and accepted with the American culture. This witnesses her dual culture. Later she adopts herself with American culture; this reflected in her attitude and dressing. She says,

I am not the only blue-jeaned woman with Pashmina shawl around my shoulders and broken down running shoes on my feet. I am not the only Indian on the block. All the same, I stand out, I am convinced. I don't belong here, despite my political leanings; worse, I don't want to belong. (DD79)

Tara's Americanized cultural transformation not only reflected in her dressing but also in getting a divorce from her husband BishwapriyaChatterjee and finds a new living-together lover, Andy. She even has a sexual relation with Andy. According to Indian cultural system, divorce and living-together systems are taboo. By this act, Tara transformed herself with Americanized cultural and ruined her Indian culture. Due to a stereotyped situation her son reveals that he is a gay, as an Indian mother she was shocked to hear it but as Americanized mother she accepts her son's nature. Americanized cultural

transformation of Tara Chatterjee is reviewed by Nyman Jopi,

In discussing the significance of the past and in showing how much of Tara's identity, however, Americanized it is, is based on her memories of India, and her grandmother's stories of the past, the novel reconstructs Tara as the hybrid subject. Like her namesake Tara Lata of Mishtigunj, the Tree-Bride, she learns to resist colonization and the fixing of identities. (65)

At the beginning as an immigrant, she was unable to survey with the culture of homeland or the culture of the alien land she shifted. Future she agrees with the American culture, but the native citizens or Native American was not ready to accept her new cultural transformation, they viewed her only as a migrant from India. She tackled many stereotyped situations as an immigrant which left her with a big question mark regarding her true identity. She sensed many bitter experiences both mental and physical. The cultural transformation shaped and reshaped her quality with much stress and trauma; at last, it resulted in cultural hybridity or cultural fluidity. On observing about double or fluid cultural identity, N. Krishnaswamy says,

The notion of double /divided/fluid identity is characteristic of our contemporary situation, whether colonial or not. This sifting identity if there be any is polyvalent – the one celebrated in Post Modernism. Hybridity and cultural polyvalence are characteristic of our contemporary life in general, and everyone celebrates not only fluidity but also anarchy albeit with a sense of responsibility (92).

Conclusion

In her novel *Desirable Daughters*, Bharati Mukherjee magnificently portrayed about multiculturalism, cultural hybridity and its consequences through her fictional migrant character Tara Chatterjee. The protagonist's cultural transformation from Indian to Americanized culture thrust her to search for her true cultural identity. At the end of the novel, Mukherjee developed Tara Chatterjee's characterization by giving her a true cultural identity which knitted with her Indian culture. The cultural transformation left Tara Chatterjee with many questions, and finally, it lay as a key to finding her true cultural identity.

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LITERATURE OF THE OVERSEAS

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Abstract

Writers have produced literature that has focused on mankind, culture and society. Audiences have universally agreed to writers being skilled social observers. Otherwise, literature wouldn't have held on as it does today. With new categorical forms being added in gradually, Diaspora literature has been around for a while. It depicts the experiences of a group of people who've had to shift to an alien country due to many reasons, their overwhelming sense of sentiment for their motherland and the identity crisis that they face. The migrant who leaves his homeland tries to identify with his new surroundings and constantly yearns to return home. Lost between both worlds, he is an outsider. Not just himself but his whole family feels estranged. "There's a terrific struggle to preserve one's sanity while striving to achieve the best for one's family," as Monica Ali puts it (Ali 161). My paper attempts to examine Jumpa Lahiri's *The Namesake* and Monica Ali's *Brick Lane*; how the protagonists, both women, find a balance between the conflicting English way of life and the tug of Indian tradition.

Keywords: Homeland, Nostalgia, Estrangement, Identity crisis

Introduction

With Plato introducing his concept of mimesis, the idea that art is a portrayal of life has prevailed since antiquity. Restricting himself to painting, sculptures and poetry, however, Plato wasn't a fan of these art forms because it was twice removed from the truth. Hence they were deceptive and destabilizing. For him, the world of Forms was the ultimate unchanging reality, and the physical world that we perceived through our senses was in a constant state of change. But that did not dishearten the artist/author from fulfilling his artistic drive. Authors have always aimed at representing the human experience and the world that they live in.

Diaspora literature came into being when a few displaced authors understood that theirs wasn't a sui generis experience, that more people were beginning to face the same process of being displaced from their homelands. Authors like V.S. Naipaul, Salman Rushdie, Jumpa Lahiri, Vikram Seth, Shashi Tharoor who had to live abroad were catalysts for this creative genre. The genre then broadened to writings that focused on the migratory experience, of how a character constantly yearned for his motherland. Although modern innovations have made travel easier and distance shorter, they are filled with an overwhelming sense of nostalgia which makes them feel inadequate in being away in a distant land. This search for meaning in the new surroundings and the recurrent longing for their homeland gave birth to diaspora literature. The migrant outsider is constantly on the run. We get to see the estranged individual in Jumpa Lahiri's *The Namesake* and Monica Ali's *Brick Lane*. We will evaluate how characters from two generations cope differently to their alien

circumstances and how they finally pull it through at the end.

Ashima in *The Namesake*

While this warm and profound story may seem to be an examination of the psychological stages that Gogol Ganguli goes through while dealing with his estranged condition; it is also the transformative journey of Ashima from nostalgic alien to transnational citizen. The Indian couple Ashima and Ashoke experience the pain of displacement in varying extents. Of the two, Ashima who had to move to a new world with a man she barely knew, feels more disturbed because she is restricted to the household while her husband freely moves in and out of his work space. The first instance of her longing for the home can be seen when she is alone in the hospital, expecting her child:

There is nothing to comfort her in the off-white panels of the ceiling. . . . In India, . . .

women go home to their parents to give birth, away from husbands and in-laws and household cares, retreating briefly to childhood when the baby arrives. (Lahiri 4)

Although the doctor assures her that everything is normal, nothing has felt normal ever since she came to Cambridge. She knows she will survive the pain; it's the consequence that worries her, "motherhood in a foreign land" (6). With none to help her, she is terrified to "raise her child in a country where she is related to no one, . . . Where life seems so tentative and spare" (6). The account of her pregnancy signifies her emotional attachment to India and a sense of loneliness in an alien land. Another conflict occurs when the Gangulis have to break with

Bengali custom to give their son an official name on his birth certificate. Ashima's grandmother was to do the honors of naming the child, but the letter which she sent never came. When the doctor enquires about a backup name, they think of the absurdity of, "disregard[ing] an elder's wishes in such a way" (28). We see her breaking down at a point in the beginning when she tells Ashoke that she can't raise Gogol in a foreign country alone. He feels guilty for bringing her to America:

He looks at Ashima, her face leaner, . . . Aware that her life in Cambridge, as his wife, has already taken a toll. On more than one occasion he has come home from the university to find her morose, in bed, rereading her parents' letters. Early mornings, when he senses that she is quietly crying, he puts an arm around her but can think of nothing to say, feeling that it is his fault. (33)

Slowly, Ashima finds pride in doing it alone, in devising a new routine for her child who becomes the center of her life. We see how she holds on to her tradition when she sings Bengali songs to her baby. As the baby grows, so too, does their circle of Bengali acquaintances. Now they've got enough people to entertain on Bengali ceremonies. As they prepare for their first visit to Calcutta, the sudden news that her father passed away with a heart attack shocks them. This is another point of pain that they face, not being able to share the joys and sorrows of relatives in the home country. Everyone they once knew and loved is lost. Their children, on the other hand, can't comprehend this feeling, they are "embarrassed at the sight of their parents' tears, feeling only slightly sad" (63).

In the midst of all this, the Gangulis try to fit in. Except for the name on the mailbox, they appear just like their neighbors. They own shovels and pruning shears in their garage. They purchase a barbeque. They learn to roast turkeys at Thanksgiving and color boiled eggs at Easter. It is important to note how Gogol and Sonia, prefer English ways. They enjoy celebrating Christmas when they can hang stockings and receive heaps of presents and look forward to it more than the worship of Durga and Saraswati. The children are allowed to fill their shopping cart with wrapped slices of cheese, mayonnaise, and hot dogs.

Nevertheless, the first generation tries to hold on to their tradition. They make it a point to attend Kathakali dance performances or sitar recitals whenever there's a show. They send Gogol to Bengali language and culture lessons because it unsettles them to hear their children sound just like the Americans, conversing in a language

that still confuses them. The children do not like this wishing instead to be at ballet or softball practice.

The author takes us through Gogol's perspective simultaneously. As a young boy, he doesn't mind his name. But later on a field trip from school to a graveyard, he realizes that there would be no tombstone with a Ganguli inscribed on it. The sense of alienation becomes acute when he misses the graves of his ancestors. "He is old enough to know that he will be burned, not buried, that his body will occupy no plot of earth, that no stone in this country will bear his name beyond life" (69). As he matures, he hates the obscurity of his name, that it is neither Indian nor American. On an eight-month visit to Calcutta, both children dread their stay in India. While Ashoke and Ashima become a bolder version of themselves, revealing confidence not seen in America, we see how Sonia tells her brother that she is scared. They try hard to keep up with the Indian ways and occasionally crave for American food. When it's time to return Ashima would be filled with sadness while the children feel relieved. Gogol changes his name officially before going for his university education. But he does not feel like 'Nikhil,' the switch feels off-key. Entering the work space, Gogol now meets Maxine, daughter of the Ratliffs. He feels effortlessly incorporated into their lives and finds reasons to stay at their place during weekends rather than going home because he feels that their family, as opposed to his, is paradise.

The narrative shifts to Ashima again, who now alone (Ashoka is at Cleveland for work), tries to busy herself with making Christmas cards. Once a year, she goes through the letters that sustained her in the old days. She has come to experience the solitude that her husband and son and daughter already know, and which they claim not to mind. This is another painful aspect of being an immigrant; they are perpetually forlorn. Having been deprived of the company of her parents upon moving to America, her children's independence, their need to keep their distance from her, is something she will never understand. We later come to know of Ashoka's sudden demise. The account of his death offers an opportunity for the reader to think about the predicament of the expatriates. Sonia flies back to be with Ashima, Gogol goes to Cleveland to identify his father's body and to clear his apartment. It is ironically on his return back that he understands the sense of guilt that his parents carried inside, at being able to do nothing when their parents had died in India. Their Bengali friends come to pay their respects and so does Maxine. She feels a bit excluded among this crowd. She asks Gogol to get away from all the sorrow, and it is for the first time that he says

that he wants to stay. As time passes, his relation with Maxine strains and comes to an end. On his mother's insistence, he eventually marries Moushimi, but this relation does not last, and Gogol is on his own again.

Ashima was suggested to visit India but "for the first time in her life, she had no desire to escape to Calcutta" (183). She wishes to stay where her husband breathed his last. This signifies the value of familial bonds for Indians. Nevertheless, she decides to spend half a year in America and the other half in India. Ashima has had a long journey and isn't the same person who once left Calcutta. Without being extremely conventional in her views, she tried to raise her children with a sense of balance between India and America. She adapted to her new surroundings and used the knowledge of living in a foreign country to her advantage and in the end becomes an empowered transnational immigrant.

Nazneen in *Brick Lane*

While the characters in *The Namesake* go through the emotional pain of being in an alien country, characters in Monica Ali's *Brick Lane* experience a more sociological difficulty where they are trapped within a country unable to set down roots or to be mobile in the social or physical sense. Experiences of each person as an immigrant varies according to their class, race, gender and generation gap. Just like Ashima, the protagonist Nazneen is forced to leave her family and rural home in Bangladesh to live with her much older husband Chanu, in London's Brick Lane. Nazneen has not only to learn to live with Chanu, but she has to survive in a whole new culture as well. Chanu who has been in London for almost two decades has been longing to go back home and keeps saying that he will someday. But being an immigrant, he is unable to find a stable income despite having a degree from Dhaka University. Shifting between odd jobs, he is unable to make ends meet and realizes he may never progress in life:

When I came I was a young man. I had ambitions. Big dreams. When I got off the plane, I had my degree certificate in my suitcase. I thought there would be a red carpet laid out for me. I was going to join the civil service and become Private Secretary to the Prime Minister. That was my plan. And I found things were a little different. (Ali 43)

Nazneen soon understands that Chanu is just 'all talk, no action' and unlike him, she finds ways to make progress for her family. Letters from home have always been the expatriate's mode of survival in an alien land. Nazneen finds solace from her sister Hasina's letters, and it is

through these letters that we come to know of Nasneen's transformation. Initially afraid to step out from home, she gathers the courage to go out and earn an income for her family. Encouraged by her best friend and fellow Bangladeshi migrant, Razia, Nazneen can adapt to her new surroundings. She finds a sewing job and even goes to the extent of having an affair with one of her co-workers Karim.

While Chanu addresses varied issues like the legacy of colonialism and class conflict in London, Razia educates Nazneen about the benefits of the welfare state and sees an idealized version of the developed society that is placed in stark contrast to the developing society in India. Razia, despite being an immigrant, seems to function as a stand-in for the nation at its most inclusive feature. She tells Nazneen for instance that:

If you don't have a job here, they give you money. Did you know that? You can have somewhere to live, without any rent. Your children can go to school. And . . . They give you money. What would happen at home? (78)

The author depicts the mentality of characters belonging to the second generation. Shahana and Bibi, daughters to Chanu and Nazneen, are more inclined to imitate the host land culture. Bibi is reluctant to speak in Bangle, their mother tongue. Shahana finds Bengali classical music unappealing, and she prefers to wear jeans.

Most immigrants yearn to return home at some point in life but are unable to find enough finance. As Dr. Azad, one of the well-off immigrants in the story comments, "Every year they think, just one more year. But whatever they save, it's never enough." (40). With all the pressures weighing on her; having to balance the needs of her family, the impending trip home, their debt, the illicit affair she has with Karim, Nazneen ". . . Struggle [s] to preserve one's [her] own sanity while striving to achieve the best for one's [her] family" (161). She suffers a nervous breakdown, but she recovers and finds the power within herself to be assertive. Even though Chanu decides to finally go back to India, she decisively tells him that she can't go. She stays in London and survives with the help of Razia. The women establish a sewing business, and they make a good living. By the end of the novel, we get to see how she has changed from an insecure immigrant to a liberated individual, as she freely skates on the ice rink, in her sari.

Conclusion

The experience of being an immigrant "is a perpetual wait, a constant burden, a continuous feeling out of sorts."

Struggling between two worlds, he discovers that the previous life is a thing of the past, "replaced by something more complicated and demanding" (Lahiri, 49). In the process, we have seen how the diasporic individual either succeeds in making sense of the alien circumstances and adapts to it or feels drawn towards his homeland and lives in permanent distress. "Cultures are never unitary in themselves" (Bhabha, Cultural Diversity 207) and thus a claim to a hierarchical purity of cultures is unjustifiable. A power struggle ensues when two different cultures meet,

and a cultural identity emerges in this contradictory space. This highlights the notion of hybridity, the third space.

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ECOLOGICAL IMPACT IN RABINDRANATH TAGORE'S SHORT STORY "THE CHILD'S RETURN"

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Abstract

Eco criticism is the study of the relationship between literature and the physical environment which necessitates looking at literary studies through a green lens. It needs an earth-centered approach to literary studies. Discussing the human and the non-human, ecocriticism brings out the interconnections between man and nature Like the American and British Nature Poets, Rabindranath Tagore was also a Nature poet. He dealt with the man-nature relationship not only in his poems but also in fiction and drama. Rabindranath Tagore's love for Nature grew with him from his boyhood days and manifested in his short stories. In this article, how Tagore picturizes the impact of Nature's fury in determining the life of human beings is analyzed.

Keywords: *Ecocriticism, Nature, Man-Nature relationship, Malevolent Impact on human beings.*

Rabindranath Tagore accompanied his father, Maharishi Debendranath during his pilgrimage to the Himalayas, the Ganges during his impressionable years which inculcated in him the appreciation of the world of Man and Nature around him. This temperament of Tagore is reflected in his poems and fiction. We find the wonderful revelation of Nature and its influence on human moods, desires, and aspirations in his short stories. Nature is presented as an omniscient force which works as a background to human emotions and everyday life. In his book "My Reminiscences" he admits that in his earliest years he employed a simple and intimate communion with Nature. Nature in its different manifestations of Mother Earth, river, rain, sea, birds, animals and plants playing a vital role. He cannot but think of Nature and its varying moods as he writes about the emotions and pathos of human beings. In the short story "The Child's Return," Tagore illustrates how Nature determines the fate of human beings.

Like Wordsworth, the harbinger of Nature, Tagore also realized the influence of Nature over the life of human beings. In the short story "The Child's Return," we see Nature's fury in the form of rain and floods in the river 'Padma.' Raicharan, the servant is the playmate of his master Anukul's son. As usual, Raicharan takes his master's son in his go-cart one fateful evening, on a rainy season, after the rain has stopped. Tagore describes the commencement of the rainy season vividly. He is very fond of the river Padma.

Then came the rainy season, and day after day the rain poured down. The hungry river, like an enormous serpent, swallowed terraces, villages and corn field covering with its floods the tall grasses and

wild casuarinas on the sand-banks. From time to time there was a deep thud as the river-banks crumbled.... (SFT 43)

Tagore's description of Nature here is warranted by the incidents going to happen. 'The Hungry River' like an enormous serpent, swallowed terraces – all descriptions of the malevolent aspects of nature.

The consequence of heavy rain floods the river Padma. Raicharan's little master is fascinated by this climate, and he is taken to the riverside in his go-cart. Tagore describes the background beautifully "... the silent ceremonial of the setting sun was revealed in all its glowing splendor" (SFT 43-44). The setting sun is symbolic of the fateful end of the child. Raicharan goes to get the flowers of Kadamba tree as desired by the baby, leaving him on the riverside. Tagore's portrayal of the child's fancy towards Nature in all its detail and description is unique. It is as fresh as a child's mind.

The moment Raicharan had gone, his little thoughts raced off to the forbidden water. The baby saw the river rushing by splashing and gurgling as it went. It seemed as though the disobedient wavelets themselves were running away from some greater Raicharan with the laughter of a thousand children. At the sight of their mischievous sport, the heart of the human child grew restless. He got down stealthily from go-cart and toddled off towards the river.... (SFT 44-45)

The forbidden water, rushing river, splashing and gurgling, disobedient wavelets are all descriptions of Nature which have been seen through the child's eye. The mischievous fairies of the river with their mischievous voices attracting the child to enter their play house

describes the malevolent impact of Nature on the human baby. Here Tagore presents Nature as red in tooth and claw and its tumultuous and roaming impact that is necessary for the turn of events in the story. The baby's wish for the Kadamba flowers leads to the fatal end of the child. This reminds us of the illusory deer which attracts Sita and makes her demand to Rama to get the same for her, which is pivotal in the story of Ramayana. The short-lived baby's wish for Kadamba flower of the tree which has a life span nearly eighty years is also ironical.

Nature is the cause of the fatal end of Raicharan's master's child, and it is also the cause of Raicharan's miserable life after that. His mistress suspects that Raicharan has stolen child for the golden ornaments. So she sends him out. Raicharan returns to his village. It so happened within a year his wife delivers a boy and dies. Raicharan has a strong belief just like every Hindu that his little master has been reborn in his house because he is unable to bear the separation from his affectionate *channa*. Unwittingly he starts believing that he only stole the baby as charged by his mistress. He decides to make amends for his past neglect by bringing up the child as if it were the son of a rich man and him his attendant. He acts accordingly. The boy has grown up to be twelve years old and an aristocrat and spendthrift. Unable to work enough, without money and due to old age, he goes to hand over the boy to his old master. Unable to bear the betrayal of his old servant, Anukul would not permit his servant to stay with them. They sent him out. His son, feeling proud to be the son of the rich man, suggests a monthly pension for Raicharan. Dumbfounded in grief, Raicharan leaves the place. Raicharan has reached the land of no return.

The readers feel pity for Raicharan. It is only Nature that determines the death of his master's son and also his destiny.

Nature in the form of rain and flood in the river Padma takes a villain's role in this short story. Tagore's handling of Nature in this story is different, we feel the fury of Nature by the detailed description of Tagore's words, in all reality. The energy, power, and strength of Nature appeal to his imagination, and he picturizes it as in conflict with man. Tagore makes Nature more dominating over human beings. The beautiful Kadamba flower is burned flower

tree. It is orange colored, scented and dense globe shaped cluster. It influences the baby to get the same. The attraction of Kadamba flower and the baby's fascination for the river are all the reasons for the fatal end of the baby.

Tagore lived in harmony with Nature. Tagore's conception of the short story is the exquisite commingling of the character with the environment. Tagore's descriptions of the rain, river and the Kadamba flower mingle with the character of the baby. His entire narrative serves to bridge the human and Nature's interconnection. Eco criticism also brings within its purview the correlations between Nature and culture. "All ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it" (Glotfelty xix).

Tagore – well versed in Sanskrit literature and Upanishads believed in the oneness of Nature and the creator. The specialty of Tagore is his treatment of Nature-human relationship in fictions also. Tagore, the poet of Nature also praised Wordsworth's lines on 'Lucy' in which the influence of Nature on human characters is described with sensitivity and beauty (Chatterjee). Tagore has picturized the malevolent impact of Nature on human beings in the short story "The Child's Return" nearly a century ago, with all sensitivity and beauty which makes the myriad-minded man, relevant for all times.

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CONVERGING AND DIVERGING MARGINS- PSYCHOLOGICAL AND POLITICAL SPACES IN MOHSIN HAMID'S EXIT WEST

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Abstract

This paper attempts to break the illusory margin between ones psychological and political perception of the world through Mohsin Hamid's award-winning novel Exit West. The central characters travel through different magical 'doors' leading to various geopolitical locations. Their view of the world and each other changes with this locomotion. The author breaks the constructive of Nation and geological boundaries when he says "we are all migrants through time.". The elements of magical realism combined with the fusion of the real and the imaginative draw parallel with the fragile sense of belonging that one feels in the world. The narrator says we are connected as human beings through the losses that we often do not acknowledge. Two people struggling for survival in a world that falls apart with each passing day is the plot of Hamid's novel. In the end, though they succeed, it is at the cost of getting separated in the middle of their journey. Parallel narratives give us a glimpse of different people struggling for the same in different spaces. The author breaks the boundaries between these spaces by showing us that after all what is most important is to be alive.

The elusiveness of the boundaries set by time and space is a recurring theme in literature in recent years. The 2017 Nobel Prize in literature was conferred to Kazuo Ishiguro for his works related to 'our illusory sense of connection with the world' which is chiefly through our perception and understanding of space and time. Mohsin Hamid's *Exit West* is a journey of two people through various political and psychological spaces, transcending both and a realization of the elusiveness that is invisible like a veil of smoke on the outside but profound on the inside. Nadia's and Saeed's travel through the past, present, and future only to realize the meaninglessness in their quest for a beginning.

An unnamed city is filling with refugees. Militants are creating unrest. The old world was neither paradise nor hell – one of its parks tolerates "early morning junkies and gay lovers who had departed their houses with more time than they needed for the errands they had said they were heading out to accomplish" – but its terrors are driving out those with ambition and connections. Saeed and Nadia embark on a journey that, like the dream logic of a medieval odyssey, takes them to Mykonos, London, and San Francisco.

The author employs elements of magical realism in his novel when he talks about different 'doors' that open to different places. There are many, and only once we pass through them, we know what lies on the other side. Some of these doors, especially the ones opening to richer countries are guarded whereas others lie open before the ones seeking them. Saeed and Nadia's home country is unknown to the reader as the author carefully hides it from us. This makes the characters without one particular identity. It is intended to make them the representatives of the future human beings who await the inevitable crisis

that shall befall the whole race. Whereas the names of places they travel to are mentioned. This is to make it clear how different political spaces affect the mental state of the characters. This change seems to have a direct impact on their mutual relationship as well. The author draws a parallel between the political as well as the psychological spaces that the characters pass through. The dystopic tone of the narrative tends to be pointing towards the inevitability of impending danger that however we try to escape will surely follow.

Though Saeed and Nadia have been shown as people belonging to the same country as well as the community, there is a wider gap between their psychological spaces. Saeed has been portrayed as a handsome, young, independent man who is devoted to both his parents and God and who has a strong sense of belonging to something like a community or a group. He associates himself with the others as being part of something common. His method of establishing this bond is mostly through prayer.

"It made him feel part of something, not just something spiritual, but something human, part of this group, and for a wrenchingly painful second he thought of his father....."(148)

Nadia, on the other hand, views her society in a different light. She doesn't see herself as being one of them. She makes it clear to Saeed that her wearing the black robe has nothing to do with her faith or religion. Rather being a single woman staying alone in a conservative society, she wants to protect herself. So she chose to cover herself in the black robe from tip to toe. Unlike Saeed, she does not pray every day. She smokes weed and has sex outside marriage which is against their custom. Nadia in a sense is the 'rebel' in the story, the

exact opposite of what Saeed is. Thus being located in very different psychological spaces, the characters are drawn to each other with a sense of curiosity. Her disarray is clear when Saeed asks her to move out with him to the new house at London where his countrymen reside.

"Why would we want to move? She said. To be among our kind, Saeed answered.

What makes them our kind? They are from our country.

From the country, we used to be from. Yes, Saeed tried not to sound annoyed.

We have left that place. That doesn't mean we have no connection.

They are not like me...." (149)

Nadia's sexual orientation is blurred throughout the novel. Later, we see her thinking about the girl who helped her out of Mykonos and the female Chef at Marin in an erotic way which makes her sexual identity ambiguous. She could be a bisexual, identifying herself with the 'other.'

How one's political space shapes his psychological space and vice versa is seen throughout the second half of the novel. Traveling through space and time, the characters discover their perception of themselves and each other change. The emotions of the characters seem to vary with the places they live in. For Nadia we see the psychological and political space converging at every new destination that they go to. This is understood when we see her relief and happiness for being accepted by the Nigerian 'council'. Whereas for Saeed, the spaces are diverging till he reaches Marin wherein he finds comfort in the local prayer group and develops an interest for the preacher's daughter. Constant fear of displacement haunts his mind and body. This is evident in his mental agony when he was ill-treated by the big Nigerian woman at the London residence. He feels threatened not only because of her countenance and disrespect but the fact that she respects the Nigerian man but not him. This leaves Saeed feeling emasculated, a sense of loss of identity as a man.

Saeed feels uncomfortable staying with strangers from other countries, especially men. For him being a man was being part of something large, a community, a prayer group, a common belief and faith. In a different political space, he is alienated, and his psychological space keeps diverging from the political space in this sense in contrast to Nadia who is nothing short of a modern gypsy woman. Her psychological space is flexible and keeps changing with the geological location.

Throughout *Exit West*, we see mutually conflicting spaces. The fear of the natives when the refugees arrive shows how one's sense of the psychological space is threatened by an invasion upon his political space. The sense of the 'other' on one's territory is a challenge to his

existence, and at any cost, one tries to negate it — the riots by Londoners against the immigrants and the attack on refugee camps and residence point to this. One's political space helps in shaping his psychological space to some extent. And we see people from different geological landscapes feeling connected due to the similarity in their psychological spaces. Saeed is drawn towards the exotic when he finds the preacher's daughter intimidatingly beautiful. Later they discover the similarities between them that establish a new bond. Her mother is from his country which is why he is like her mother, and thus their psychological spaces converge in many ways. Nadia, on the other hand, experience the connection with the 'other' who is in many ways like her. The young female volunteer from Mykonos and The well bodied female chef at Marin are people Nadia connect with. She sees a reflection of herself in these women who are independent like her and who live displaced from their own political spaces.

The diverging psychological space between Nadia and Saeed leads to the formation of friction in their relationship and ultimately reaches their separation. We find them parting without any bitterness for each other like two friends who are separated by unforeseen circumstances. After fifty years have passed, when they meet again at their birthplace, things seem to have changed a lot for both. But we sense that being together once again in their geopolitical landscape they feel connected in a certain psychological manner. This is clear when they identify themselves as different from the present inhabitants of the place.

The narrator takes us through various dimensions of space and time simultaneously. In one of the book's parallel but alternative universes, a suicidal man chooses life. In another, two old men – one Dutch, one Brazilian – exchange a kiss. Most of all there is prayer – prayer for the loss that "unites humanity, unites every human being, the temporary nature of our being-ness, and our shared sorrow, the heartache we each carry. Narrating the tale of the 'old woman' from Palo Alto Hamid says- "everyone migrates, even if we stay in the same houses our whole lives because we can't help it. We are all migrants through time."

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ENGLISH TEACHER 21ST CENTURY TEACHING SKILLS

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Abstract

The English Teacher of 21st century is expected to respond to students with new and different strategies and techniques than those that were staple of the educational enterprise when she/herself or he/himself was being taught. Learners no longer expect to acquire knowledge in uniform ways. The teacher of 21st century deals with students of multiple intelligences, different types of minds, differently "abled" and who came from myriad backgrounds and demographics that seemingly shift and change each academic year. The teacher is being asked to differentiate these students and attend to their needs, often individually or in small groups. She/ He must gear her/his lessons to work with and to assess these various students' requirements. Skillful instruction is the necessity of today and it is imperative to bring novel methods and flexible instructions to make way for diverse groups of students. This proposed paper intends to develop new language teaching skills of English for the 21st century English Teacher.

Keywords: Professional, Networking, Critical thinking, logical, Collaboration, Zigzag, Creativity, Vocabulary, Communication, Facilitator.

Introduction

Technology has swept every aspect of human life in this century. So, how can education remain far behind? Alvin Toffler has said "**The illiterates of the 21st century will not be those who cannot read and write but those who cannot learn, unlearn, and relearn.**" It's time to start the play button and learn the latest skills and incorporate them in the classrooms. **A 21st century teacher needs to**

- Be life-long learner
- Keep an eye and ear on the latest technology and collaborate it with the class.
- Participate in professional networking and learn something every now and then
- Share the new ideas and techniques so that they multiply
- Connect with students and stimulate them with the latest learning
- Keep writing and publishing to carry ideas far and wide
- Become a thinking individual and incorporate critical thinking, logical thinking and problem solving in day-to-day classroom.
- Encourage the students towards self-directed learning. Be an expert communicator.

The difference between 21st Century Classroom Teaching and earlier Teaching-

Old age Teaching	21 st Century Teaching
Teaching LSRW skills in isolation	Going beyond these and integrating them
Teacher centered class	Learner centered class
Emphasis on grammar	Emphasis on communication and expression
Using technology for name sake	Collaborating technology with day to day teaching
Teaching to be used in the	Teaching to be utilized

classroom and school	outside the classroom
Only summative assessment	Both summative and formative assessment
Teacher and textbook were the only teaching aids available	Many handy and useful tools available including social media
Assessment rubric only known to teacher	Assessment rubric shared with students

21st century Skills

The following are few skills that a 21st century language teacher must possess.

a) Collaboration

This is one of the most important skills to be learned and used in the 21st century. Every teacher should know how to use the latest technology in the classroom and collaborative it with the day to day teaching. Team work, Pair work, Peer teaching, Co-operative teaching, Inter-personal learning, etc., everything needs to be collaborated in such a way that the learner becomes a good communicator of the language and also expresses well in different situations, with people from different cultures. The teacher needs to Collaborate different thinking skills in such a way that the learner becomes a critical, logical thinker and problem solver through language. For instance, a simple story like Pied Piper of Hamelin can be taught through collaboration in with a number of students in the class and then the students can be asked to do zigzag reading.

Zigzag Reading

a) Divide the lesson into different parts and give each part to a group. Each group gets only a part to read. After each group finishes reading, the first group students move to the second and the second to the third one and so forth. But a student from each group stays back. The student who stands away from his/her group shares his/her part of the

story while others listen. This is repeated till all the groups have narrated their part of the story.

a) Then the teacher can ask both open-ended and close-ended questions individually to the students to check their understanding of the text.

b) Later, a group of students can check the historical significance and research on the events that led to writing of the story

c) Another group can read the Pied Piper of Hamelin poem written by Robert Browning and analyze the differences between the two.

d) Yet another group can read, find the location of Hamelin (in Germany now) and also some facts about it.

e) All the students in pairs can write an acrostic poem on Pied Piper of Hamelin.

As you have seen, different activities can be collaborated in such a way that they activate thinking and expose the students to learn, in a fun-filing way. Different skills of reading and writing History, Geography and different aspects of English can be collaborated.

b) Creativity

Creativity refers to the phenomenon whereby something new is created which has some kind of subjective value (such as a joke, a literary work, a painting or musical composition, a solution, an invention etc.). It is also the qualitative impetus behind any given act of creation, and it is generally perceived to be associated with intelligence and cognition. The definition of creativity is, "The process of producing something that is both original and worthwhile" or "characterized by originality and expressiveness and imaginative. (Mumford, 2003). Keeping this definition in mind a language teacher needs to build in activities and tasks in a way that the English class does become interesting and productive and imbibe learners with creative skills that only makes them good communicators but also accelerate their thinking process. Communication and creativity are the front runners that every school, management and policy maker demands.

Creativity can be easily blended into the classroom teaching through number of activities and tasks. Just a little bit of planning and organizing is required on the part of a teacher. A second Language class, where lot of exposure is needed to the learners to make them imbibe LSRW skills, is an ideal place where tasks as English language teacher can exercise in a classroom, the ones I like are the tasks involving stories, as stories make the learners do the tasks and learn more enthusiastically.

Stories can be used in different ways in an English classroom. Stories not only interest students but also make them do the activities with renewed rigour and enhance their creativity. By giving the beginning of a story and then asking them to weave around it the end of the story makes

the class brim with enthusiastic, interesting, creative and surprising endings. This can be done in another way also, this time by asking the learners to give the beginning of a story where the end is given. The class learners' new vocabulary, speaking skills and higher order thinking skills by analyzing what will fit into the story and give appropriate ending, evaluate different ideas and choose necessary phrases and words and suitable and justifying the new ending. These tasks have an added advantage as these brings in collaboration in different ways-collaboration of ideas, collaboration of different groups (individual, pair or group activity), etc.

Another great way to use stories in a classroom is to ask the learners to give a different ending to an already popular story. Taking the famous story of 'Cinderella' a task can be constructed like-Had Cinderella not left her shoes how would the prince locate Cinderella? Or the story of 'Snow White and the Seven Dwarfs.' Can be asked as "what would happen if the Dwarfs bury Snow white alive thinking her to be dead?" This kind of task involves a lot of imagination, visualization that builds in creative thinking. In addition, they add grammar, spoken skills, vocabulary and also a lot of writing skills as the learners need to match the language of the author to theirs.

Stories that are a craze to the youngsters can be used yet in many ways. Give different characteristics/adjectives like- kind, strong, hardworking, teenager etc. and ask the learners to create characters for a story. More adjectives can be given for antagonist and other characters. Even suggestion for setting like-night, 19th century, school, village near a river etc. can be given. Same technique can be used to hint at the plot of a story.

Students unleash their imagination skills with these little inputs they have got from the teachers and write their own stories. This activity also develops/enhances creativity, besides Higher Orders Thinking Skills, writing, grammar and vocabulary.

Picture writing or picture story as it is popularly called also adds to the repertoire of tasks for creativity. Ask students to write whatever they can see in the picture. It can be easily converted into a group work, where one group provides all the vocabulary, second group put them into sentences, the third group into paragraphs and the next group edits it while the last group re-edits and presents the story. E.g. in the picture given below the group can list out the vocabulary like-vendor, customer, cage, shade, lamp, watch, boy etc. Then list of adjectives like-colorful, table laden with antiques, bespectacled woman, scared cat, beautiful mermaid, varied items etc.



Fig.1: Activity showing Creativity

C. Life-long Learner

Language is dynamic, changing every moment. New vocabulary, grammar, new methodologies, new tools are getting added with every passing minute. A language teacher also needs to be dynamic and keeps updating and learning to pass on the new knowledge to the students. There are number of ways to keep upgrading and becoming life-long learners. Using social media like face book, LinkedIn or blogging leads to learning in an interesting way.

Blogging is an interesting way to keep on learning. Blogging hones language skills undoubtedly and also adds a touch of creativity. It improves the ICT skills of a teacher and makes him/her computer savvy which can be embedded in teaching in different ways. Blogging also helps to share ideas and get suggestions and feedback ways. Blogging also helps to share ideas and get suggestions and feedback from peers, seniors as well as the students. It also helps in keeping in touch with the parents who can become partners in education.

The hash tags (#) made popular by twitter and now on Facebook too can be used to educate. They help in highlighting the keywords and make searches easier. As such, the use of Facebook and Twitter and many other media like Edmodo are making the English classes alive and interesting. A teacher can start a facebook page on anecdote/experiences, etc. The students can become a friend of authors or personalities they are reading about and start a conversation about what the book and their work. This makes the teaching and learning process more fun-filled. Using language and exposure to the language becomes easy through social media if students are encouraged to find language partners. Online and use it for chatting with them and find common interests. Livemocha and Bussu are some places where you can join and learn the language, grammar, etc. The students can be asked to comment on the photos posted on Facebook and exposure to language.

D. Risk Taker

The roads less trodden in an English classroom leads a teacher to innovation and creativity, but it is very risky. Because there are no set examples, no results to compare

and no one to guide. English can take a decision to introduce and take the chapter in a different way. He/she can incorporate such activities that no one has done before. The teaching resources could be novel and more than the traditional ones. He/she can take a risk of doing an activity in a group than individually or in pairs. The type and the way of assessments can also be something where a teacher can take risk.

E. Communicator

It is the mantra of success in today's world in whatever profession one is in, especially so for the teachers as they need to communicate not only knowledge but also values. Communication whether it is verbal, written, non-verbal or visual is the core of any classroom teaching. A teacher needs to learn not only appropriate vocabulary but also different styles of verbal communication, use of proper body language to initiate discussions and activities in the class to further the goal of language, use of visuals like photographs, pictures, maps etc. to create speaking and written situations and written material to give practice in different kinds of writing. An English teacher needs proficiency in language, motivation, effective body language, sense of humour, interpersonal and intrapersonal skills. An English teacher, without any of these, cannot imbibe the requisite skills of language in his/her students.

F. Facilitator

Today's teachers need to be more a facilitator than a teacher; a Facilitator to facilitate teaching and learning in a classroom, and create a conducive environment where students feel comfortable and are free to express themselves so that more and more language is used, thereby enabling them to participate in given activities without any inhibition. The English classroom should be one where learner is the center and the teacher just handholds them, shows them how things can be done, created and analyzed, rather than spoon feeding them. Facilitating the learning of the language brings more exposure to the language and use of language which in real terms puts language at center stage and exposes students to language use in real life situation.

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MOCKING OF RELIGION, POLITICS AND SOCIAL SYSTEM IN ARAVIND ADIGA'S *THE WHITE TIGER*

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Abstract

*The Post-independent Era novels are breathed in a new environment which offers them technique, style and language. This period novelists like Mulk Raj Anand, R.K.Narayan and Raja Rao gave a new name for Indian Literature. India's positive reception around the world has made one of the most defining pieces in twenty-first century Indian Literature. The first novel by Indian writer Aravind Adiga depicts the awakening of the degradation of servitude. Ironically *The White Tiger* can be called an Indian Tourist fiction which parodies poverty in the international market for the political and financial gain but subtly incorporates the cultural politics of Bollywood. The novel *The White Tiger* is well planned and well constructed in the frame of Marxism.*

First-time author Adiga has created a memorable tale of a taxi driver's hellish experience in modern India. Mulk Raj Anand was a social realist, reformer, humanist and visionary. As a novelist, he fuses experience with imagination in his novels which reveal him as a committed progressive novelist, and he is known for his humanism. R.K.Narayan becomes the pioneer of the regional novel by creating a world of Malgudi in his novels. His best novel got the Sahitya Academy Award in 1960. In his novels, he shows a comic vision of life through irony and paradox. He makes the best use of psychological realism to hypnotize the reader who remains under his influence with the flow of his comic genius that is simply pure and artistic.

Raja Rao gives a new definition of metaphysics, paranoiac tradition and Indian philosophy. Indian Literature feels proud of V.S.Naipaul because his ancestors belonged to India while the reality is that, he has presented a dark picture of India.

Khushwant Singh was a famous Indian writer, Journalist, Lawyer and politician. His works reveal Singh's skill in offering the frank realism with breath-stopping narration and imaginative conception. The novel has become more concerned with his inner life than the outer ones. Aravind Adiga was born in Madras (now Chennai) on 23rd October in 1974. He is the son of Kannadiga parents K.Madhava and Usha Adiga from Mangalore, Karnataka. Aravind Adiga is a journalist and author. He has dual citizenship of India and Australia.

He used to read R.K.Narayan's novels and short stories. In school, he learnt the poems of Basavanna and studied the novels of U.R.Ananthamurthy. At the age of Fourteen, he read Chakravarti Rajagopalachari's commentary on the Upanishads thoroughly. At the age of

sixteen, he was interested in reading the works of George Orwell, Hermann Hesse, Isaac Asimov, Agatha Christie, George Bernard Shaw, Saki and others. He started his career in journalism as a financial journalist in *The Financial Times*. He currently lives in Mumbai, India.

He won the Man Booker Prize in 2008 for his novel *The White Tiger*. He is the Fourth Indian who won the prize after Salman Rushdie, Arundhati Roy and Kiran Desai. His work *Between the Assassinations* (2008) was written even before *The White Tiger*. This story set in Kittur, a small town in India. *Between the Assassinations* tell the story of India in the late 1980s, a period that falls between the Prime Ministers Indira Gandhi and Rajiv Gandhi.

His next novel, *The Last Man in Tower* which was published in 2011. It presents a story of a metropolitan city where the naked dance of money and power played in the name of shining India.

The White Tiger is written in the epistolary form and divided into eight parts. The story of *Balam Halwai's* life as a self-declared and self-made entrepreneur: a rickshaw driver's son who skilfully claims India's social leader to a successful businessman. Balam recounts his life story in a letter to visiting Chinese official Premier Wen Jiabao, with the goal of educating the Premier about entrepreneurship in India.

Balam writes from his luxurious office in the city of Bangalore, but the story begins in his rural ancestral village of Laxmangarh. Throughout his childhood, Balam's destitute family lives at the mercy of four cruel, exploitative landlords, referred to as, The Raven, The Stock, The Buffalo and The Wild Boar. Despite the difficult life he is born into, Balam excels in school. His academic potential and present integrity distinguish him

born his classmates, bringing him to the attention of visiting school inspector who nicknames him *The White Tiger*. The rarest and intelligent creature in the Jungle.

Balram's parents recognize his potential and want him to complete his education, but his grandmother Kusum removes him from school early on so that he can work to support the family. Balram is determined to continue his education; however, he can. When he and his brother Kishan begin working in a tea shop in nearby Dhanbad, Balram neglects his duties and spends his days listening to customers conversations. He overhears one customer speaking wishfully about the high earnings and easy life and begs his grandmother to send him to driving school. Kusum agrees, but Balram must promise to send home in wage once he finds a job.

After completing his training, Balram knocks on the doors of Dhanbad's rich families, offering his services. By a stroke of luck, he arrives at the mansion of the stroke one day after the Stork's son Mr. Ashok, returns from America with his wife, Pinky Madam. Balram learns that the Stork's family fortune comes from illegally selling coal out of government mines. They bribe a minister to turn a blind eye to their fraudulent business and allow the family to avoid paying income tax. Unfortunately, the family recently disagreed with the reign's ruling politician, referred to as the great society. Although has shown him, is only a fraction of which he can afford. Ashok has no real interest in helping others.

Balram finally resolves to proceed with the murder, using a weapon he has fashioned out of a broken liquor bottle. One day as he drives Ashok to deliver a particularly large bribe, Balram pretends that there is a mechanical problem with the car. He pulls over and convinces Ashok to kneel and examine the wheel, then brings the broken bottle down on Ashok's head. After killing his master, he returns to Ashok's apartment. He begins wandering the city and listening to a conversation in a cave just as he did in the teashop in Dhanbad to plan his next move. He soon learns that Bangalore's business world revolves around outsourcing and that many large technology companies work on a natural schedule.

Balram creates a taxi company called White Tiger Drivers to bring call centre workers home safely at night, and the venture is an enormous success. By the time he sits to tell his story. Balram is a wealthy man who keeps to himself. Still fearful that one day his crime will be discovered. However, he concludes his crime. It was worth committing simply because it enabled him to experience life as a free man rather than as a servant, This novel is an expression his own story.

Literature and political system are somewhere interconnected. An author cannot live without being affected by the political scenario of his time. An author either flows with the system or flows against the system to become a rebel. Over all the author cannot avoid himself from the impressions that he gets from the society in which he lives. If one system suits to one nation, it is not necessary that it will suit to another. India has embraced democracy since its Independence.

Today, India is the largest democracy in the world, Liberty, equality and justice are the core values over which the edifice of democracy rests. Certainly, it has its shortcomings. But, there is no guarantee that if one system is not working properly, the substitute one will do better in India democracy is the best form of government in spite of the faults that have entered her domain.

In spite of some hindrances like regionalism, castes, illiteracy, poverty, laziness and communalism etc., that damage or spoil the good progress. Adiga's *The White Tiger* mocks the democratic values particularly liberty, equality, and justice. He also exposes some certain flaws that have fractured India's structure as the dominance of the local mafias, frequent election, failure of coalition governments, the dictatorship of the majority etc., are some of the loopholes that have made it weak from inside. In India, democracy has given birth to two Indians. Indian of light and Indian of darkness. Out of ambition, he moves from the darkness to the light, writes his fate and for this, he adopts the malpractices.

This novel is written in a communistic frame and sense the protagonist. Balram exaggerates the dark side of democracy. It not Balram but his creator Adiga who speaks through him. He thinks that due to democracy India is far behind China. The novel is linked with Marxist colours; its central character is against religion though he shows that he is a man of religion.

According to Adiga Religion binds the people in one thread. He thinks that he has done a good job for India by breaking this thread because of his communistic mindset that never includes religion in its philosophy. His religion is the religion of mockery. He makes a mocker of democracy, family, values and tradition in a religious tone. In this novel religion and mockery is the important part and then Balram mock at Gods and political leaders and society also. Adiga is mocking every Indian through the character of Balram. *The White Tiger* has multiple themes such as the struggle for identity, Light versus Darkness, Mockery of Religion, failure of democracy and poverty. Through his novel, Adiga presents the social, political, financial and even

topographical sketch of India. The images of modern India are shown through the living of the people of Delhi and Bangalore. As Adiga has been a journalist, he touches all the darker as well as, the lighter side of current India.

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LANGUAGE AND GRAPPLING IDENTITIES IN CHIMAMANDA NGOZI ADICHIE'S *AMERICANAH* AND GAURI SHINDE'S *ENGLISH VINGLISH*

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Abstract

There has been a strong connection between language and the identity of a person, in a social context. English, being a global language, navigates its way between language and identity. Postcolonial writers have constantly voiced out this phenomenon in their writings. African writer Chimamanda Ngozi Adichie has proved in her writings that a language can create an identity and as well as constrain it. Adichie's third novel *Americanah* deals with the story of young Ifemelu in postcolonial Nigeria and America. In America she encounters racial discrimination due to her complexion, accent and hair. A budding bollywood director Gauri Shinde's debut film *EnglishVinglish* depicts the psychological traumas of a middle class Indian woman in the US. The protagonist, Shashi, in the movie grapples with the foreign language, which results in identity crisis. This paper analyses both the characters Ifemelu and Shashi on the basis of *Gaslighting*, a psychological manipulation, that causes the victim doubt their own feelings instincts and sanity. The paper aims to expose the victimization of the characters, their search for identity and to unravel how Adichie and Shinde try to nullify the gaslighting effect on their characters to create their own identity.

Keywords: language, identity, gaslighting, psychology

Introduction

Gaslighting is a psychological means of manipulating someone's thinking and to make them doubt their sanity. The term 'gaslighting' originated in the 1938 stage play *Gas Light*, and later on evolved in clinical and research literature. Postcolonial writings often indirectly depict this control over the minds of the colonized. English language in India and Africa was introduced with the arrival of the British colonizers. Postcolonial writings and art works try to paint their works with the psychological implications of the colonizers.

Identity differentiates each and every person. Self identity is the outcome of being knowledgeable and understanding of oneself. Apart from cultural and religious identity, language plays a vital role in shaping the identity of an individual or a group in a given society. Indians and Africans have been constantly gaslighted by the so called 'English speakers' and as a result they have become victims of constant scorn. Gaslighting in this case is a kind of injuring human dignity and sapping self-confidence that causes the individual to grapple with their identities. In the words of German psychologist Erickson, "Identity confusion would then characterize those states in which there is an impoverishment and a dissipation and emotional, cognitive and moral gains in a transitory mob state or in renewed isolation - or both." (Erickson 162).

Third generation African writer Chimamanda Ngozi Adichie in her novel *Americanah* portrays the life of young Ifemelu in postcolonial Nigeria and America. This novel is an outcry of postcolonial repercussions and immigrant discrimination. Adichie employs third person narrative to narrate the story, where three fourth of the story is narrated from Ifemelu's perspective and the one third with Ifemelu's boyfriend, Obinze's perspective. The story is built upon the love between Ifemelu and Obinze. Adichie satirizes the political turmoil of Nigeria, where the protagonists Ifemelu and Obinze try their luck overseas. Ifemelu is one of the strongest characters Adichie has crafted. In the very beginning of the novel the readers are introduced to Ifemelu's painful journey as a black in America, where she has spent thirteen years. Her tone reveals her restlessness and disappointment towards the Whites.

Ifemelu after becoming a victim of gaslighting for being black starts an online blog titled, "Race-teenth of Various Observations about American Blacks by a Non-American Black". She attains name and fame through her blog. Ifemelu's first blog post read, "I came from a country where race was not an issue; I did not think of myself as black and I only became black when I came to America" (Adichie 290). Ifemelu's experience of racism in America was very new to her. Her blog posts reveal that

she was made to feel inferior in her every move. Adichie subtly explains about Ifemelu's victimization of gaslighting.

The fact is that the Whites manipulated the thinking of the colonized. The colonized are made to undervalue their culture and language. This very phenomenon is portrayed in Gauri Shinde's movie *English Vinglish*. This movie highlights the social stigma associated with the inability to speak English. In most of the colonized countries English is considered as the language of elites. The people who are unable to speak English are undervalued. In this way Indians are gaslighted successfully by the British. Shashi Godbole is the protagonist of the movie. The story revolves around Shashi. Shashi is a middle aged, married woman, mother of two children, elder daughter in her pre-teens and a younger son. She is a dedicated mother and a wife. She puts her heart and soul in her family. In spite of all the good qualities she possess, she is continuously insulted by her family members due to her inability to speak English. Shinde wanted to expose the gaslighting effect on her character Shashi.

Shinde projects the psyche of postcolonial Indians, who consider English as the language of elites. This concept is so ingrained in the psyches of Indians that they also start gaslighting their fellow beings and family members to make them feel inferior. This leads the victim to grapple with his or her identity. Shashi is portrayed as a caring mother and a dutiful wife. Apart from managing the household chores, she is able to run a small catering business. She cringes whenever she is snubbed and laughed for her bad pronunciations. This ridicule from her own family members is a blow to her self esteem, which makes her feel inferior. Payal Dutta Chowdhury, a professor in REVA University rightly says, "Shinde's film indicates our attitude towards English, echoing Macaulay's plan to subjugate the Indians." (Chowdhury 267)

The first thing that Ifemelu encountered in America was the immigrants trying to adopt American accent. Ifemelu's friend Ginika, who moved to America long before Ifemelu, had now polished her English with American accent. To her surprise, she also noticed that Japanese, Chinese and Indian roommates of Ginika had also adopted American accent. Her first attack on her self esteem was when Ifemelu went to register in a college. The lady in the counter spoke slowly, lips scrunching and puckering, uttering word by word. Ifemelu realized that the lady was speaking like that because of her foreign accent:

Ifemelu shrank. In that strained, still second when her eyes met Cristina Tomas's before she took the forms, she shrank. She shrank like a dried leaf. She had spoken English all her life, led the debating

society in secondary school, and always thought the American twang inchoate; she should not have cowered and shrunk, but she did. (Adichie 133)

Shashi was encountering many mental assaults from her husband and daughter. Shashi's daughter felt embarrassed to take her mother to parents meet because of her inadequate efficiency in English language. Shashi's husband Sathish Godbole is projected in a very subtle manner. Neither he spoke harsh, nor was he seen abusing Shashi. Sathish's way of demeaning attitude towards his wife always comes out with utmost ease and with a pun in it. Sathish never tried to understand the inner feelings of Shashi. Her reluctant smile after every joke Sathish made on her wife was an expression of her deep inner pain. She had been subdued and had resulted in low self esteem. Once when she was reprimanding her husband's coming late to home. She satisfied herself by replying that her husband felt it was not important to talk to her and moreover important discussions were only in English.

Shashi never felt the need or the importance of English language in her entire life. Until the most traumatized day came in her life in the US. Shashi is forced to travel to the US for attending her niece's marriage. Back in India, where English was not a predominant language, she was only humiliated by her family members. But in the US, where English is the language of communication, she felt poor because of her linguistic incompetence. Shashi was able to withstand humiliation from her own family members; it was a bolt from the blue when she was unable to order a coffee in a restaurant. It was a huge blow to her pride, in an alien country when the lady in the restaurant spoke harshly with her. In this case Ifemelu and Shashi sailed in the same boat. They are seen targeted and humiliated due to their English accent. In Ifemelu's case it is the question of survival in a foreign nation, hence like many other immigrants she stars to fake her accent.

Ifemelu and Shashi from two different countries become victims of gaslighting in a foreign country. They were found grappling with their identities. In the country of Whites Indians and Africans are always discriminated on the basis of their colour. Their foreign accent subdued them more. Donaldo Macedo opines that, "Linguistic oppression is not necessarily restricted to speakers of nonstandard varieties. An alleged speaker of Standard English, who, for example, has not received formal education... a nonacceptable speaker at certain levels of linguistic interaction" (Macedo 28). He further adds, "Their language will always be marked by their color, race, ethnicity, and class and constructed within a politics of

identity that situates subjects within an assimilation grid.” (Marcedo 30)

Adichie also emphasizes the point of how immigrants feel reluctant to teach native language to their kids. Ifemelu's Aunt Uju along with her one year old son, Dike had settled in America long before Ifemelu came to the US. When Ifemelu meets Aunt Uju in America, Dike her son is a toddler. In her first meeting, Ifemelu starts talking in Igbo language. Aunt Uju immediately cuts Ifemelu short and tells her that two languages would confuse Dike. Ifemelu could very well understand the insecurities of Uju regarding Dike's upbringing in a country where they are discriminated on the basis of race and the language they speak. America had subdued Aunt Uju and changed her. Ifemelu sympathizes with Aunt Uju, when she noticed her name was no more pronounced as oo-joo and she is comfortable when her name is pronounced as you-joo. Ifemelu's boyfriend Obinze migrates to London. There, he too becomes a victim of race. He too notices that his cousin Nicholas always spoke to his children in British accented words. “He spoke to them only in English, careful English, as though he thought that the Igbo he shared with their mother would infect them, perhaps make them lose their precious British accents.” (Adichie 239)

Ifemelu's identity confusion comes to a halt when she is appreciated by a telemarketer that she sounded totally American. She feels the stain of a burgeoning shame spreading all over her, for thanking him for such a rude compliment. Her Nigerian roots question her, for considering this as an accomplishment to sound American. She realized the fact that she might feel victorious in the eyes of the Americans, but this victory leaves her in a vast vacuum. She realizes that the accent she was using was not hers. She finally resolves to stop faking the American accent. The success of online blog gives Ifemelu confidence. Through her blog she is able to share all her traumatic experiences of being black in the country of Whites. The readers too share similar experiences of theirs in her blog. This success of her blog gives her the strength to regain her lost identity. Finally Ifemelu is able to come out of her grappling identity by realizing that in a migrant country like the US one can create his or her unique identity even by not sticking to the demands of the host country.

Shashi on the other hand gets the opportunity of enrolling her in an English learning course. Away from her family, she gets the acquaintance of many foreigners those who had come across the same situation as Shashi. She is well-received by her niece, who was born and brought up

in the US. Slowly and steadily, Shashi, as an Indian woman in the US, draped in sari, retaining her Indian culture, is seen evolving out of her lost confidence. Finally when Shashi gives a speech in English during the wedding of her niece, leaves her family speechless. Shashi's family members regretted over the mistake and realize that English is just a language that anybody could learn. Her identity comes out of the cocoon when she says; ‘those who truly love you will never humiliate you’. Ifemelu and Shashi were able to nullify the gaslighting effect by realizing their roots, and by successfully bringing out the postcolonial and immigrant unifications.

Conclusion

Adichie and Shinde are successful in drawing attention towards the identity of the victims of linguistic oppression from postcolonial countries. This paper has been able to identify the use of language as an indispensable in the construction of an identity. It is important to note that what set Adichie and Shinde out as a world-renowned novelist and director is the distinctive display of the centrality of culture and tradition in forming one's identity. Their works clearly indicates both the images of old and new postcolonial world, in which an individual's identity is questioned every now and again. Language and identity are two different and yet inseparable entities. Adichie and Shinde posit in their works that these two entities would successfully emerge when an individual tries to come out of the gaslighting effect, which is being inflicted on the victims to overpower them.

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THE DEPICTION OF MIDDLE-CLASS WOMEN IN MANJU KAPUR'S NOVELS

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Abstract

Manju Kapur very adroitly presents women that belong to the colonial and pre-independent India who are well-steeped in tradition. Manju Kapur through her novels brings out significant new meanings in the changing phenomenon of cultural circumstances in which conjugal roles, dual responsibilities, equal opportunities and social constraints are seen from the feminist point of view. They are nothing if not traditional to their backbone. The traditional woman brought up in the spirit of tradition takes it for granted that her status as a daughter, wife or mother is safe and secure and the pattern of family set-up, termed as patriarchal system safe guards her interests as an individual in society. In such a tradition, where a woman takes everything for granted, the thought of rebelling against that system sounds absurd and irrational. Women's elastic sense of adjustment, and her shock-absorber like patience and, above all, her deep sense of dedication and devotion to her family fortify the traditional system.

Keywords: Tradition, patriarchy, marriage, zeitgeist, family

Introduction

Manju Kapur is an Indian writer and professor of literature at Delhi University. She was born in 1948 in Amritsar. Kapur graduated from the Miranda House University College for women and went on to take an MA at Dalhousie University in Halifax, Nova Scotia, and an M.Phil. At Delhi University. Her first novel, *Difficult Daughters*, won her the Commonwealth Prize for First Novels (Eurasia section) in 1999 and went on to become a bestseller in India, United States, and England. Her other three novels: *A Married Woman* (2003), *Home* (2006), *The Immigrant* (2008), and *Custody* (2011) were highly acclaimed and very successful among readers and critics. Manju Kapur lives in New Delhi with her husband. She has three daughters and three grandchildren.

In Manju Kapur's novels, we see the image of a 'new woman' emerging from the age-old archetypal traditional woman. In creating the new woman, Manju Kapur goes back to the status of a woman who is the very embodiment of the spirit of tradition. The author delves deep into the tradition of the past and depicts the traditional woman characterized by certain inalienable traits. Manju Kapur

very cleverly invents situations to project the image of the woman of the past, and she creates the image of woman strikingly different from her.

In every novel of her, we inevitably come across a woman character with traditionalist views, and these characters happen to be the mothers who carry the burden of tradition and their immediate progeny their children

come in conflict with their views. We may term this conflict as 'Generation-gap', or it may be the result of zeitgeist in the spirit of the times after all change is the law of nature. But this change doesn't take place casually; this change is the result of a fierce conflict between the old and the new.

The traditional women in Manju Kapur's novels, though they come from a different socio-economic background, they belong to the middle class, and they are one in upholding the values of tradition. Traditional women hardly feel the pangs of dependence on others since they do not have what the concept of Independence means. As Meena Devi puts it:

"They seem to be behaving uniformly. To them, it is the moral aspect that counts. Naturally, they glorify the institution of Marriage as the "be-all and end-all" for themselves."(223)

Kasturi, one of the major characters in the novel, "Difficult Daughters" is an embodiment of tradition, Kapur has chosen a few incidents quite characteristic of what we call 'tradition'. She is nothing if not traditional to her backbone. Kasturi, the mother of Virmati in 'Difficult Daughters', in the role of the mother becomes a formidable force of patriarchal system. She is the very replica of the traditional woman. She embodies all the traditional qualities, we find in her, all the salient traits ingrained in a traditional woman.

In Manju Kapur's characters with a desire for a life outside faces difficulties in reconciling the devotion to the family expected of a middle-class Indian woman. This

paper focuses on Manju Kapur's novels "Difficult Daughters" (1998), *The Immigrant* elaborating the protagonist's journey in search of her identity, exposing the gendered spaces and hierarchies of power to a stage where liberation, autonomy is gained at the cost of isolation alienation.

Manju Kapur is an Indian Novelist, born in Amritsar in 1948, graduated from the Miranda House University College for women and went on M.A at Dalhousie University Halifax Novel. In 1999 Manju Kapur's first novel, 'Difficult Daughters', received the commonwealth writers Prize for the best first book in the Eurasian region. Her fourth novel "The Immigrant" was shortlisted for DSC prize for South Asian literature in 2011.

In her novels, we meet the women of the modern era, her problems and her desire to become independent. She shows a new vision of an Indian woman in her fiction. Kapur's women characters can be categorized into three kinds Conventional Orthodox women, the Emancipated women and the category to which most of her protagonists like Virmati and Nina fall into. The various characters like Kasturi, Shakuntala, Swarna Latha, Mrs. Batra react to various challenges and Predicaments and probe into the self and discover their Strength.

Kapur opines that women's fiction is often called domestic or family-centred and this label is not critical but condescending. Literature by women, about families, always has larger considerations.

In her stories, she touches bigger themes like dowry, corruption, religion, immigration and superstitious belief etc. She also argues by discussion in different issues emerging out of the Socio-political in the country. She also deals boldly with taboo issues like female sexuality, masturbation, infertility, sexual abuse, sexual dysfunction and frustrations. More particularly she is concerned with the effects of both men and women in the family.

Manju Kapur has successfully portrayed the conflict of tradition and modernity in her characters. The speciality is that her female characters are only involved in the clash against the male-dominated traditional world, but they have also suffered this conflict in the form of the generation gap.

Manju Kapur chooses the urban Indian middle class and represents the majority of the population. They show the identity of joint family structure in her "Difficult Daughters" where we had a prosperous Arya Samaj family of Jewellers in the 20th century.

Kapur also gives an important feature to the mother-daughter relationship which drew in a lot of tension. Her first novel (*Difficult Daughters*) marks this theme in itself.

Then the other (*Immigrant*) deals with it characteristically. The main reason for this is that the mothers are mostly conventional but the daughters choose to live differently, looking for love, fulfilment and independence.

The novels of Manju Kapur deals with marriage in society in '*Difficult Daughters*'. There was an endless argument between "*Education versus Marriage*". But nobody listens to Virmati. In both novels, they struggle to acquire higher education and self-dependence is gone through it. Then Virmati falls in love with Professor Harish, who is already married and has two children. She had shamed her family, refused marriage, and she never meant to marry. But in Indian tradition marriage is important and a part of their life. Like that in "The Immigrant" Nina's mother has tried to find prospective suitors to marry her. Nina's mother wants her to settle somewhere in abroad saying, "If you are married an NRI or some foreign services, you could live abroad nicely."

The theme of marriage is central to these novels. Though they deal with childhood, youth, old age, education, marriage is central. The focus is on the man-woman relationship ie-Virmati-professor Harish, and Nina-Ananda. The story, *Difficult Daughter*, has a love marriage, but "The Immigrant" is an arranged marriage. This reflects the major reality for Indian society. Apart from that love and arranged marriage, Kapur also shows the extra "Marital affairs" and "Premarital affairs". She shows the live-on relationship between Virmati and the professor for a long time before marriage. There have no issues about which she would not touch in her stories. Kapur Openly discusses the reasons for and consequences of deviant social behaviour. In the case of Virmati, she shows how her need for love was met through sex. The professor's under love is fulfilled in sudden meetings, and love proves to be the most painful thing for her.

Kapur depicts pre-marital relationships of these women protagonists. This relationship also shows a change in social behaviour. Nina even had an extra marital relation with Anton. But Kapur has also shown how people enter into it and does not aim to pass any moral judgment. Kapur also shows the problem of sexual dysfunction in Ananda. He was born into a Brahmin family with set notions of morality. When he came to Canada, in his effort to assimilate had broken down many taboos. He involved relations with white women as well. But his first relation proved to be a failure. It was his sense of morality and the newness that affected him, and he suffered from premature ejaculation. Kapur uses this as a reason to break the marriage because it was not looked at as a problem that needed to be solved but a humiliating issue.

Both novels portray characters that are realistic on Psychological and physical planes. This novel focuses on both the plight of contemporary and liberation from the patrilineal social system. Her "The Immigrant" novel shows Nina's immigration struggles in the airport incident. Nina is confused with her new immigrant status and life as a lonely bride without any family or friends in an unfamiliar setup.

Life, in complete contrast to Indian ways, began with a sense of freedom, freedom and freedom. "No servants, landlord, Landlady, neighbour or mother was there to see". (2008 I.113)

Initially, the solitude is pleasing, but soon it turns to loneliness with no one stalk too, no one to share with the common everyday pleasures. Home sickness sets in, and she fills with the loneliness. She yearns for a child but is unable to conceive. No persuasion can make her husband accompany her to a doctor's clinic. At that time Nina portrays a kind of the search for self-isolation. She cries, "I Miss home- I miss a job-I miss doing things. I feel like a shadow" (237)

Finally, she decided to drive herself to books which she usually borrows from a library. It takes up a job and then goes for a two years course in Library Science. Home bird Nina faces multiple problems in the new environment.

In *Difficult Daughters* after their marriage, Professor Harish takes her to his home. Virmati's parents cut off all relation with her. She lives here like a queen because no household works are in her share. Once Virmati gets pregnant and the baby's miscarriage, Harish wants her to do M.A in philosophy in Lahore. She takes admission but without enthusiasm. Alienation problem can be easily traced in Virmani. When the past of her suicide commitment to feel alienated and isolated from their near and dear ones.

Kapur thoroughly is dictated by the patriarchs of *Hindu Mythology of Epical Ramayana* and indicative of her classical epic style with which she is deeply and profound. It is an irony that self-reliant, self-controlled, self-dependent women suffer a sense of alienation. So whatever generation be it women emancipation is always at the cost of isolation.

There is hardly any doubt in the fact that Kapur's women from Virmati to Nina strive hard to chalk out their destiny through their independent course of action, Manju Kapur's *Difficult Daughters* has control over one's destiny as the theme.

Conclusion

Thus, Manju Kapur very effectively delineates the characters of traditional women who are gender stereotypes and act as a formidable force of patriarchy. They not only carry the burden of tradition but also try to pontificate their next generation thus being the flag bearers of it.

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PROBLEMS IN THE TRANSLATION OF COLLOQUIAL USAGES: A STUDY ON SHAKESPEARE'S *THE WINTER'S TALE*

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Abstract

*Translation is a term that refers to the transfer of thoughts and ideas from one language to another. When a work like that of Shakespeare is translated, certain ideas unknown to the Indian sensibility have been deleted or distorted by translators. In translating a dramatic text like *The Winter's Tale* in which different status of people is portrayed, a translator naturally has the tendency to adopt the dialect used by the different categories of people. This paper analyses the colloquial usages that has been translated by the translator and how successful he has been in his translation keeping the sense of the original and at the same time making it sound original to the target reader. The examples given will make an interesting reading of the paper.*

Keywords: SL text, TL text, colloquial language, sensibility, portrayal.

Introduction

Translation is a general term referring to the transfer of thoughts and ideas from one language to another, whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization; or whether both languages are based on signs, as with sign languages of the deaf.

Problems in translation are numerous and when a work like that of Shakespeare is translated, certain ideas unknown to the Indian sensibility have been deleted or distorted by translators. Era.Ekambaranathan's translation of *The Winter's Tale* as *Maarikkaathai* is one where we see an almost perfect translation.

In translating a dramatic text like *The Winter's Tale* in which different status of people is portrayed, a translator naturally has the tendency to adopt the dialect used by the different categories of people. When we read *The Winter's Tale*, we come across the kings, the lords and the common people. The language of the kings and the lords is of the 'purer' type and the translator is faithful in the translation. The language used by the commons is presented exactly the way it is spoken by the common people.

Colloquial language of the servants and shepherds

The characters who use colloquial language are the maid servants and the shepherds. Instances of the use of colloquial language come into prominence in the scene where Manonmani, Verakesari and the Servants appear. The same is presented in the scene with Hermione, Mamillius and the Ladies. In the presentation of the first two characters, there is no problem as both of them

portray the same character in the respective texts. In the presentation of the maid servants for ladies in the TL text there is a slight change in the way they are portrayed.

The Ladies present in the court are known to hold a respectable position in the sense that they too are accustomed to use the courtly language, however, their language changes according to the context. On the other hand, if we look at the Tamil context, maid servants are portrayed as friends either to the queen, princesses or the princes. The language used by them is usually different from the literary variety spoken by the people of the upper strata.

Shakespeare's Ladies address Mamillius as 'gracious lord', 'sweet lord' or just 'my lord'. But in the Tamil translation, the maid servants address Verakesari as 'chaami', 'karkande' and 'raasa'. When we compare the two, the difference in the tone is very clear. In the SL text, the informal relationship of the ladies is attached with a sense of respect for their young prince. The use of the word 'Lord' shows the respect the ladies have for their young prince. But in the TL text, the tone is very much different. The informal relationship between the maid servants and Verakesari is there and the respect to be given to a young prince is missing. Terms like 'vaangachaami', 'en karkandallava' and 'raasa' used to address the young prince sounds artificial.

The other instance where colloquial language comes into prominence is when Anandan is ordered by Narasimhan to abandon the new-born child on the shores of Ceylon and then he is pursued by a bear and killed. The

child is found by a shepherd and through him we are introduced to the shepherds. Two shepherds, Kandakonar and Appukonar are conversing. They say, 'naankandueduththathusirikudhu, mulikkithu and kaiyaivaayilevaikkithu' are colloquial words used in the TL text.

The use of colloquial language is further seen in the scene where Kannan, the jester and a rogue cheats Appukonar and picks his pocket. The conversation is interspersed with colloquial terms like 'aiyo, koopitikko, naali, naluvirrukku, mudiyalaiya, nee and payalae'.

A further instance of colloquialism comes into the play during the festival scene in the shepherd's camp. This is the scene where a number of characters are present. The translator has very efficiently handled the scene in its presentation. Shakespeare has presented the scene with all the characters speaking exactly the same way. The difference in the speech of Polixenes and the Old Shepherd is missing.

Shepherd: Away! We'll none on it; here has been too much homely foolery already. I know sir, we weary you.

Polixenes: You weary those that refresh us – pray let's see these four threes of herdmen.

(Act IV, Scene 4)

But if we look at *Maarikkaathai*, the translator has clearly distinguished the language of the people in the shepherd camp with that of Kayavagu and Kamalapathi.

Kandakonar: Pottakummalumpothatha?

Athunamakuvendaam. Ennapariyavare, ithellamungalukkupidikkuma?

Kayavagu: Naangal poi

konjamvedikkaiparthuvittuvarukirom. (Angam IV, Kalam 4)

Yet another place where colloquial language is used is when Appukonar, Ponni and Kothai come together in the festival scene. Ponni wants Appukonar to buy her

something from Kannan who comes to the camp selling goods. At this point, the TL text has Mopsa saying:

"I have done ... come you promised me a tawdry – lace, and a pair of sweet gloves."

In the translation, Ponni says:

"Peruthaanperiyaperu, enakkuorunallaravikkaikoodaillai.

Machaanindraikuenakkuellamvangithara vendum."

The difference in the two is evident and both of them are unique in its own context. The squabbling nature of the wife with her husband is evident in both.

All the above are some of the instances where we see the use of colloquialisms by the translator.

Conclusion

Ralph Humphries says that a good translation should sound more familiar than strange without sacrificing the spirit of the original. This is exactly what the translator has done with regard to the presentation. The language sounds familiar and does not read like a translated work but when compared with the original, the spirit of the T.L. text is the same as that of the SL text. At times we find that there are certain short comings. But the fact remains that no one can give a perfect rendering to any text and hence the "vanity of translation".

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DECONSTRUCTING THE MAGICAL REALITY OF THE PLAY *NAGA-MANDALA*

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Abstract

Within every culture there exists a political reality as well as a religious reality often subjected for study. There exists a third reality known as the magical reality which is overlooked in many texts. The magical reality of a text studies and makes allowance for ambiguity and an unexplainable phenomenon that has no rational explanation. It also acts as a platform for different cultures to showcase their belief systems through it, as it reverses the binary which privileges fact over belief. Approaching the play Naga-mandala through its magical reality brings to light the fluidity of language and identity with respect to the culture's beliefs in the supernatural.

Keywords: Naga; Aporia; Identity

Introduction

The play *Naga-Mandala* authored by playwright GirishKarnad is a tale consisting of reality, mystery and superstition all entwined into one. Karnad was born on 19th May 1938 in Maharashtra. His first play is *Yayati* (1961) followed by *Hayavadana*, *Tughlaq* and *Naga-Mandala*. *Naga-Mandala* falls under the genre of magic realism due to the presence of magical occurrences happening in the everyday lives of the characters in the text. The characters practice Hinduism which forms the religious reality of the text. Snakes play an important role in Hinduism and are worshipped as deities. The supernatural machinery in the play is the snakes which have the power to transform themselves into multiple identities, and amalgamate into the place of the people they have usurped. This magical power of shapeshifting they possess is what drives the story to its climax, when Rani's unexplainable pregnancy is brought to light in front of the entire village.

Rani's pregnancy cannot be explained as she claims that she has not slept with any man other than her husband, and her husband claims to have never touched her. Both stand strong in their arguments which together do not make sense and hence the community look to other supernatural means to establish justice. The village elders pressurise Rani to confess her crime of adultery, which is a biased initial verdict considering Appanna's infidelity. Unable to withstand this injustice, Rani decides to take up the ordeal of handling the Naga and declaring her innocence. This unorthodox method of gaining justice stems from the belief system that the king cobra has special powers, often existing as God incarnate and hence is capable of acting as a divine judge.

Rani boldly undertakes the challenge because of her belief in her innocence as well as in the divinity of the snake which she hopes would not do her wrong. It is

during the climax of the play that the magical reality existing within the setting makes its presence known. In spite of the belief in the Naga, there are many sceptics in the community including some of the elders who try to persuade Rani to take up the lighter punishment such as that of holding a hot iron rod instead of the snake. Appanna even after the ordeal couldn't bring himself to terms that the unborn child was born of his conjugal relationship with his wife Rani. What is considered impossible by science and the law is made possible by religion and the community's shared belief in the supernatural. In spite of this prevalence of the magical reality over the political, the entire play especially the climax consists of inconsistencies which are explored in this paper.

Presence of Aporia in the Climax

The central climax of the play is when Rani clutches the Naga in her hand and states that she has only touched two males, her husband and the snake. On stating this, the snake coils around her shoulders and displays its hood on top of her head which the community understands as proof of Rani's fidelity. But the question arises of Rani's innocence when she suddenly changes her mind to undertake the 'Snake Ordeal' to prove her innocence. This happens when Kurudavva makes an appearance at her trial, rambling about her son being charmed by a snake woman. On holding the Naga, Rani states "Yes, my husband and this King Cobra. Except for these two, I have not touched any one of the male sex. Nor have I allowed any other male to touch me. If I lie, let the Cobra bite me" (Karnad 39).

The statement on a surface level is true but the word 'touch' she uses at the ordeal is ambiguous. According to Peter Barry, there are three stages in the deconstructive process which are the verbal, the textual and the linguistic.

The verbal stage involves looking into a text for paradoxes at the verbal level and is indicative of the language's unreliability and slipperiness. In the textual stage, the critic is looking for shifts or breaks in continuation, revealing instabilities in the text and hence the lack of a fixed position. It shows a contradiction on a larger scale than the verbal stage by taking a broader view of the text as a whole.

On applying Barry's verbal stage to Rani's referred statement the word 'touch' has two connotations, one being sexual and the other denoting non-sexual physical contact. If Rani's word 'touch' indicates the latter, it is a lie for she is pregnant. If her word 'touch' has a sexual connotation, it is still a lie for her husband has not had any sexual relationship with her. Hence either way the statement made by Rani cannot be the absolute truth which leads to deconstruction taking place in the textual stage as well.

According to the plot of the story, Rani's statement should have been the truth for according to the Naga "What you think is not of any consequence. It must be the truth" (Karnad 34). This gives rise to two questions, one being what really happens in the climax and the other being, if Rani intends for there to be ambiguity in her word 'touch'. The climax of the plot is that Rani's chastity and truth saves her from the bite. But if the truth itself is subject to aporia due to the slipperiness of the word 'touch' it isn't necessarily chastity that save her but the unclear perception of her stance as a chaste woman. This is because her statement could have been innocently uttered at the spur of the moment or deliberately crafted as to avoid judgement on herself, as she figured out the truth about what had happened between her and the Naga. In spite of invoking the Naga for a supernatural judgement in the story, the absolute truth is not concluded.

Position of Snakes in Hinduism

The snake represents various things in many cultures and religions. In Hinduism, references to snakes occur in texts as old as the Rig-Veda. While in Christianity the snake is known to be a symbol of Satan, depicted in the Bible that deceives Eve. In the Rig-Veda, there is a mention of demonic snakes known as Vritra and Arbuda, killed by lord Indra. In the later Vedas, these snakes are transformed into powerful lords of the earth known as the Nagas, and are depicted as being friends of the deities, just as evinced by the Sarpavidya otherwise known as the science of snakes. "Turning evil demons into wise and benevolent gods marks an important switch in strategy in dealing with the supernatural power of snakes. Instead of

trying to eradicate them, it seemed a much better idea to try to harness those very powers" (Morgan 5).

While snakes are considered as lords in Hinduism, there also exists a fear of them as observed in *Naga-Mandala*. The Naga in the play has the ability to be a shape-shifter, true to the Hindu beliefs of the powers of snakes. Yet when the Naga defends Rani from being hit, Appanna flings a stone at it. This is because the cobra is feared for its venomous and deadly while also being worshipped for it. The irony of the play is that the people believe in a magical reality where snakes can assume multiple forms, yet nobody defends Rani's plea of innocence considering that it is something supernatural that causes her pregnancy.

The play reinforces the belief in the Cobra as a sign of fertility in the Indian culture. "As is the case almost everywhere else, cobras represent fertility. In some parts of India it was common for a woman wishing children to suspend a stone cobra (nagakal) in a well for 6 months" (Morgan 120). The Naga in the play is responsible for restoring fertility in Rani's marriage which was hitherto barren in love and also is the true father of her son. As the Naga states bitterly, "Why should I not take a look? I have given her everything. Her husband. Her child. Her home. Even her maid. She must be happy" (Karnad 42).

The Fluidity of Identities

The identities of the characters experience a shift in themselves due to the magical reality of the text. According to the Merriam Webster dictionary, the adjective 'anthropomorphic' is defined as "combining human and animal form" (merriam-webster.com). The anthropomorphic identity of the Naga allows it to exist both as a human and a reptile in a culture that strongly believes in shape-shifting deities; the Naga is also worshipped as a deity. Apart from its anthropomorphic identity, the Naga also goes from being a common reptile to a divine judge due to the culture's belief system in the supremacy of the Nagas.

The belief in the magical reality also changes Rani's identity within a matter of a few minutes. "Her husband orders her to under-go the 'Snake Ordeal' to prove her chastity just like Sita in the *Ramayana*. The ordeal transforms her into a Goddess. The denouement is happy ending" (Samson et al 5). Before the snake ordeal, Rani is already deemed as guilty and defamed as an adulteress. But by undertaking the ordeal and coming out of it unbiten, her identity shifts immediately from that of a whore to a goddess in the community. The identity of Rani's son is also called into question as to whose son he

is considered to be as Naga is his father, but he is conceived when the Naga is in the identity of Appanna. Hence due to the interference of the supernatural, there exists a fluidity of identity in magical reality.

Conclusion

On deconstructing the magical reality in *Naga-Mandala*, it is found that the magical reality of a culture has the power to surpass other realities at times due to the belief system of that culture. What may not have been possible scientifically is justified as an existence by the community through their faith. Similar to the political reality, the magical reality differs from one culture to another in accordance to their religion and beliefs. Due to a wide range of religions, mythologies and folklore present in different cultures, there exists a need to give voice to the magical reality present within a text.

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READING *JASODA* AS SOCIAL DISCOURSE

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Abstract

Literature has always engaged the social reality in unique and commendable ways. In today's world, the most crucial function of literature is to represent contemporary social issues in order to initiate impassioned discussions and debates, and bring about change. Kiran Nagarkar's latest novel Jasoda is a stark and gripping social narrative. The novel recounts the extraordinary story of Jasoda, who rises like a phoenix from poverty and destitution to immense success and wealth in a male dominated society. Jasoda is set in Paar, a remote village in the Kantagiri region of Rajasthan. Paar is in the grip of a decade-long drought and acute water crisis. Jasoda is a dutiful wife and daughter-in-law; she is a protective mother to her sons, but ruthlessly kills daughter after daughter. When the drought intensifies and her husband abandons the family, she decides to migrate to Mumbai with her children. In Mumbai, she works relentlessly and fights every odd to give a life to her children. After returning to her village, her now wealthy husband refuses to acknowledge his wife and their children. She sets up a small eatery to support the family. The business flourishes and she becomes a successful entrepreneur. She single handedly raises her children. Her abusive husband returns to live off her and like a loyal wife, she submits. But when he threatens to take away what she has worked so hard for, she decides to take matters into her own hands. Jasoda is 'everywoman' who lives in villages, pavements and slums across India. In Jasoda's world every aspect of women's lives is dictated by rigid caste and gender norms. She has to cautiously negotiate the intricate dynamics of class, caste and patriarchy in order to survive in this exceedingly oppressive social order. Though it is the story of one woman, Nagarkar offers profound and searing insights into the world of the marginalized. The paper attempts to examine the ways in which the novel represents social reality and articulates protest against oppression.

In the last decade, social discourse has emerged as one of the key areas of research and analysis in the social sciences worldwide. Leverkusen defines social discourse as "... speech or text communication that involves a social element" (1). He adds that any communication that has a social purpose, or some kind of distinctively social aspect can be called social discourse. Literary texts, across languages and cultures, have engaged the social world in unique and commendable ways. Writers have demonstrated a strong sense of social purpose in their writings, and actively participated in social struggles. In fact, in today's volatile world of deepening political crisis, extreme economic inequality, social marginalization and violence, the most crucial function of literature is to represent contemporary social issues in order to initiate impassioned discussions and debates, and bring about change.

Kiran Nagarkar's latest novel *Jasoda* is a stark social narrative that brilliantly captures the contours of the 'dark side' of globalized India; a landscape inhabited by uneducated and impoverished masses, exploited and subjugated by the combined forces of capitalism, State, class, caste and patriarchy. The novel recounts the extraordinary story of Jasoda, who rises phoenix like from poverty and destitution to immense success and wealth in a male dominated society. Though it is the story of one woman, Nagarkar offers profound and searing insights into the world of the exploited classes.

Jasoda is a woman of steely determination and unusual courage; ruthless, yet compassionate. Jasoda's world is feudal, traditional, caste-ridden and patriarchal. Here, every aspect of women's lives is dictated by rigid caste and gender norms. Jasoda has to cautiously negotiate the intricate dynamics of class, caste and patriarchy in order to survive in this exceedingly oppressive social order. The paper attempts to examine the ways in which the novel represents social reality and articulates protest against oppression.

Jasoda is set in Paar, a remote village in the Kantagiri region of Rajasthan. Paar, described as "the arse end of the world" is in the grip of a decade-long drought and acute water crisis. In the macabre opening scene, Jasoda gives birth to a girl, all alone, in the parched fields while grazing her cow. The moment she learns that it is a girl, she strangles the child to death, leaving the reader shocked and horrified. What is even more disturbing is that there is no lamentation for the dead child, no emotional outburst after the killing; Jasoda remains absolutely stoic and clinical throughout. The deeply disturbing opening scene, thus, sets the tone for the rest of the novel.

Jasoda is a skilled midwife who helps the village women during childbirth, in exchange for little quantities of grain and lentil. She has to walk several miles for water in the sweltering desert heat, carefully balancing brass vessels on her head, amidst dangerous sandstorms. She also cares for her aged and sick mother-in-law. Her

husband Sangram Singh, the local prince's right hand man, never takes responsibility for his family.

Though outspoken and fearless outside, Jasoda is a timid and submissive wife at home. She is a victim of inhuman domestic violence, beaten up and battered by her husband on a daily basis. For most women across the globe violence is part of their everyday experience. In fact, domestic violence is an inherent part of every society. It cuts across boundaries of all kinds – nationality, religion, class, caste, and race. Domestic violence is an outcome of a complex set of values, traditions, customs, rituals, and beliefs that foster gender disparity. Powerful socio-cultural institutions such as family, marriage, religion, and culture naturalize and sanction violence against women. For instance, violence against women at home- be it wife beating, marital rape, or curtailing mobility- is widely tolerated and accepted; it is considered essential to keep the women in their place, an important part of the role men are expected to play as heads of the families. "Gender Violence is a manifestation of an unyielding belief in most societies that women are inferior to men; they are physically weak, socially and economically dependent on men and in continuous need of male protection. Therefore they are men's possessions, just like land and property and can be treated as men consider appropriate. Keeping the women of the family in control is seen as a sign of manhood". (Davies 8)

Sangram Singh is not only abusive, but also ambitious, cunning, and manipulative. He represents the typical upper caste man, found in every part of the country, who abuses his power and position to oppress the weak. Through Sangram Singh, Nagarkar offers a scathing critique of the inviolable caste system that dehumanises the lower castes. For instance, Sangram Singh has sex with Savithri, a lower caste woman, in her house while her husband waits outside. He is a hypocrite of the worst sort; on the one hand he has no qualms about getting into a physical relationship with a Dalit woman, on the other carries his own food while visiting her. He mercilessly traps her husband in a dry well until he dies, for unintentionally causing the death of his already weak bullock, while the entire village watches.

Though Jasoda is aware of her husband's misdemeanours, she remains a subservient and dutiful wife. In a society where a woman's existence, identity and social status are defined by her marital status, Jasoda has little choice but to stay in an abusive marriage. As the story progresses, the family's financial condition swiftly declines. Jasoda gives birth to more children in quick succession. While she is very protective towards her sons, she

mercilessly kills daughter after daughter. In many communities of India, female infanticide is widespread. Irrespective of religion and class, people prefer male children and see daughters as burden. Sons are prized over daughters as they are expected to take care of their parents in their old age. Parents of girls have to spend enormous amount on the daughters' dowry. Moreover, once a daughter is married the family foregoes all rights over her. For all these and other reasons, daughters are viewed as a liability. As a consequence of traditional preference for male children and deep seated misogyny, people resort to killing their own daughters before and after birth.

The novel also subverts the deeply embedded notions of conventional motherhood that are part of our collective consciousness. In the patriarchal discourse, motherhood is the most important and fulfilling emotional experience for a woman. The ideological and cultural constructions of motherhood represent the mother as inherently non-violent, virtuous, sacrificing, patient, and nurturing. Nagarkar's treatment of motherhood, however, is ambiguous. Jasoda is not a doting mother, she is authoritative and unyielding. But she is loving and fiercely protective of her sons too. Unfortunately, her love does not extend to her daughters. Till the end she shows neither remorse nor grief for her dead daughters.

In the meanwhile, the drought intensifies and people start migrating to distant cities in search of livelihood and better life. Jasoda is determined to stay but grinding poverty and her husband's indifference compel her to leave. Her husband refuses to accompany the family as he has 'important business' at the royal palace. A pregnant Jasoda, along with her children and ailing mother-in-law, leaves the village for Mumbai. After an excruciatingly gruelling journey the family reaches Mumbai. Jasoda and her family live on the streets, like thousands of immigrant families. With the little amount she saved, she manages to survive for a few days. When she helps another migrant woman during childbirth, she finds favour with the local immigrant community. They give her the much needed space in a vast and hostile city. She tries to get hired as a domestic help, but her pregnancy is too visible and nobody hires her. She manages to get work at an apartment rented by a bachelor. But when she refuses to clean the toilet owing to her upper caste she loses the job.

Having no other choice, she sends her children to beg at traffic signals in order to survive. Himmat, the eldest and most sensitive among her children, refuses to beg and becomes a rag picker. Jasoda is indispensable to the immigrants as a midwife. But Himmat and her meagre

earnings are not enough for the family. In a few days, she finds job at a local eatery. Her work starts early in the morning. She has to boil and mash tons of potatoes and chop onions and green chillies. Its back-breaking work but she goes on till the day of her delivery.

Jasoda also has to deal with the leader of the feared local mafia who extorts people for money.

Luckily Himmat finds generous patrons, Cow as Batliwala and Dr.Suyog Gadgil. They discover that Himmat is a mathematical genius and decide to teach him. In a few days Himmat resumes his school and starts working part time at Batliwala's office. Himmat is sincere and morally upright. Pavan, the second son, is a charmer. However he falls into wrong company; there is a suggestion that he may have become a criminal and a drug addict. The third son Sameer goes missing and never returns. Kishen, the fourth one is physically weak. With sheer determination and relentless hard work, Jasoda manages to feed and clothe her family. In a few years they start living in relative comfort. The eatery she works for thrives and the owner, impressed by Jasoda's work, offers partnership

Jasoda feels guilty for leaving her husband behind and constantly worries about his wellbeing. Once she spots a few women girdling a banyan tree with a string, and praying to it. It was the auspicious day of *Vata Savitri*. The day Savitri made Yama, the god of death, bring her dead husband back to life. On this auspicious day married women pray that they get the same husband for the next seven lives. Jasoda borrows twine from women, circles the tree seven times with the string and prays. Ironically, she prays to be married to a man in the next seven births who abused her all her life and callously abandoned her and the children. The sequence goes on to show that it is very hard for a woman to liberate herself from the stronghold of tradition.

Jasoda hears from other migrants that Kantagiri's fortunes have changed. Oil reserves had been discovered in the sea bed a few kilometres away and foreign companies were ready to invest millions. Economy was gradually stabilizing. Therefore, people who had migrated were returning. Jasoda makes up her mind to return to her village despite protests from her children especially Himmat whose education would be disrupted. But Jasoda is adamant, and Himmat reluctantly leaves with the family. When they reach their village, there is no trace of the home or the husband. While Jasoda was struggling to eke out a living for her family in a strange city, Sangram Singh was busy plotting against the Prince Parbat Singhto take over his palace.

Another major plot takes us into the story of Parbat Singh, the arrogant and crippled prince of Kantagiri. Parbat Singh represents the economically and socially declining royalty that cannot come to terms with the radical re-ordering of social class in the globalized modern India. He lives off what remains of the ancestral wealth. The royal treasury is rapidly dwindling, he has no real powers yet he chooses to live in his own delusional world. He takes out his frustrations on the poor servants by constantly swearing and barking orders. The author, through the Prince, seems to chastise the absurdity and moral corruption of the ruling classes. Raat Rani is his beautiful and alluring mistress, whom Sangram Singh secretly covets. He throws the Prince off the stairs, leaving him paralysed for life. The prince is coerced into signing a will that gives all his wealth to Sangram Singh upon his death. Sangram Singh slowly tortures him to death. He imprisons RaatRaani and repeatedly rapes her until she commits suicide.

Sangram Singh is now Chhote Huzoor, the new lord of the palace. He cleverly hires a publicist to give him an image makeover. He erases his past and creates a fake identity for himself. The publicist makes everyone believe that he is a Harvard graduate who gave up a million dollar job in the US to come back to serve his people. To consolidate his position and status, he marries a noblewoman, Kumari Madhurima. He desperately wants a male heir to inherit his name and wealth. When the princess gives birth to a daughter, he kills the child.

When Jasoda returns he refuses to acknowledge his wife and children. He finds a place for them in Sharana, a neighbouring town. However, that does not prevent him from impregnating her again. Jasoda gives birth to a daughter, who is allowed to live after Himmat pleads with his mother. The girl is named Jhanvi. Jhanvi is intelligent, fierce and defiant. Himmat insists on her education, therefore she is sent to school. Jasoda shares a difficult relationship with her daughter. Jhanvi is the only child who vehemently defies her mother's authority. Mother and daughter remain indifferent towards each other till the end.

Jasoda sets up a small food stall at the railway station. Her exceptional culinary skills quickly earns her fame. Her business gradually flourishes and expands. In a few years, she opens up four restaurants in different parts of the city and the family moves into a spacious apartment. Himmat becomes a renowned mathematician and moves to Stanford University.

Sangram Singh is divorced by his second wife upon learning that he killed her daughter and forged her signature to draw money. She threatens to expose him

unless he pays an exorbitant alimony. To add to his woes, the oil reserves were nowhere near the initial studies. He loses the palace and goes eventually bankrupt. He lands at Jasoda's home and blackmails her into giving money. She knows him too well and is determined to turn him away, but "Thousands of years of an unspoken covenant took hold of her. It was not spelt out, which was why its voodoo was even more powerful: You will never deny your man, come what may. When you get married, the covenant binds him and you forever. For better or worse, that's it." (Loc 3262)

As a loyal wife, she is expected to submit to his authority. Strangely, the woman who has the guts to rub chillies on the genitals of a mafia don when he tried to rape her is powerless to resist her husband's tyranny. However, she reaches her breaking point when he tries to sell her restaurants and threatens their daughter. Finally she decides that she has had enough. In a shocking turn of events, she kills him in cold blood. In the end she sends Jhanvi to the US for higher education, perhaps as a redemption for being unconcerned towards her.

Nagarkar says that "journey called life ensures that Jasoda never has an easy time." (3422) But Jasoda rises strongly to every challenge life throws at her. Interestingly, even during the worst phase of her life, she doesn't break, nor give up. She is never seen breaking down, mourning or complaining. She takes every blow, every loss in her stride and just moves on. This way she is similar to Mahashwetha Devi's Shanichari. For women like Shanichari and Jasoda guilt, crying and mourning are luxuries they can't afford. In Jasoda's world there is no place for ethics and morals; the only thing that matters is survival, and she is definitely a survivor.

The novel is in no way an easy read; it is unapologetic, non-judgemental, brutal, and shakes readers to the core. Nagarkar heart-wrenchingly depicts the poverty,

destitution, ignorance, dirt, and disease of the dispossessed classes. He also critiques the deeply ingrained patriarchal value system that severely circumscribes a woman's role within home and work. Though the story is rooted in rural Rajasthan, it could be set in any village of India. Jasoda is 'everywoman' who lives in villages, pavements and slums across India. The novel is written to evoke response from the elite Indian readers, the inheritors of the privileges of class, caste and English education. In an interview, Nagarkar compares Jasoda to an epic hero. "Take any of the great epics, it's the men like Ulysses, Arjun, Ram, Hector, and Achilles who are the heroes. In quotidian life, it's very often the women who are epic heroines." (3422) However, unlike the traditional epic, there is no spiritual enlightenment or character progression at the end. Jasoda is unable to overcome deeply internalized patriarchal values; she rises above circumstances, but to an extent.

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A CONTEMPLATION OF CELIE'S EMANCIPATION IN *THE COLOR PURPLE*

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Abstract

The Afro-American novelist Alice Walker who was awarded with the Pulitzer prize in 1983 for her path-breaking epistolary work *The Color Purple* (1982) advocates women-bonding and female creativity to derive strength and inspiration to survive the plethora of violence suffered by the burdened Afro-American women. This paper focuses on the multifaceted violence suffered by them especially the protagonist Celie. The novel explores the racial discrimination and effects of male domination upon Celie's spirit and explores Celie a black poor and uneducated African American girl can change her situation. She is a symbol of hope that impresses the readers by her strength, faith and courage. In the present paper an attempt has been made to analyze Celie's process of emancipation and her struggle to gain her independence. the trail of the black women in search of self-identity, racism and gender in the *Color Purple*. she reflects her concern in her works with Racial, Sexual, and political issues, particularly with the black women's struggle for survival. African American literature has generally focused on themes of particular interest to black people in the United States of America. This paper focuses on the reflections on the issues of freedom and equality which are denied to black people.

Keywords: Identity, violence, racial discrimination.

Alice Walker's *The Color Purple* not only manifests the humiliating condition of women but also shows her determination to raise their social status and position by instilling in them a strong sense of their right and their position in the society. *The Color Purple* does not only describe the pathetic condition of black women but even goes beyond that purpose. In fact, Alice Walker's true intention from writing this novel is not only to give voice to black women but also to provide them with a path to follow in order to emancipate and get their freedom. Walker shows us the evolution of her major character, Celie, from being a sexually abused child to a passive wife and finally to an emancipated woman. African-American women have many miseries in their life; they must face double sufferings as Blacks and as women. Women are only more subordinated to men. Women are expected to do all the things what has been said by men while men are more superior who take the domination in their life. In this novel Celie is a very unlucky daughter because her step father has raped her twice although she is just fourteen years old. She is forced to get used to it and she can't resist it. She can't tell anybody about her sufferings. Because she doesn't trust anybody, she can tell her sufferings to her God. It's only to him she can share every single feeling in her heart and every single moment happened in her life. As she writes:

Dear God,
I'm fourteen years old. I have always been a good girl. May be you can give me a sign letting me know what is happening to me. Last spring after little Lucious come I heard them fussing. He was pulling on

her arm. She say it too soon, Fonso, I am not well. Finally he leaves her alone. Week go by, he pulling on her arm again. She say no, I am already half dead.(11)

Celie's narration is focused on her own private life without any reference to the outside world. Her family however is never the safe heaven that protects its members against the evils of society, but it is a male dominated world full of domestic violence. Not only Celie's initial sexual experience in the form of rape committed by her stepfather, but also sex continued to be a means of oppression in her marriage as well. After her marriage with Mr. ___ she suffers more and more because she does not only take care of her husband, but also of her husband's children. At the very beginning, however, Celie cannot make too much sense of her experiences. She is rather the passive victim of her environment. "But I don't know how to fight. All I know how to do is stay alive." (26) Moreover, it seems that she can bear all the sorrows inflicted upon her. This mere act of addressing God suggests Celie's alienation, loneliness, and marginality.

At the very beginning, Mr. ___ doesn't want to marry Celie, he wants to get married with Nettie whom he sees in the church, but her Pa doesn't let him to take her, because she is still young and too fresh for him, taking care of his household. Thus, he lets him to take Celie who is not virgin anymore. Besides, he wants Nettie for himself. Therefore, he lets him to take Celie by offering some cows to be with him. At first, Mr. takes more time, about three months to think of marrying Celie. Mr. marries Celie not because of her goodness: hard working, discipline, and caring attitude

but he seems more interested in getting her cows if she takes Celie to be his wife.

Celie's narration is focused on her own private life without any reference to the outside world.

Her family however is never the safe heaven that protects its members against the evils of society, but it is a male dominated world full of domestic violence. Not only Celie's initial sexual experience in the form of rape committed by her stepfather, but also sex continued to be a means of oppression in her marriage as well. After her marriage with Mr. ___ she suffers more and more because she does not only take care of her husband, but also her husband's children.

"I don't say anything. I stay where I'm told. But I'm alive."
(29)

From this statement it is evident that Celie's Pa wants to get advantage from his daughters. Meanwhile, he has spoiled his first daughter and he considers that everything runs well. Even, he offers Celie to be Mr. ___ wife. Celie is not allowed to go to school, yet she still received education by learning what her little sister was teaching her. It was believed that if the blacks were kept uneducated then they would be ignorant about their rights and would not fight for freedom. Celie is very loyal to her family as she cares for her younger sister and brothers after her beloved mother died. Celie as a part of African-American society is not only depersonalized and dehumanized by black African-American men but also by the Whites. The lynching of Celie's father is a clear example of violation from whites. Moreover, Celie's daughter in law, Sofia's imprisonment for twelve years for slapping them is an example of black women's discrimination by whites. Celie saw the impact that a woman could have on others and felt empowered to overcome the abuse she experiences. Nettie is someone that Celie tries to protect from the physical and sexual abuse of their father. When Nettie runs away, Mr. ___ hides the letters sent to Celie by avoiding the conversation between two sisters which left her heart broken. Hence Celie loses hope to live in this universe. But, by the affection of her beloved sister, Nettie managed the situation well. Nettie is the only person who cherished the spirit in Celie to live.

However, upon discovering Nettie's letters, Celie finds a new hope to live knowing that she is alive.

"...Now I know Nettie alive I begin to strut a little bit. Think, when she come home, we leave here. Her and me and our two children..." (138).

Nettie also serves as Celie's only link to her children. Nettie gives Celie pride in her children who were intelligent

and prosperous in Africa, which gives Celie new found confidence. All her life, Nettie was the one who always supports and loves Celie, but when Celie does not receive her letters, she looks Sofia for her inspiration. Sofia is the wife of Harpo who serves as an example of independent woman. She is a strong woman who at first intimidated Celie but after getting to know each other they become friends and support each other in the course of the abuse they each suffer from. Sofia encourages herself by fitting back against male domination. She doesn't want her life to be like her mother's life. Later when Sofia didn't listen to Harpo's request both Celie and Mr. ___ provoked him to be his wife. When Harpo tries to beat her, Sofia fought back. When Sofia came and confronted Celie about what she has suggested to Harpo, Sofia revealed that she has pity on Celie and told her that she should fight back too. After that conversation, Celie and Sofia supported each other and became friends.

The woman who inspired her to act on her own and become independent was Shug Avery. Shug is the hero of the story and Celie's best friend as well. More than anyone else, Shug teaches Celie how to withstand all the difficulties on her own. She was also a person who admired Celie when she was young. Shug imposed new ideologies in her life, those are the qualities Celie never dreamt of having until Shug walks into her life. She also said that there are four strategies that can be followed by women. One of them is by having own job.

It can emphasize their status as an individual who actively derives their own dignity by having financial independence. This inspired Celie to be successful in business by making pants. It means that she can be regarded as an independence woman, in which it is influenced by Shug Avery. Upon her return to her home, she inherits her father's home. Thereby she is completely separated from them, and who held control over her. Firstly, she has to face a dreadful life; she lives in patriarchal family in which she must be obedient to the male members, especially her Pa and her husband. Secondly, in her struggle, unconsciously, she meets other women who influenced her to be a better woman and inspired her not to be obedient to men anymore. When she got her consciousness, she realized that she has to fight back against male domination.

After regaining her identity, Celie encounters with Shug Avery. Shug Avery is a great woman who has a deep influence in Celie's life. When Celie joined Shug's trip after leaving her husband's home, it played a vital role in improving her personalities and in finding her identity, both as a woman and as a useful member of her community.

Shug, the lover of Celie's husband, is admired not only for her physical beauty, but also for her ability to earn a living as a singer. Her profession enables her to lead an independent life, the type of life that is accepted as a privilege only for the male members of the society. This relationship makes Celie self-confident and develop her ability to appreciate her, and to discover whatever is valuable around her.

It is due to Shug influence that Celie leaves Mr. ___her husband and becomes economically and socially empowered women "I am happy, I got love, I got work, I got money, friends, and time. And you alive and be home soon," (193). By the end of the novel at this point; it could be interpreted exclusively on the ground of feminist ideology in which, Celie can strongly fight back against her husband by saying, "You black, you pore, you ugly, you a woman...," (187)

When her consciousness as a woman develops, Celie finds her identity as a woman that she must step up on her own feet. She should not depend on men because women are not inferior to men. At last, Celie gains her independence. In *The Color Purple*, Walker builds a way where man and woman establish ideal relationships. Her message is that women must stand up against the unfair treatment they receive at the hands of men and that they must do this by helping one another. The women in the novel, even those who have interests in the same men, nevertheless band together to support and sustain one another throughout the novel. People who used to suffer in their struggling ultimately succeed and win their happiness they deserve. Thus, *The Color Purple* does not only exhort black women but all other oppressed women in the world that they are able to live an independent life both physically and economically. In order to be free from patriarchal domination and establish harmonious relationship with men, women should learn how to be independent with their efforts and keep on fighting against the prejudice and the patriarchal domination from men. In fact, Alice Walker's true intention from writing this novel is not only to give voice to black women but also to provide them with a path to follow in order to emancipate and get their freedom. Walker shows us the evolution of her major

character, Celie, from being a sexually abused child to a passive wife and finally to an emancipated woman. Celie a black poor and uneducated African American girl is able to change her situation. She is a symbol of hope that impresses the readers by her strength, faith and courage.

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BABAR BĀNI AND APPLICATION OF *KARUNA RASA*

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Abstract

Guru GranthSāhib is a sacred scripture of the Sikh faith. The initial textual feature of ri GuruGranthSāhib was the devotional lyrics or hymns or devotional lyrics (referred to as bānī by its authors) compiled by Guru ArjanDev, the fifth Guru in 1604. At a later stage Guru Gobind Singh, the tenth Guru, gave it the present final shape after adding the bānī of Guru TeghBahadur in it. He re-designated this final version as Śri Guru GranthSāhib in 1708. AcaryaBharata, puts forth his theory of rasa by saying that each one of us is fitted with a built-in structure of sthāyībhāvās (basic sentiments) which are the modified forms of basic drives or instincts as a result of centuries of evolutionary process of humanization and social living. These sthāyībhāvās (basic sentiments), --are heightened to rasadaśā (a relishable state) by the poet so that we have one rasa (aesthetic sentiment) corresponding to each of them. The proposed paper is an attempt to assess how the poets in the lyrics of ŚriGuruGranth Sahib, through the conjunction of the vibhāvās, anubhāvās and vyābhicāribhāvās, activate, with some kind of empathetic induction, the propensity of sthāyībhāvās in the sahrdayabhakta (devotee) who in the course of the bānī, experiences an afflatus or transport which is designed as rasa (aesthetic sentiment).

Keywords: anubhāvās, Guru Granth Sahib, sthāyībhāvā, vibhāva, vyābhicāribhāva

Introduction

In Indian thought there has never been any doubt that the emotional content or aspect of life has intrinsic value. So in Indian theories of art and literature, the states of mind, or say emotional states, bhāva, constitute the core aesthetic experience-art creates and communicates these states of mind, these dominant emotional states, and the reader/audience experiences these states of mind. If the art/literary composition succeeds in giving enjoyment by evoking some state(s) of mind, then the work is aesthetically satisfactory and is beautiful. ĀcāryaBharata, puts forth this by saying that each one of us is fitted with a built-in structure of sthāyībhāvās (basic sentiments) which are the modified forms of basic drives or instincts as a result of centuries of evolutionary process of humanization and social living. These sthāyībhāvās (basic sentiments) are heightened to rasadaśā (a relishable state) by the poet so that we have one rasa (aesthetic sentiment) corresponding to each of them. The corresponding rasas (aesthetic sentiments) of the sthāyībhāvās (basic sentiments) are śrīngār (erotic), karuṇa (pathetic), raudra (anger), vīra (heroic), bhayānaka (fear), hāsya (laughter), bībhatsa (disgust), adbhuta (wonder), śānta, bhakti and vātsalya .

The poet succeeds in doing this by resorting to the devices of concretization. Bharata has put it in his Nāṭyaśāstra :

“vibhāvanubhāvavyābhicārisamyogatarasaniṣapattih” : the savouring of the emotion is possible through the combination or integration of these elements, vibhāva (causes and determinants of the rise of an emotion) anubhāva (gestures expressive of what is going on in the

heart or the mind of main characters, like casting a terrified glance, heaving a sigh or involuntarily shedding a tear) and vyābhicāribhāvās (transitoryemotions which go along with and consequently reinforce prevailing mood or emotional disposition). The vibhāvās (causes and determinants of the rise of an emotion) are of two kinds: ālamban (supporting causes, usually the hero or the heroine or such objects) and uddīpan (features or circumstances that accentuate the feelings of ālamban (hero or heroine).

The ālamban (supporting causes, usually the hero or the heroine or such objects) are again of two types--viṣayālamban (person or object of the rise of an emotion or the person or object for whom the emotion is awakened) and āśryālamban (person in whom the emotion is awakened).Through the conjunction of these elements the poet activates, with some kind of empathetic induction, the propensity of sthāyībhāvās (basic sentiments) in the reader and the movement it is consummated, the sahrdaya experiences an afflatus or transport which is designed as rasa (aesthetic sentiment).

Karuna Rasa

It was Karuṇa rasa that was the first of all the rasas to be depicted by the first poet, Vālmīki as the principal rasa. Vālmīki, the first great poet in his exquisite verse emanated out of the sudden exposure to the incident of the separation of the karunca birds found outlet in the śloka metre. The verse bore the vehement passion of the wailing heart shocked by the incident of the innocent male bird weltering on the ground in his own blood, while the helpless female bereaved of her loving mate cried her heart out, being vaguely conscious of the untold suffering

she would have to undergo without him. The incident sent forth a shriek of terror and agony. His heart was touched with a deep feeling of pity for her grief, and the intense pathos of the situation filled Vālmīki's heart leading to a sudden outburst of emotion in the form of exquisite intense śloka. The first great poet, Vālmīki would have witnessed many incidents in his life, but when he keenly experienced the vehemence of the karuṇa, it brought forth the melting of his mind to such a vigorous state that the poet lost himself in the total absorption of the incident. Bhavabhūti, the poet-dramatist too had the same vehement and all-engrossing experience of the karuṇa rasa.

The honour of giving a very important place to karuṇa rasa goes to Bhavabhūti who is considered to be a poet of great skill in delineating the karuṇa rasa, "kāruṇyambhavabhūtirevatanute" (Bhavabhūti alone knows how to delineate karuṇa rasa). Speaking about the karuṇa rasa he says, "ekorasahkaruṇaeva" there is only one rasa which undergoes various transformations like water which assumes the form of ripples and waves. The statement can be interpreted that only karuṇa rasa which is found to be manifested on account of the presence of the different causes such as vibhāva, anubhāvas, vyābhicāribhāvas becomes the object of experience of the sahrdayas, the aesthete in different forms like the vīra, and śṛṅgāra etc. Depending upon the circumstances the same water appears in different forms like the bubbles and waves. But, it is only the appearance, and there is no change in the nature of original water. Similarly, karuṇa too appears in different forms of different rasas. Bhavabhūti has thus attributed highest status to the karuṇa rasa which is owing to his over sensitive disposition. However, ānandavardhana does agree with bhavabhūti that the first rasa is karuṇa rasa, but disagrees that it is the only rasa. However, the most important aspect is the rasa realization by the sādharmaṇikaraṇa which can be achieved by the proper and effective amalgamation of the vibhāva, anubhāvas and vyābhicāribhāvas. The sthāyibhāva of the karuṇa rasa is śoka aroused effectively by the vibhāva (determinants), such as suffering or affliction under any circumstances or curse, separation from near and dear ones, loss of wealth, killing, bondage, extradition, suffering and death due to any circumstances etc. all serve as the vibhāva (determinants) depicted by the anubhāvas (consequents), such as heaving of sigh, shedding tears, paralysis, lamentation, dryness of mouth, discolouration of body, rapid breathing and loss of memory etc. The transitory emotions vyābhicāribhāvas are aversion, depression, sorrow, inquisitiveness, agitation, passion, weariness, fear, despair, piteousness, sickness, stupor,

insanity, epilepsy, death, torpidity, trembling, discoloration, tears, change in tone etc. ĀcāryaShāradātānaya opines that karu (distress) which is endurable and whose dhī or consciousness is karuṇa or pity occasions the karuṇa rasa which is generated by kleśa or distress. Bharata considers bhaya or trāsa among the sañcārīs of karuṇa. Bhaya can be created by an act of offending ones' suspicion, object or situation of suspense and trāsa by unknown factors, governed by powers beyond human control. It is to be noted that Bharata includes bhaya primarily among the sthāyīs or dominant emotions. As, sudden fear is transient in nature, trāsa imbued with pain becomes an ineffective transitory strain to evoke the karuṇa rasa.

Śri Guru Granth Sahib

Śri Guru GranthSāhib is a religious scripture, a compilation of spiritual/mystical hymns with a common philosophy but written by different spiritual masters, prominent saints (Bhagats) and some others spiritual poets from the Indian subcontinent. The different authors whose writings are included in the scripture lived between the twelfth to the seventeenth century and belonged to different faiths and classes/strata of society. The Sikhs regard Śri Guru GranthSāhib as a complete, inviolable and final embodiment of the message for them. There is to be no word beyond the Word. And that's how their last guru, Guru Gobind Singh, spoke to the congregation on October 20, 1708 shortly before his assassination. "Those who desire to behold the Guru should obey the GranthSāhib. Its contents are the visible body of the Guru." The "Bāṇī", Gurus inspired utterance, had always been the object of highest reverence for the Sikhs as well as for the Gurus themselves. It was equated with the Guru himself. "The bāṇī is the Guru and the Guru bāṇī" sang Guru Ram Das in measure Nat Narain. By accumulating the canon, Guru Arjan wished to affix the seal on the sacred word. It was also to be the perennial fountain of inspiration and the means of self-perpetuation for the community.

Application of Karuna Rasa on Babar Bani

Babar was a Muslim Emperor from Central Asia who founded the Mughal dynasty of India. In 1504, he made himself master of Kabul and so came in touch with India whose reported wealth was a standing temptation. In 1517 and again in 1519, he swept down the Afghan plateau into the plains of India. He entered the Punjab in 1520 on the invitation of Daulat Khan Lodhi, the governor of the province, and 'Alam Khan, an uncle of Ibrahim Lodhi, then Delhi Sultan who were seeking help in checking the growing strength of Khan Lodhi. He first devastated Punjab

the traditional gateway to India. Guru Nanak in his "Babar Bani" describes the atrocities of Babar and his man in Punjab. Babar Bani has the four hymns alluding to the invasions by Babar (1483-1530), are collectively known in Sikh literature. The title is derived from the third hymn which says: "Babarbaniphiri gal kuiruna rot khai -Babar's command or sway has spread; even the princes go without food" (GG, 417). Three of these hymns are in Asaraag of the standard recension of Guru Granth Sahib and the fourth is in Tilangraag. In his first invasion, Babar came as far as Peshawar. The following year he crossed the Indus and, conquering Sialkot without resistance, marched on Saidpur (now Eminabad, 15 km southeast of Gujranwala in Pakistan) which suffered the worst fury of the invading host. The town was taken by assault, the garrison was put to the sword and the inhabitants carried into captivity. During his next invasion in 1524, Babar ransacked Lahore. His final invasion was launched during the winter of 1525-26 and he became master of Delhi after his Victory at Panipat on 21 April 1526.

Guru Nanak was an eye-witness to the havoc created during these invasions. The Janam Sakhis mentions that Guru Nanak was taken captive at Saidpur. The Guru was given a load to carry and Mardana, a horse to lead. But Mir Khan, says the Janam Sakhis, saw that the Guru's bundle was carried without any support and Mardana's horse followed him without the reins. He reported this to Sultan Babar who remarked, "If there was such a holy man here, the town should not have been destroyed." The Janam Sakhis continue, "Babar kissed his (Guru Nanak's) feet. He said, 'On the face of this fair one, one sees God himself.' Then all the people, Hindus and Musalmans, began to make their salutations. The king spoke again, 'O dervish, accept something'. The Guru answered, 'I take nothing, but you must release all the prisoners of Saidpur and restore their property to them'. King Babar ordered, 'Those who are in detention be released and their property be returned to them'. All the prisoners of Saidpur were set at liberty". A little of his, outside of Babar Bani hymns, indicates that he might have been present in Lahore when the city was given up to plunder. In six pithy words this line conveys, "For a pahaar and a quarter, i.e. for nearly four hours, the city of Lahore remained subject to death and fury" (GG, 1412). The mention in one of the Babar Bani hymns of the use of guns by the Mughals against the Afghan defence relying mainly upon their war - elephants may well be a reference to the historic battle of Panipat which sealed the fate of the Afghan king, Ibrahim Lodhi. Guru Nanak was travelling back home after his trip to Mecca, and reached Saidpur

from Punja Sahib and stayed with disciple and friend Bhai Lalo. Guru Nanak and Bhai Lalo, along with other older men, women and children were imprisoned by Babar in 1520 when the latter made his third invasion. Babar wanted to do subdue Saidpur, a town of landowners and merchants. The inhabitants of Saidpur, not knowing Babar's savage intentions, resisted and in his wrath Babar ordered a bloody massacre of the city dwellers. But Babar had to leave Saidpur because of attacks at his home in Afghanistan. According to the Puratan Janam Sakhi, Guru Nanak and Bhai Lalo were made to carry loads of wealth on their backs for Babar's troops to take away.

Having seen this brutal attack of Babar on the common masses, Guru Nanak composed Babar Bāṇī that puts forth an audacious question to God, on witnessing the misery caused by Babar's brutalities to undefended and unarmed civilians. "Just as a herd of meek cows is attacked by a bloodthirsty tiger," as Guru Nanak puts it: *sinh pave javagge*. Here *karunārāsa* intensifies the concept of individual and human responsibility to be directly concerned with oppression and tyranny on this earth, and to resist it instead of either remaining unconcerned about it, or hoping for extra-terrestrial intervention to destroy it. He explicitly holds that under such circumstances it becomes the duty of an enlightened and spiritually committed person to come forward and to organize with those who are similarly cultured to resist evil in hope and faith that God will give success. But never to sit in the corner, or the fence, feeling that it is none of one's concern or saying that it is the concern of God alone, nor to retreat and live like an ascetic away from society. The implication is clear: God helps those who help themselves. This distinguishes the society that Guru Nanak founded, from most of the previous societies that have existed in the East or elsewhere.

The fight against social and political injustice has historically been an integral part of Sikhism. As a religious leader Guru Nanak did not turn a blind eye to political suppression or consider it outside the realm of religion, but undertook political protest through his writings, speaking out against the cruelty of rulers. Guru Nanak wrote a number of passages about the Mughal invasion of India by Babur and the brutalities that he eye witnessed first hand (Babur Bāṇī). Guru Nanak also spoke out about the suffering of people at the hands of unscrupulous rulers and government officials.

Babar Bāṇī hymns are not a narrative of historical events like Guru Gobind Singh's *Bachitra Natak*, nor are they an indictment of Babar as his *Zafarnamah* was that of Aurangzeb. They are the outpourings of a

compassionate soul touched by scenes of human misery and by the cruelty perpetrated by the invaders. The sufferings of the people are rendered here in accents of intense power and protest. The events are placed in the larger social and historical perspective where a decline in moral standards must lead to chaos.

A corrupt political system must end in dissolution. Lure of power divides men and violence unresisted tends to flourish. It could not be wished away by magic or sorcery Guru Nanak reiterated his faith in the Almighty and in His justice. Yet so acute was his realization of the distress of the people that he could not resist making the complaint: "When there was such suffering, such killing, such shrieking in pain, did not Thou, O God, feel pity? Creator, Thou art the same for all!"

Babar came like a whirlwind in his third attempt to conquer and subdue India. "He advanced to Sialkot, the inhabitants of which submitted and saved their possessions; but the inhabitants of Saidpur, who resisted, were put to the sword; their wives and children carried into captivity, and all their property plundered." Streams of innocent blood flowed in the city and the whole of Saidpur was a city of corpses. Guru Nanak sang this song of protest and lamentation and even poignantly blamed God, for these sufferings of the lambs in the hands of wolves, though he felt God would not take any blame on Himself. God had saved Khurasan, but terrorised poor Hindustan of Guru Nanak. The Master beheld the city in flames, and witnessed the agonizing sight of the fiendish slaughter, and young Hindu and Muslim women torn from their homes and dragged like captured slaves in the streets. Agonising shrieks of terror rose out of the smoke of desolation caused by Babur's wanton destruction. Guru Nanak sang the following death-dirge over this horrible massacre.

The beginning of the hymn prepares the reader's mind for something darkly ominous and forbidding. The keynote is struck in the very first line: "Having attacked Khuraasaan, Babar terrified Hindustan." Nothing seemed to be right. Babar invaded India and further Guru Nanak writes, "The Creator Himself does not take the blame, but has sent the Mughal as the messenger of death. There was so much slaughter that the people screamed."

The poet produces horror and agony of grief in the minds of the readers. Karuna Rasa intensifies the feeling of 'śoka' (sorrow) in the hearts of the readers which is its 'sthayibhava'. Here sorrow is a state of mind when it is tormented by the destruction, occurrence of the death of common masses befalling of an unwanted unexpected calamity, loss of possessions etc. caused by Babar. The

sthayibhava of 'śoka' is aroused here by the vibhava (determinants) that is suffering, separation, screams and killing of people. Common masses are vishya and Guru Nanak and the reader are ashryalambanvibhava and terror and screams are the anubhavas which are the cause of physical changes. The emotions of aversion, weariness, fear, despair, death which are conspicuous in the suffering masses are transitory emotions (vyabhicaribhavas).

At this juncture, Guru Nanak feels compassion followed by a kind of agitation and hence he asks God: "Didn't you feel compassion, Lord?" He desperately puts forth a question to God,

"O Creator Lord, You are the Master of all. If some powerful man strikes out against another man, then no one feels any grief in their mind. || 1 || Pause || But if a powerful tiger attacks a flock of sheep and kills them, then its master must answer for it."

He grieves for the people who are killed. The anubhavas of loss of lives and bondage are at its extreme here. But we further see that Nanak involves the Almighty in Karuṇa Rasa and is in 'Śoka' to see the plight and suffering of the people, he further starts praising the lord by saying

"This priceless country has been laid waste and defiled by dogs, and no one pays any attention to the dead. You yourself unite, and You Yourself separate; I gaze upon Your Glorious Greatness."

Guru Nanak, in these lines is creating a mental picture in the minds of the readers by the use of imagery. He calls Babar a powerful tiger and all the suppressants as a flock of sheep and he even paints a vivid picture of the army of Mughals by calling them dogs. He is not happy with the doings of God and seems helpless. He says that- "One may give himself a great name, and revel in the pleasures of the mind, but in the Eyes of the Lord and Master, he is just a worm, for all the corn that he eats."

He says this in reference to Babar that he may give himself a great name and may have many pleasures in his mind but in the eyes of the Almighty he is just another worm feeding on the lives of the people. But then also Nanak is angry by the doings of God. He blames the almighty for the sufferings of the common people.

But the Alambana 'Bhakti' Nanak in the final line of the verse says that-

"Only one who dies to his ego while yet alive, obtains the blessings, O Nanak, by chanting the Lord's Name."

UddipanaVibhavas of praising and chanting transforms the emotions of Karuna Rasa into Bhakti Rasa and one can feel the meditative anubhavas of prayer by

closing of eyes and bowing of heads in front of the supreme power.

In the second hymn by Nanak in Babar Bani, Nanak laments the deeds done by Babar. He begins the hymn by reminiscing the condition of the wives of whose husbands died in the war-

"Those heads adorned with braided hair, with their parts painted with vermilion"

"Those heads were shaved with scissors, and their throats were choked with dust."

"They lived in palatial mansions, but now, they cannot even sit near the palaces."

The condition of the women intensifies the Karuna Rasa through its Sthayibhava of śoka. The reader gets terrified by the uddipanaVibhavas like their shaved heads and dust choked throats. They used to live in palaces and thereafter the invasion of Babar, their husbands died and they were forced to live in the worst conditions ever. The imagery of braided hair painted with vermilion and dust choked throats is interestingly adorned by the poet which enhances the clarity of picture in the minds of the asrayaalambana. The vyabhicaribhavas of separation can be felt at its best in this hymn.

And again while lamenting; Nanak tries to invoke the wisdom of God through these lines-

"Hail to You, O Father Lord, Hail to You! O Primal Lord. Your limits are not known; You create, and create, and behold the scenes."

Nanak in Karuna Rasa tells his readers that everything is in the hands of God. He himself is lamenting audience, he believes in the unquestionable power of God. But then also throughout the verse he not even once leaves the 'śoka', the sthayibhava of Karuna Rasa, in his 'bhakti' also, Karuna can be felt. He is in deep grief and intensifies the grief by the vyabhicaribhavas of loss of wealth, bondage and separation. The anubhavas also intensifies the situation by helpless females bereaved of their love mates crying their hearts out. The verse bears anubhavas of the vehement passion of the wailing heart shocked by the incident of the innocent people welting on the ground in their own blood, the transitory emotions of the weariness, fear, agitation and tears make sure to create their presence of the untold suffering they would have to undergo.

"When they were married, their husbands looked so handsome beside them. They came in palanquins, decorated with ivory; water was sprinkled over their heads, and glittering fans were waved above them. They were given hundreds of thousands of coins when they sat, and hundreds of thousands of coins when they stood. They ate

coconuts and dates, and rested comfortably upon their beds".

Nanak, the asryalambana has again painted the imagery of their happy times. One can easily visualize how lavish their life had been before the invasion of Babar. He is talking about the princesses and the rich women who were widowed and looted after the invasions. They led a royal life when they came in there in husband's house in palanquins and scented water was sprinkled on their heads. They were given a lot of wealth and just laid comfortably on their beds eating dates and coconuts.

But ropes were put around their necks, and their strings of pearls were broken. Their wealth and youthful beauty, which gave them so much pleasure, have now become their enemies. The order was given to the soldiers, who dishonoured them, and carried them away.

Guru Nanak arrived in Lahore only to witness the most horrifying spectacle of women of noble families and great beauty being dragged in the city. Their lovely hair was cut to humiliate them. Some who resisted ill-treatment were shaven and dust was put in their heads. Those who were used to being carried in palanquins were dragged like tamed beasts in the streets crying for help. Earlier Guru Nanak had already warned the people of Lahore that nemesis would take over this city immersed in vice and vicious cruelty. They were robbed of their precious possessions, stripped naked and molested. Their beauty which was an asset to them became their greatest enemy. Guru Nanak visualized the sufferings of the people in the form of imagery.

If it is pleasing to God's Will, He bestows greatness; if it pleases His Will, He bestows punishment. If someone focuses on the Lord beforehand, then why should he be punished? The kings had lost their higher consciousness, revealing in pleasure and sensuality. Since Babar's rule has been proclaimed, even the princes had no food to eat. The Muslims have lost their five times of daily prayer, and the Hindus have lost their worship as well. Without their sacred squares, how shall the Hindu women bathe and apply the frontal marks to their foreheads? They never remembered their Lord as Ram, and now they cannot even chant Khudaa-i. Some have returned to their homes, and meeting their relatives, they asked about their safety. For some, it is pre-ordained that they shall sit and cry out in pain. Whatever pleases Him, comes to pass. O Nanak, what is the fate of mankind?"

The uddipanaVibhavas of the war and mass killing sent forth a shriek of terror and agony. Nanak's heart was touched with a deep feeling of pity for their grief and the intense pathos of the situation filled Nanak's heart leading

to a sudden outburst of emotions in the form of exquisite intense sloka. Nanak would have witnessed many incidents in his life, but when he keenly experienced the vehemence of the karuna, it brought forth the melting of his mind to such a vigorous state that the poet lost himself in the total absorption of the incident. For Nanak, he himself became the asryalambana (the subject) as he was also among one of the sufferers, he himself suffered and saw the vyabharibhavas of death and aversion in the war created by the vicyalambana (the object) Babar. Nanak in the end, resigns by saying that whatever please Him, comes to pass. Here again he, himself passes his grief into the hands of God and unifies himself with God.

Conclusion

The paper highlights how the devotee synchronizes the contexts of union with God, oppression, sufferings and existential social concerns with karuna rasa. In "Babar Bānī", Guru Nanak inkaruna rasa intensifies the concept of individual and human responsibility to be directly concerned with oppression and tyranny on this earth, and to resist it instead of either remaining unconcerned about it, or hoping for extra-terrestrial intervention to destroy it. He explicitly holds that under such circumstances it becomes the duty of an enlightened and spiritually committed person to come forward and to organize with those who are similarly cultured to resist evil in hope and faith that God will give success. The implication is clear: God helps those who help themselves. This distinguishes the society that Guru Nanak founded, from most of the previous societies that have existed in the East or elsewhere. Babar died on 26 December 1530 at Agra. Several years later his body was moved to its present grave in one of the gardens of Kabul.

Babar's invasion and occupation of India impacted the life in India in all aspects. His generals forced people to be converted to Islam, his Zamindar's and other influential people bestowed lands and property on the newly converted Muslims. Babar himself became a Ghazi which in Islamic terminology is a positive epithet and it means "a muslim who has killed a non-muslim", such a person is guaranteed heaven with "beautiful women, wine and rivers of honey." Another thing to note is that Babar destroyed

several Hindu temples all over Punjab, and UP. Reason being the founder of Islam, Mohammad had done the same thing when he attacked Mecca and destroyed its temple and idolized Kaba. He made a pathway to Kaba using destroyed debris of the old temple, this tradition was continued by all the Mughal kings who invaded India, including Humayun, Akbar, Jahangir, Shahjahan and Aurungzeb, they destroyed temples and converted them to mosques, even though it is not allowed in Islam as Muslims claim but Mohammad himself had done it so they followed their leader.

The clash between Sikh and Islamic culture was inevitable and resulted in first small hostilities between Guru's followers starting with the Sixth Guru Hargobind Singh and later into full scale with Tenth Guru Gobind Singh.

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A STUDY OF ECOCRITICISM IN RUSKIN BOND'S SELECTED SHORT STORIES

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Abstract

Nowadays our planet earth is facing the ecological crisis which has been widely accepted by all. In literary field there is widespread awareness towards the recent literary theories as ecocriticism and ecofeminism. Ecocriticism deals with the study of close relationship between Nature & Literature. Literature reflects contemporary issues with the sense of concern and it is the new branch of literary theory namely "ecocriticism". Ecocriticism refers to the study of literature and environment or environmental criticism. This paper presents an ecocritical study of Ruskin Bond's selected short stories.

Keywords: Ecocriticism, Ecological consciousness, Ruskin Bond, Selected short stories.

Ecocriticism is defined as the study of the relationship between literature and the physical environment. It's a new American academic movement or school of literary criticism started in the early 1990's. It was originated as an idea of "literary ecology" and latter "-ism" was added. According to Glotfelty and Fromm's view Ecocriticism gives more importance for earth-centered literary approach rather than an anthropomorphic or human-centered approach. 'To celebrate the nature' is the first wave of ecocriticism. Literary analysis of imperialism and ecological degradation for animals and planets; gender and race for the ecological concepts are the second wave. The third wave combines the first two and advocates a global understanding of ecocritical practice through the issues as global warming.

Ecocriticism is divided into a series of four outdoor environmental areas. But in this presentation only first two are explained. They are i) 'the wilderness' e.g. deserts, oceans, uninhabited continents – literary works such as Milton's *Paradise Lost*, Mary Shelly's *Frankenstein* and Herman Melville's *Moby Dick* described the relations between human beings and cosmic forces. ii) 'the scenic sublime' e.g. forests, lakes, mountains, cliffs, waterfalls – British Romantic writing, like Wordsworth's *The Prelude* (1805) is a best-known form of this area. And this area is also called 'nature writing'. I choose Ruskin Bond's selected short stories which are of this category. Ruskin Bond is prolific eminent contemporary Indian writer of British descend. He is an author of inspiring children's books and he was honored for his literary works with the Sahitya Akademi award. Most of his works are set on the natural scenic hills of Deharadun and Mussoorie. And his works reflect the spirit of faith in the healing power of nature. I have selected the following three short stories here for the eco-critical analysis. These three stories are

taken from the book *The Night Train at Deoli and Other Stories*.

- The Cherry Tree
- My Father's Tree's in Dehra
- The Leopard

'The Cherry Tree' starts with six year old boy Rakesh who lives with his grandfather in Mussoorie. One day while returning from school to home he is attracted by the small red cherries. He pays fifty paise for that cherry bunch and ate that red cherries. They are little sweet and little sour. After half an hour walk he reaches home, he has only three cherries. He gives a cherry to his grandfather and Rakesh eats the remaining two. He plays with the cherry seeds and examines it. He asks his grandfather "Are cherry seeds lucky?". Grandfather replies "yes, of course". So Rakesh decides to keep the seeds himself. But his grandfather advises him to plant it. After planting the cherry seed Rakesh forgot it. One day morning he finds the seed rooted like V-shaped. He looks daily how much it has grown up but there is no change. That year during rainy season it grows up quickly to two feet high.

Now Rakesh grows up taller and he is eight. The tree has grown up to his chest. First time he finds the praying-mantis and caterpillar that start to make a meal of the leaves. Next year the tree is taller than Rakesh. That summer small cherries are on the tree now it is a home for bees, tiny birds. He tasted one cherry it is too sour but the bigger birds liked it and celebrate their feast. Now the favorite place of grandfather and Rakesh is under the cherry tree during the sunny days. They share their special tree with the insects and birds and their sounds are long lasting. Rakesh wonders how just one small seed grows up to be a tree and gives shelter for lots of insects and birds.

'My Father's Trees in Dehra' is an autobiographical story. This story recounts the author's visits to Dehra after so many years. The climate of Dehra is moist and the landscape is green with a wide variety of trees. His father loves trees and planted it lot. Bond recalls his childhood; his father not only planted trees in his garden, but also in the woods around the Dehra. He remembers how he and his father planted trees through the jungle, "armed with cutting saplings" and "planting flowering shrubs between Sal and Shisham trees" (300). His father says "If people keep cutting trees, instead of planting them, there'll soon be no forests left at all, and the world will be just one vast desert." So he spends his whole day planting trees on rocky island in the middle of a dry river-bed in the foothill. His father says "one day the trees will move again- see how they reach out with their arms". His father passed away now and Bond revisits that place, he tries to locate the island, his eyes catch "the spectacular red plumes of coral blossoms" and he sees "that a number of Parrots and Koel-birds' are living there. He looks around and finds that other trees, wild plants and grasses have grown up under the protection of the trees where they planted. Now the writer feels trees "Know" him and they "whisper" themselves and "beckon" nearer him. He says, "They have multiplied. They are moving. In this small forgotten corner of the world, my father's dreams are coming true, and the trees are moving again".

'The Leopard' is a tale of Bond's autobiographical story. He discovers the lair of the leopard where it rests after the night's hunt. He is crouching there in the dark, watching him, recognizing him, knowing him as the man who walked alone in the forest without a weapon. The leopard trusts one man, but it makes the mistake of bestowing trust on others. He shows out all fear- his own fear, and the leopard's protective fear – he leaves it defenseless. The next day he finds that poachers hunted it. These violent carnivorous animals do not ever harm man. But man kills them for his greed, to sell the leopard skins at exorbitant prices. Bond recounts with grief, the

sight of the killed leopard, hunted down by poachers. He ends the story with the following lines,

"I walked home through the silent forest. It was very silent, almost as though the birds and animals knew that their trust had been violated. I remembered the lines of a poem by

D.H. Lawrence; and, as I climbed the seep and lonely path to my home, the words beat out their rhythm in my mind: 'There was room in the world for a mountain lion and me'". (263)

These three short stories are under the category of 'light greens'. According to Bates, light green refers to the environmentalist belief that we can save the planet by more responsible forms of consumption and productions. Dark green means technology is the problem therefore can't have the solution, so we have to get back to nature.

These three short stories reflect very sensitive eco-conscious view. Bond is the ultimate environmentalist, growing up in Dehra, with his father and grandfather who are close to nature. And they teach him to protect both plant and animal life. Planting trees are necessary, and it is the moral duty of man to nature and this love of trees are important to their children. This is going beyond one's own garden, and beatifying the world at large, and creating shelter for birds, butterflies and animals. This is the view of Bond given out to the world. He emphasizes on the eco-friendly relationship between man and nature through those short stories.

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A STUDY OF THE DYNAMICS OF 'IDENTITY' IN CASTE RELATED SIGNIFICATIONS

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Abstract

The culture of India is very composite characterized by multiple identities and many do exist in hierarchical relations. This has generated identity politics and politicization of identities thwarting sustained development of an egalitarian society. Colonization in the past and globalization in the present have neither completely eradicated nor relatively minimized caste related identity politics. However the hope of attaining the egalitarian society has been thought of individuals mind to live as per the meaning of "identity"- individuals' exercising of personal choice amongst identities against social ascription. The paper discusses the notion of 'identity' and its utility to attain a context of social equality. Indians are indeed carriers of a congregation of multiple identities and are little encouraged freedom of choice or self-identification or personal identification amongst socially ascribed identities especially with the caste identity. Only in modern categories of group identity like profession (occupation), nationality, sex orientation one always has liberty to choose and avoid ascription. Even the propensity for hybrid identity in a multicultural context doesn't provide an escape from the ugly embrace of caste identity and the related politics. But today the awareness of the meaning of 'identity' and the desire to personally evolve ones 'identity' seems promising to escape the politics of identity. The effort is condoned as 'Identity formation/ individuation'; the development of the distinct personality of an individual based on set of accepted identities. Identity formation or individuation ultimately results in attaining of what psychologists regard as "stable identity"- where inner personality traits and outer personality traits are one and the same. Identity thus formed at times may be against the expectations of the societal norms but essentially coincides well with the individual's earnest desire to live life as per his/her personal choice. However the effort will be all the more rewarding if choice amongst identities is guided by one's voice of reason or enlightened consciousness. The approach of this paper is conceptual as it tries to understand how varied characters caught in the politics of caste handle the same in the novel Daatuor Crossing Over by S.L. Bhyrappa. Byrappa is a retired professor of Philosophy, and is a pan-Indian novelist extensively translated into varied languages of India. The novel Daatu is translated into all the fourteen scheduled languages of India and is published by NBT and SahityaAkademi, New Delhi in the year 1973, and has won the Central SahityaAkademi Award novel in the year 1975. S. Ramaswamy reminds us that other than Rabindranath Tagore, the most translated writer of India into other Indian languages including English, is S. L. Bhyrappa alone and thus is a pan Indian figure. The Crossing Over by S.L.Bhyrappa mainly addresses the issue of caste practices and the emerging complications in the immediate aftermath of Indian independence under the influence of western rationale and liberal thinking. The rigidity of caste faith is gradually declining for varied reasons but even at the threshold of twenty first century one can't assuredly say it has not disappeared completely. Caste faith and the related practices continue to exist and have been sustaining new dimensions of meanings and use value unheard of in pre-Independent India. Conceptual application of identity to understand the reactionary practices of varied characters in the novel Daatuor Crossing Over about caste identity is made.

Keywords: Caste politics, Identity, Identity formation, Individuation, Identity stability, social ascription.

'Identity', is one of the most fundamental and sustainable conception much discussed in modern times. Identity debates are paramount in the public mind, from academia, to streets and civil organizations especially in parts of the world where politics of identity and politicization of identities are more rampant. The subject of identity and the politics related to it have become the main concern especially of the marginal or the so called subalterns. Group identities of cultural heritage /of the past are difficult to shun or outgrow. Freedom of choice of self-identification or personal identification is always discouraged in relation to traditional and historical social identities.

Only in modern categories of group identity like profession (occupation), nationality, sex orientation one always has liberty to choose and avoid ascription. But one has to accept modern (of recent times) multiple identities

only after acceptance of descent community identity; caste, religion, language, region etc by Indians. Even in countries like America with high civilizational claims and assertion of upholding of democratic principle of equality there is no escape from the practices of 'identity-ascription', as socially ascribed identities are too deeply rooted in social consciousness and in the context of the most developed country like America ethno racial is treated as heritage identity.

Psychologists always stress the importance of individuals with 'unified self' or 'stable identity' for the wellbeing of the society. But majority do lack 'unified identity' or 'stable identity'; where inner thoughts and outer acts are concurrent in the parlance of psychologists. 'Unified self' is said to be of great service to the society for it symbolizes a 'positive self'; with feelings of his/her own personal value or worth. Unified identity thus in an

individual is the pivotal consideration that his whole moral life rests upon. An individual without a positive image of himself, will neither be able to give his life a good form nor imbue moral values in his action towards others. Axel Honneth speaking on the value of "the positive relation with the self" has described stable identity as the very basis of any ethical and moral normalcy. Honneth further claims that it is only through successful socialization that an individual can manage to construct a positive self-image (or stable identity) and overcome the sense of importance of his own existence.

On applying Honneth's claim that successful socialization produces the background ethical knowledge and guarantees personal integrity, we realize the reasons for identity conflict in individuals of modern Indian. But when identity conflicts become inevitable for whatsoever reasons, they will always induce effort towards individuation or "Identity formation". 'Identity formation/individuation' is the development of the distinct personality of an individual by accepting a set of preferred identities.

Capacity for Identity formation suppress all confusions as to the choice that is to be made from the plethora of contradicting identities. Identity formation moments thus signify the resolution of identity conflicts and attaining of what psychologists' regard as "stable identity" - "where inner personality traits and outer personality traits are one and the same." Identity thus formed at times may be against the expectations of the societal norms but essentially coincides well with the individual's earnest desire to live life as per his/her personal choice. Independent evolution of stable identity however should always be guided by one's voice of reason or enlightened consciousness.

The approach of this paper is conceptual as it tries to understand how varied characters in the novel *Daatuor Crossing Over* by S.L. Bhyrappa control the politics of caste identity by 'identity formation'. Byrappa is a retired professor of Philosophy, and is a pan-Indian Kannada novelist extensively translated into varied languages of India. The novel *Daatu* is translated into all the fourteen scheduled languages of India and is published by NBT and SahityaAkademi, New Delhi in the year 1973, and has won the Central SahityaAkademi Award in the year 1975. S. Ramaswamy reminds us that other than Rabindranath Tagore, S. L. Bhyrappais the much translated writer in India. Almost all of his works are translated into various Indian languages including English.

The Crossing Over by S.L.Bhyrappa mainly addresses the issue of caste practices and the emerging complications in the immediate aftermath of Indian

independence under the influence of western rationale and liberal thinking. Caste faith and the related practices continue to exist even at the threshold of twenty first century and have been sustaining new dimensions of meanings and use value unheard of in pre-Independent India. Conceptual application of identity to understand the reactionary practices with respect to caste identity of varied characters in the novel *Daatuor Crossing Over* is the chief concern of this paper. Characters in this novel belong to the modern post-independent Indian society and does experience the conflict induced whenever inherited traditional tenets confront modern tenets in the changing socio-cultural situations.

On analyzing the characters undergoing identity conflicts in Bhyrappa's novel, a specific pattern of portrayal is perceived. There is always a distinctive towering personality with abundance of capacity for identity stability that comes from abundance of faith in oneself and ones sense of self-respect. Then there are the whole lot of others who suffer from acute identity conflicts and are unable to resolve the same and thus suffer from identity crisis. The distinct selves are tormented less by identity conflicts mainly because they are gifted with powerful voice of reason or enlightened consciousness to choose amongst the plethora of identities and remain steadfast to the same.

The Crossing Over by S.L.Bhyrappa mainly addresses the issue of caste practices and the emerging complications in the immediate aftermath of Indian independence. It is a social practice prevailing in India for the past four thousand years and every Indian irrespective of one's likes and dislikes is attributed with caste identity and is subjected to its idiosyncratic practices. Caste faith and the related practices continue to exist and have been sustaining new dimensions of meanings and use value unheard of in pre-Independent India. As caste practices is basically characterized by hierarchical relations it has paved way for both caste politics and politicization of caste identity.

After colonization dilution in caste faith was observed for many reasons. Exposure to a culture that did not express caste beliefs, western education and the impetus received towards rational thinking and scientific spirit are some reasons worth mentionable. Awareness of the democratic principles of equality and the desire to evolve an egalitarian society further encouraged opposition to many caste practices. Constitutional upholding of human rights and dignity similarly added to the dilution in caste faith. But the changes did not happen easily; fundamentalists clashed with rationalists intensively.

Constitutional, legislative and judicial interference was perceived of to set right the injustices in the practice and varied laws and regulations were passed to curb caste related atrocities.

The Crossing Over provides a wonderful experience of all the versatile intricacies related to caste identity through the varied reactionary behavior of the characters. The novel registers indeed with acute authenticity the caste consciousness of individuals and its control over human relationship in all subtlety. The paper mainly explores identity conflicts related to caste mainly in two characters Satyabama and her father Venkataramanayya, for they handle the caste conflicts in a differently.

Venkataramanayya is a traditionalist, a conservative with immense faith in the caste practice because it has been the tradition of the society and even religion has promulgated it. He is as the head priest of the temple in Thirumalapura and believes in the sacredness and superiority of Brahmin community as per the tradition of Varna system. He finds it very difficult to digest the transformation evinced around in the matter for it undermined the very utterings of God, almighty himself. His daughter Sathyabhama's decision to marry a Shudra sends shockwave through him. He expresses mixed emotions of anger, insult and helplessness and in his angst even wishes his daughter had died of illness. Venkataramanayya starts behaving in a weird way; symbolic of his inner confusion and turmoil. He performs the daily routine of his priestly profession in a perverted manner.

Religion and scriptures had always been his source of faith in caste practices. The changes happening around in caste matters signified denial of God himself and he expresses his confusion by performing the ritual of worshipping, the wrong way. His behavior is symbolic of his protest against God. At times he reprimands himself for not understanding that his daughter Satyawas a modern day child and hence her ideas about caste were different from his.

Venkataramanayya's confusion in the matter is expressed in the contradictory thoughts that assail him- "Does the idea of caste and creed have any real meaning? Or is it false?" But in the Upanishad and the Geetha the Lord had declared – "these four castes were created by me" (32). Satya's words "the author of the BhagavatGeetha was a man and not a God" haunts him. He is disillusioned and is subjected to tremendous amount of conflict. He takes her words seriously for he always had found her intelligent "...all those books she read. She had studied Upanishads and Bhagavad Geetha" over and over again. He is very much affected by her words, "All the scriptures

deny caste-distinction. Even the Haridasas says so. And in any case what's important isn't what someone said: it's our own conscience which tells us the truth."

He is particularly perturbed by her statement "It's our own conscience which tell us the truth. Customs and traditions obscure it." Satya's reference to conscience mainly affects him and her reference to customs or traditions that "These ancient traditions obscure what our conscience tells us and hides the validity of our experience." affects him a lot and drives him wild. The contrary nature of traditional wisdom and modern interpretations of caste confused him. Like his daughter Satyabama he couldn't stabilize his identity by anchoring to either one of the belief with conviction.

Satyabhama is the most important character in the novel who interprets the social identity of caste in a highly personal way. In the matter of caste she has her own personal identity. She stands alone against the whole lot of characters who have interiorized the caste practices as per the dictates of the tradition and verbatim follow the same. She is a lone voice who employs the voice of reason and conscience to the whole affair and realizing the injustice of the matter sets to bring about the change with definite steps. Her personal identity in the matter, she imposes with conviction against all odds.

She has done her M.A in history and has the capacity to make the most objective and detached observation. Within and outside she is the same and until the end she is capable of consistency of behavior and thus has accomplished identity stability. She is able to rationalize caste practices, something not possible for any of the characters in the novel. Sathyabhama's outlook is qualified with a historian or social scientist's disinterested, detached objectivity and is neutral and unaffected like a visionary. Satya does not reject all values passed on by tradition outrightly. For instance though she rejects caste idea, she has faith in the ideology of "dharma" – and calls caste practices as "adharma". Venkataramanayya's view on Satyabhama is a proof of her strong personality "she's strong and self-assured, with views which often startle her fellow-students. Perhaps the loss of a mother can have the effect of strengthening a woman and making her more manly." she not only thinks radically but executes her thoughts daringly. She has a strong desire to transform society and begins her journey by deciding to marry her classmate

Srinivasa, a Shudra boy. She describes her marriage with Srinivasa a "moral decision"- a righteous act though might impress as "immoral" for her family members and the people of her village. Her father's claim that caste faith is ordained by religion is explained away by Satya thus

"...business of caste is a false doctrine which has nothing to do with religion". She explains him that caste is more a custom and nothing to do with Dharma and religion. Satya is self-made as she says "I haven't been influenced by anyone else's views. I read for myself and think. I act according to my convictions." (40).

Throughout her struggle she knows she is alone and her community would not come to her support and that she will be ostracized as well. The rationale she employs to disprove caste is interesting. The very fact that sex difference and race difference is encoded in physical anatomy but by physical looks one cannot identify caste is a fine proof of the phony nature of caste system argues Satya. Her disapproval of caste is based on the murmurings of her conscience and she advises the people to hear the voice of their conscience.

Satya's opposition of caste related creed also stems from her faith in democracy. Satya was a very intelligent girl even as a child and was highly enquiring and always trying to grasp the essence of the meaning. She had questioned the explanation of the origin of caste given by her father thus "If God created these four castes who created the Muslims and Christians?" Satya's sense of social justice is proved best in her support of the caste related reservation policies of the government and she understood them in the right spirit as a compensation for the denial of educational and job opportunities for thousands of years for the lower castes. Her ideas on amelioration of caste differences are logical and scientific.

Satyais subjected to lots of suffering for her act of opposing social injustice practiced in the name of caste. She had to undergo financial and social insecurity but is not ready to compromise her ideals and beliefs. She declares in the public gathering that anybody can become a Brahmin. She had told Mohandasa the same "if their actions are righteous they will all be Brahmins by virtue of that . . .". Satya's decision to keep the fire burning is remarked as an indication of her identity conflict. Satya's conviction is very strong and her attraction in the fire-ritual was because it "was antecedent to other forms of worship" and belonged to the time of 'Truth', when sage Vasistha lived and 'Brahman' had not taken the caste meaning and discrimination between people had not yet become the way of the life. Fire to Satya symbolized truth in a world that wallowed in falsehood.

The real test of Satya's conviction and her identity stability is best proved in her relation with Mohandasa, son of Bettaiah. Mohandasa is an extremist in the sense that he holds extreme views about caste system and advocates illegal and violent modes of action to eradicate caste

practices. She though grasps the justness of his anger she disagrees his insolent ways. She interprets his impatience thus "She considered the matter. It was true that there had been injustice: but it had to be eradicated gradually. Customs, beliefs, rituals which had come down through many millennia could hardly be changed within ten or fifteen years". Her sense of justice is perfect and the same is proved in her decision to write a book highlighting Mohandasa's view point -that a revolution should happen; that lower caste should protest and fight for justice and resort to violence if the occasion demands.

She notices how none remembered the real essence of 'Brahman' from which the word Brahmin had evolved. Contemplation of the truth of Brahman inspires Satya to enlighten the people in the assembly and free them from falsehood. She addresses the gathering and describes them that the true principle of Brahmin hood is that "Anyone with the desire to become a Brahmin . . . is in fact a Brahmin" in relation to one's desire and effort to acquire Knowledge or Veda and stressed that "Every soul has a right to Knowledge, the right to acquire knowledge" and condemns the caste Brahmins reducing "all other sections of the society to the status of

Sudras, denying them the right to study the Vedas" including their women folk. She decides to marry Mohandasa as a part of her cause to suppress caste practices. Satya is ready for self- sacrifice, self-mortification. Meera's words, "Caste distinction wouldn't ever disappear unless the upper-castes assimilate others" makes her reconsider marrying Mohandasa. But before Satya's plans are put into action Mohandasa precipitates disaster by blasting the village reservoir. Violence and revenge had always been his way of attaining equality and in blasting the reservoir he had kept to his idea of suppressing caste politics.

His act makes her to realize the difficulty of changing others. She decides to give up her dreams to change or transform others and as a sign she removes the sacred thread her father had given, throws it into the flood water and walks away with the following words- "Dhiyoya nah Prachodayat"- god help us to improve our intellect and guide it towards what is right. Satya's act of throwing away the sacred thread signifies her acceptance of the failure of her effort to suppress caste practices in the face of the misguided people. She prays to God to guide human intellect towards what is right. Thus Satya by employing the right rationale is able to attain identity stability while the whole lot of people remain confused and suffer from identity conflicts and at times suffer from identity crisis.

INFLUENCE OF CULTURE IN LITERATURE

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Abstract

Literature is a vast ocean which holds myriad concepts and literature is like a mirror capable of reflecting any aspect of human nature and society. **Literature** deals with universal concepts such as love, hatred, nature, traditions, values and other elements that are common to all languages and culture. It can help in understanding cultures in many ways beyond the confines of both individual and societal norms and enrich the vision of life. **Culture** is a social phenomenon; it includes both historical and psychological features. **Edward B Tylor, anthropologist**, defines culture as 'that complex whole' which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of the society. **Culture is the arts elevated to a set of beliefs-Thomas Wolfe**. A renowned author **Henry James** quotes that, It takes a great deal of history to produce a little literature. Literature and society are intimately linked with each other. Varied forms of literature have represented the historical, cultural and traditional ethos of their periods at great length. **Lara Boroditsky, Professor of Psychology at Stanford University** and editor in chief of **Frontiers in Cultural Psychology** provide fascinating examples in a recent *Wall Street Journal* article. The Russian language contains an extra distinction between dark and light shades of blue; in tests Russians are better able to visually discriminate shades of blue than those who speak other languages. The language of **Piraha** tribe in **Brazil** doesn't have words for numbers (like 10 or 100 instead it has terms like few and many; they are unable to keep track of exact quantities. **Caitlin Fausey** at Stanford has shown that language is shaped by the way we perceive the world because of the cultural influence and the social milieu. Language and literature expresses the culture of a society and captures it in its vivid forms and becomes a representation of its identity in a comprehensive manner. This paper makes an attempt to capture the relationship between the colonizer and the colonized as well as the racial tensions, prejudices between the British and Indians and imperialism in **E.M. Forster's A Passage to India**.

Keywords: culture, society, literature, tradition, freedom, relationship

The unknown "Orient" in *A Passage to India*

What is wonderful about great literature is that it transforms the man who reads it towards the condition of the man who wrote, and brings to birth in us also the creative impulse- E.M. Forster

A Passage to India is a novel set against the backdrop of British Raj and the Indian independence movement in the 1920s. Time magazine included it in the *100 great works of the 20th century*. The novel is based on Forster's experiences in India and inspired by Walt Whitman's 1870 poem 'Passage to India' in *Leaves of Grass*.

The theme seems to revolve around the question of colonialism, intricate relationship between the colonized and the colonizer, muddle of cross-cultural signals between the main characters.

This novel begins and ends with the question of whether it is possible to strike a healthy friendship between an Englishman and an Indian during the British colonial period. Forster explores the general theme of British political control over India using this framework through Dr Aziz and Fielding. Forster also seems to use the mysticism of Hinduism to prove that all living things are united in the concept of love. This universal love aids in erasing the personal and societal hierarchies and offers redemption to those who seek unconditional love. Prof. Godbole, the

most prominent Hindu in the novel, is the mouthpiece of the author for this idea of peaceful unity of all living things. Fielding acts as the mouthpiece in the novel for India being a muddle and Mrs. Moore and Prof. Godbole see India as a mystery.

The novel reflects deeply upon a multitude of conflicts from a religious, socio-cultural and even a psychological perspective. The conflicts arise predominantly from encounters between the British colonizers and the native population of India.

Forster establishes Chandrapore, a city along the banks of Ganges, as a prototypical town in India which is neither distinguished nor exceptionally troubled. It is a town with few fine houses, Forster says "it's primarily a forest sparsely scattered with huts". This town stands as a symbol for the rest of India. The landscape, architecture and the countryside are formless. The environment in Marabar lacks identities. This muddle of the native population comprises of different ethnic, linguistic and political groups. The muddle in Adela's mind in the Marabar caves remain unclear but comprehended as the feelings towards Ronny materialized as the agony whereas the friendship of Aziz and Fielding is also derailed by cross-cultural signals.

The difference in the attitude of the British elite and native Indians is the dominant theme of the novel. The

British elite treat Indians with disrespect, but Indians put up with their 'rulers' by cordial behaviour as seen in the case of Major Callendar and Dr Aziz. It seems Forster harbours a particular distrust for English women in India and in turn treats Indians with disrespect. They are too preoccupied with how the English treat them and are aware of this denigration, as Hamidullah notes that English in India is less kind than English in England. This evokes the theme of colonialism that permeates the novel; Forster also notes that the social dynamic is hampered by the British being the 'rulers'.

The colonial undercurrent in the treatment of natives by major characters

Adela Quested, Ronny Heaslop and Mr Fielding play major roles in the novel. Adela, as her name implies, is on a quest in India motivated by the curiosity of her perception of India. Her curiosity is more inclined to be academic than a genuine interest in native India. She wishes to see the 'real India'. Mrs Callendar says that the kindest thing one can do to a native is to let him die. With the exception of Adela and Mrs Moore, the other female characters show racism and cultural superiority felt by the British in India. Ronny Heaslop exemplifies the colonial bureaucrat that dominates the mindset of the English elite. He even censures his mother for believing Indians befitting to be considered worthy of British friendship because he suspects all Indians. Through Ronny, Forster condemns the colonial attitude to be extremely damaging not only to the natives but also to the colonizers. Mr Fielding, an educator stands outside the political system who can give the best assessment of the colonial system in India. He demonstrates a fluid conception of race in which belonging to a particular culture does not mean supporting that race, yet the degree he can break from the British was tested. Mr Turton who sends an invitation to the Bridge party is considered to be the dictate of higher ranking official rather

than a sincere attempt to unite the two societies. Mr Graysford and Mr. Sorley, the two missionaries in the party dominate the idea of hierarchy in which inclusion and exclusion of elite occur. Their conversation has an obvious analogy of British India. The British define their power by ruling the Indians and excluding them from certain privileges, both political and social.

The car accident involving the Nawab Bahadur is yet another example to show how British officials and their wives mistreat Indians. Mr. McBryde, the District Superintendent of Police, is the best educated and most reflective of Chandrapore officials but is susceptible to the racist attitude of his peers. McBryde stands as a symbol of the errors of judgement in educated English.

Aziz's trial assumes a grand proportion for many reasons when the sensible Adela being indecisive, charges Aziz mostly influenced by people around her.

One of the most notable critiques of this novel comes from Edward Said, a literary professor who referenced *A Passage to India* in both *Culture and Imperialism* and *Orientalism*. Said suggests that Forster deals with the question of British-India relationship by separating Muslim and Hindu in the narrative. He also attempts to say that the failed attempt between Aziz and Fielding as a reinforcement of the perceived cultural distance between the Orient and the West.

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ELEMENTS OF DIASPORA IN ANITA DESAI'S NOVELS

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A point is reached where one must escape and if one can't do so physically, then some other way must be found. And it is not only Europeans but Indians too who feel themselves compelled to seek refuge from their often unbearable environment. Here perhaps less than anywhere else is it possible to believe that this world, this life, is all there is for us, and the temptation to write it off and substitute something more satisfying becomes overwhelming... (Jhabvala 855)

Literature is an expression of emotion in any form of the writing. There are different kinds of literature. The word 'diaspora' has its origin in Greek language. It refers to the dispersion of people from their own land. Diaspora literature can be defined as works that are written by authors who are away from their homeland or native land. The term identifies a works particular geographic origin. People all over the world suffer Diaspora as an inevitable condition in their lives commonly. Consequentially, they acutely and sharply experience nostalgia and cultural divide. This has been the experience of the Jews in Europe and the Blacks all over the world. The westernized Indian experiences it in India.

And the Indian who emigrates to Europe, England or America experiences Diaspora and the consequential cultural divide. A westernized Indian longs for the company of another westernized Indian, while staying in India because of passing through cultural hiatus. A village boy experiences cultural divide when he uproots himself from the peaceful village environment and transplants himself in a city of great hustle and bustle and cutthroat competition. This is what happens to Anita Desai's protagonist Hari in the fiction, *Village by the Sea* the painful experience in nostalgia.

The diasporic Indian can be seen in her novel *Bye-Bye Blackbird*. She has dealt with the character of migrant Austrian Jew in India in her novel *Baumgartner's Bombay*. In the novel *Journey to Ithaca*, she has shown a Egyptian acculturated in India along with a spiritual seeker in the subcontinent. Finally, she has also shown the predicament of a lonely Indian, Arun in USA in her novel *Fasting, Feasting*.

The diasporic element can be seen when Anita Desai describes the solitude of the character. This solitude is the result of the eternal circumstances which shows, its effect on inner psyche of the characters. But loneliness is the manifestation of both inner and outer conditions. So it can be evoked even in the middle of the society. Even the

Indian community is not exempted from being a victim of the sense of the loneliness.

Diaspora, disorientation, reorientation, nostalgia, and the acute sense of cultural divide, arising out of Diaspora can be tided over if there is adjustment and accommodation to new conditions of life but of course without losing one's distinct identity. Incidentally, William Carols makes a pointed observation, which is cited below.

We live only in one place at one time, but far from being bound by it, only through it, do we realize our freedom we do not have to abandon our familiar and known to achieve distinction; rather in that place, if only we make ourselves sufficiently aware of it, do we join others in other places. (86)

With such a background study, it is fit and proper to identify the male characters of Anita Desai Hari, Adit and Dev as acutely and sharply experiencing cultural divide. Anita Desai projects Hari of *The village by the Sea*, and Adit and Dev of *Bye-Bye Blackbird* as the wandering heroes experiencing Diaspora, disorientation, reorientation and nostalgia, and suffer from social or class prejudice and experience actually and sharply cultural divide.

The hero goes out alone to confront the unknown. He learns to find truth and name that truth. He discovers that he can be his own self and also establish community with the majority race based on the principle of assimilation. He explores new ideas and new avenues. He turns stoic by going about alone, enjoying a certain autonomy and independence. The hero begins a new life in the new environment at a new level as Dev in *Bye-Bye Blackbird* does. For one thing, the wandering hero makes the radical assertion that life is not primarily suffering; it is an adventure. This is the spirit that governs Hari's wanderings in Bombay and Dev's life in London. In such a life there is uniqueness, importance and intense vitality. There is that distrust of orthodox solutions and direct opposition to conformist norm.

The hero perforce chooses to be radical and not conservative in his life patterns. There is always the ripple

effect in the life of the wandering hero. He experiences aloneness for a while, but sooner or later, if he so desires, he develops better relationships, ones that are more genuinely satisfying because they are based on respect for that journey. Of course, when he steps outside consensus reality, he always faces perpetual isolation. This is precisely the case of Dev in *Bye-Bye Blackbird* when he strikes healthy relationships with Emma, and thereby he begins to take seats in England and he shakes off his loneliness. And Sarah takes the decision to leave the world of the known for the unknown.

Hari in *The Village by the Sea* resolves his dilemma by returning to his village after turning into a self made boy hero, and Dev in the *Bye-Bye Blackbird* by assimilating the British culture and deciding to take roots in England notwithstanding the racial prejudice of the British against the blackbirds like him. With such a background study on examines Hari as a hero who finally emerges as a mature and self made boy hero. The family of Hari is down-trodden and poverty-stricken. Lila the elder girl in a classic homebound female, attending to her sick mother her two younger sisters Bela and Kamal and to the needs of her irresponsible drunken father and the hard working Hari.

Hari, the young boy hero, bent on a wandering visit to Bombay is filled with hopes and aspirations at a bright future. Not only that, he realistically views life from all possible different angles and is convinced that a job in Bombay alone could save him and his family.

He [Hari] knew he could never earn enough in Thul to help his whole family. He would have to go to Bombay. Bombay was a great city, a rich city, a city crowded with people who had jobs, earned money and made fortunes. He has to get there somehow.

After the sea journey they all landed soon in Bombay. Hari reacts to the sight of Bombay thus.

He was silenced by awe when he saw the city of Bombay looming over their boats and oily green waves. He would have liked to stand and stare as he disembarked from the boat at the Sassoon docks, aching and stiff.

Hari finds himself left alone in Bombay. He gains a petty job as the cook's assistant at Sri Krishna house, the meanest and dirtiest restaurants in Bombay. Hari experiences the Diaspora which is the condition of life open to any displaced wandering hero.

The background of the novel *Bye-Bye Blackbird* is set in 1960s England. The story revolves around two friends Dev and Adit in London. Adit has stayed for a longer period in London and married an English woman, Sarah. Dev comes to London for his higher studies and

subsequent employment. The words of Adit show his disappointment when he says:

All I could find was a ruddy clerking job in some Government of India tourist bureau. They were going to pay me two hundred and fifty rupees and after thirty years I could expect to have five hundred rupees. That is what depressed me the thirty years. I would have to spend in panting after that extra two hundred and fifty rupees.

Adit falls in love with an English girl and marries her. He becomes a 'spineless immigrant lover.' Sarah agrees to follow him like a typical Hindu wife. Adit is overjoyed and remarks her:

You are like a Bengali girl...Bengali women are like that reserved, quiet. May be you were one in your previous life. But you are improving on it- you are so much prettier!

Many blackbirds (Indian immigrants in England) are either partially rejected or totally turned away, for East is 'East' and 'West' is 'West' and the twin can never meet. But this does not end the flow of immigration. Adit's dilemma whether to stay in London or to return to India is finally revealed. He conquers his indecisiveness and decides to return to India. This decision brings him the emancipation from all his mental conflict pain and predicament he was passing through as an expatriate in London. At the time of bidding goodbye, Dev calls out "Bye-Bye Blackbird."

Thus Anita Desai projects Hari of *The Village by the Sea* and Adit and Dev of *Bye-Bye Blackbird* as the wandering heroes experiencing Diaspora, disorientation, re-orientation and nostalgia, and suffer from racial or class prejudice and experience acutely and sharply cultural divide.

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