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Special Issue Editors

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Research should be at the core and must be instrumental in generating a major interface with the academic world. It must provide a new theoretical frame work that enable reassessment and refinement of current practices and thinking. This may result in a fundamental discovery and an extension of the knowledge acquired. Research is meant to establish or confirm facts, reaffirm the results of previous works, solve new or existing problems, support theorems; or develop new theorems. It empowers the faculty and students for an in-depth approach in research. It has the potential to enhance the consultancy capabilities of the researcher. In short, conceptually and thematically an active attempt to provide these types of common platforms on educational reformations through research has become the main objective of this Journal.

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CHANCELLOR'S MESSAGE



Shri. A. SRINIVASAN

*Esteemed Chancellor
Dhanalakshmi Srinivasan University*

I am delighted in acknowledging A One Day International Conference organized by the Department of English on “Transformation on English Language and Literature in the Digital Era” held on 16 February 2024. Our world is evolving at an unprecedented pace, and the field of language and literature is no exception.

In this digital age, where communication transcends borders and cultures through technology, our focus must shift to understanding the transformative impact on English Language and Literature. This conference serves as a platform for scholars, educators and professionals to explore the dynamic changes, challenges and opportunities presented by the digital landscape.

As we delve into discussions and presentations, let us reflect on how technology has reshaped language use, literary creation, and educational methodologies. Together, we aim to unravel the intricate interplay between traditional literary forms and emerging digital mediums.

The synergy of minds gathered here today promises a rich exchange of ideas, fostering a deeper understanding of the role English Language and Literature play in our interconnected world. Let this conference be a catalyst for innovation, inspiring us to adapt and excel in the digital era.

I extend my appreciation to all participants, speakers, and organizers for contributing to this intellectual endeavour. May our collective insights pave the way for a future where English Language and Literature continue to thrive amid the ever-evolving landscape of the digital age.

I would like to congratulate the organizing committee and everybody who have worked very hard to make this conference a reality and success.

I wish all our students and graduates continued growth and success in their educational and professional endeavours.

I congratulate all the participants for their enthusiastic participation and I extend my thanks for the support in conference. Wishing you a day of fruitful discussions and meaningful connects.



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PRINCIPAL'S MESSAGE



Dr. N. VETRIVELAN

Principal

I am very happy to congratulate the Head and the Faculty members of Department of English is organizing A One-Day International Conference on “Transformation on English Language and Literature in the Digital Era” held on 16 February 2024.

An important objectives of conducting conferences and seminars is to share the knowledge generated by the participants and presenters at the conference with a wider community of scholars across the world for the purpose of dissemination, validation, and approval so that it can be preserved for posterity. It is possible only through publication. The Department of English has once again done it.

I understand that many Postgraduate students have contributed articles for publication. It is a huge achievement at a time when research culture is very low in our country.

I appreciate the organizing committee for showing a keen interest in organizing a successful Conference and contributing new ideas and research findings. I wish them for their endeavours to spread knowledge.

Education is not an act of acquiring knowledge but learning a skill to lead life and forming one's personality. This is an ennobling process of growth. I can boldly say that we have excelled in every initiative that we undertook and we have stood together in facing the challenges in realizing quality education. I hope that The Department of English will continue to patronize students and scholars of English to strengthen their research culture and skills.



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DEAN & HOD MESSAGE



Mr. V. CHANDRA CHOWDRY

Dean – Academics

HOD of English & JMC

It is with great pleasure and anticipation that I welcome you to the One-Day International Conference on “Transformation on English Language and Literature in the Digital Era” held on 16 February 2024. This conference provides a global platform for authors to present and share their ideas, research discoveries and insights in the fields of English language and Literature. The Literature section encompasses the analysis and discussion of various genres, periods and themes in English Literature.

The faculty members of the English with an excellent research and teaching record, are committed to create a stimulating learning environment for the learners.

English Literature is a major that will take you on a journey to explore the beauty of the English language and the works of great writers. You will learn about the history of the English language and the different genres of literature.

At the outset, I would like to express my sincere gratitude to Our Esteemed Chancellor of Dhanalakshmi Srinivasan University for his abundance of blessings and the top management for preparing this Conference. I'm grateful to the Mentor Dr. N. Vetrivelan Principal for his valuable counsel for vesting in me the responsibility of bringing out this Conference. I would also like to thank the Faculty Fraternity of English for their unstinted efforts in all the possible ways to have this Conference proceedings at your palm. I would also appreciate the overwhelming response from the students for their creative contributors and credible articles to publish in this Conference proceedings.

EDITORIAL NOTE

We are pleased to present the latest edition of BODHI International Journal of Research in Humanities, Arts and Science, where we continue our commitment to delivering insightful, thought-provoking, and high-quality content. Our editorial team has worked diligently to curate a diverse range of articles that reflect the dynamic landscape of our field. In this issue, we explore several pertinent topics, including Classics, Medieval, Modern literatures, Subaltern studies, Gender politics, Eco-criticism, Diaspora, Marginality, IWE, Comparative studies, Post colonial, Translation studies & African, American, Canada literatures. These pieces not only highlight cutting-edge research and innovative practices but also provide a platform for meaningful dialogue and exchange of ideas. We extend our gratitude to the authors, reviewers and contributors whose dedication and expertise make each publication possible. Their hard work and commitment to excellence is the cornerstone of our success. As we look forward to future issues, we remain dedicated to fostering a vibrant and inclusive community of scholars, practitioners and enthusiasts. We encourage our readers to engage with the content, share their insights and contribute to the ongoing discourse.

Thank you for your continues support.

Editors

Mr. V. Chandra Chowdry
Dr. Mohammad Shamsul Hoque
Dr. R. Vasanthan
Dr. S. Veeramani
Dr. V.L. Jayapaul
Dr. J. Karthikeyan

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Aim & Objectives

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

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DATA FEMINISM

Prof. V. CHANDRA CHOWDRY

*Dean of Academics & HOD of English
Srinivasan College of Arts and Science, Perambalur*

Abstract

Data Feminism is a critical framework that explores the intersection of gender, technology, and data science. Coined by Catherine D'Ignazio and Lauren F. Klein, it challenges the often male-centric perspectives embedded in data collection, analysis, and interpretation. This approach seeks to uncover and rectify gender biases in data processes, highlighting how data can perpetuate inequalities if not approached with a feminist lens. Significantly, Data Feminism emphasizes inclusivity, aiming to amplify marginalized voices and experiences in the data discourse. It contends that diverse perspectives and lived experiences should be incorporated into data practices to produce more equitable outcomes. By scrutinizing power dynamics within data science, this framework promotes transparency and accountability in decision-making processes that rely on data. Moreover, Data Feminism underscores the importance of ethical considerations in data-driven technologies, urging practitioners to recognize the potential harm caused by biased algorithms and discriminatory data sets. It challenges the conventional assumption of objectivity in data and advocates for a more socially conscious, context-aware approach to data science.

Keywords: *Data Feminism, Data Science, Biased Algorithms*

In essence, Data Feminism goes beyond gender concerns; it's a broader call for a more inclusive, ethical, and socially responsible approach to data. It invites a reevaluation of existing systems, encouraging practitioners to question and reshape the narrative surrounding data to foster a more just and equitable society. At its core, Data Feminism advocates for diverse perspectives in the creation, analysis, and interpretation of data. It challenges the notion of neutrality in data by recognizing that data is not inherently unbiased but reflects the values and perspectives of its creators. Inclusivity is a key principle, urging the inclusion of diverse voices, experiences, and identities in both the data collection process and decision-making. By acknowledging intersectionality, Data Feminism recognizes that individuals hold multiple identities, and their experiences are shaped by the intersection of factors such as race, gender,

and class. This approach ensures that data-driven solutions consider the complexities of people's lives.

Empowerment is another central tenet, emphasizing the importance of enabling marginalized communities to participate in and shape the data discourse. Data Feminism advocates for democratizing access to data, promoting transparency, and challenging the concentration of power in the hands of a few. By doing so, it aims to shift the balance of power and foster more equitable outcomes in data-driven initiatives. Data Feminism is a transformative approach that seeks to create a more just and inclusive data landscape by challenging biases, promoting diversity, and empowering individuals to actively engage in the data process. It addresses the power imbalances inherent in data collection, analysis, and interpretation. This approach recognizes

how biases, often reflective of societal inequalities, can be perpetuated and amplified through data processes. At its core, data feminism advocates for a more inclusive and ethical approach to data science. It emphasizes the importance of diverse perspectives in shaping datasets, algorithms, and technology, aiming to mitigate the reinforcement of existing biases. The movement also calls for transparency and accountability in data practices, encouraging awareness of the social implications of data-driven decisions.

Data feminism challenges the conventional notion of objectivity in data science, arguing that subjectivity is unavoidable and that acknowledging one's positionality is crucial. By intertwining feminist principles with data science, it seeks to foster a more just and equitable use of data, promoting social justice and dismantling systemic inequalities. Ultimately, it pushes for a reevaluation of how data is collected, interpreted, and applied to ensure it aligns with principles of equality and justice. Data feminism addresses gender bias in the realm of data and technology, emphasizing the intersectionality of gender, race, and other social factors. Gender bias in data feminism refers to the inherent prejudices and inequalities present in the collection, analysis, and application of data, which often reinforce existing power imbalances. This bias can manifest in various forms, such as skewed algorithms, underrepresentation of diverse voices, and reinforcing traditional gender roles. In the context of data feminism, it is essential to recognize that biased data perpetuates discriminatory outcomes. For example, if datasets primarily consist of information from one demographic, the resulting algorithms may not accurately represent or cater to the needs of

diverse groups, reinforcing stereotypes and marginalizing certain populations.

Data feminists advocate for ethical data practices that challenge existing biases, promoting inclusivity, and actively seeking to address power imbalances. They emphasize the importance of diverse perspectives in shaping data narratives and argue for transparency in data processes. By integrating feminist principles into data science, the goal is to create a more equitable and just technological landscape that considers the experiences and needs of all individuals, regardless of gender or other social identifiers. Biased algorithms can perpetuate gender stereotypes through various examples, exacerbating existing societal biases. In hiring algorithms, if historical data reflects gender imbalances, the algorithm may inadvertently favor one gender over another, reinforcing discriminatory practices. For instance, if past hiring decisions were skewed towards male candidates, the algorithm might prioritize male applicants, perpetuating the gender gap.

In predictive policing, biased data may lead algorithms to unfairly target certain demographics. If historical arrest data shows bias against women, the algorithm may unjustly focus on them, reinforcing the stereotype that associates criminality with a specific gender. Social media algorithms also play a role. If platforms show users content based on past engagement, biased algorithms can create echo chambers, reinforcing traditional gender roles. For example, if a user frequently engages with content portraying women in stereotypical roles, the algorithm may continue to present similar content, contributing to the normalization of gender stereotypes.

Furthermore, biased algorithms in healthcare apps may lead to differential treatment. If diagnostic algorithms are trained on biased datasets, they might provide less accurate results for certain genders, reinforcing misconceptions about health-related capabilities. Addressing biased algorithms is crucial to mitigate the perpetuation of gender stereotypes and promote fairness in various domains. This involves continual scrutiny, diverse dataset representation, and ethical algorithm development practices. Data justice and intersectionality are crucial concepts in the context of data feminism, a framework that examines the intersection of gender, technology, and data.

Data justice refers to the fair and equitable treatment of individuals and communities in the collection, analysis, and use of data. It addresses power imbalances and challenges biases embedded in data practices, advocating for inclusivity, transparency, and accountability. Intersectionality, on the other hand, emphasizes the interconnected nature of social categories such as gender, race, class, and more. In data feminism, intersectionality acknowledges that individuals experience multiple layers of privilege or marginalization that intersect and influence their interactions with data and technology.

Combining these concepts, data feminism calls for an understanding of how different social identities intersect and impact data experiences. It highlights the importance of addressing not only gender disparities but also recognizing how factors like race, socioeconomic status, and other dimensions of identity intersect to shape individuals' data-related experiences. In essence, data justice within a framework of intersectionality aims to ensure that the benefits and risks of data and

technology are distributed equitably, considering the diverse and intersecting identities of individuals within society. The challenges in data feminism arise from the historical biases embedded in data, reflecting societal inequalities. Many datasets perpetuate gender biases, reinforcing existing power dynamics. Addressing these challenges requires a critical examination of data collection methods and an awareness of how biases impact algorithmic outcomes.

Opportunities in data feminism lie in reshaping the narrative around data and technology. By integrating feminist principles, such as intersectionality and inclusivity, into data practices, we can enhance the accuracy and fairness of analyses. This approach encourages a more diverse and representative dataset creation, ultimately leading to more equitable outcomes.

However, implementing data feminism faces hurdles. The lack of diversity in the tech industry and academia contributes to biased data practices. Bridging this gap involves promoting inclusivity in STEM fields and acknowledging the expertise of underrepresented groups. Moreover, challenging existing power structures within the data science community is crucial for fostering a more inclusive and feminist approach. In summary, data feminism presents both challenges and opportunities. Overcoming historical biases in data requires a concerted effort to address representation gaps and reevaluate data collection methods. Embracing the principles of data feminism can lead to a more equitable and just future by reshaping how we approach, analyze, and interpret data. It envisions a future where data and technology contribute to equality and justice. Several trends are expected to shape the evolution of data feminism.

Firstly, there will be an increased emphasis on inclusivity in data collection and analysis. Efforts will focus on addressing biases and ensuring diverse voices are represented in datasets, acknowledging the importance of intersectionality. Secondly, the integration of feminist ethics into algorithmic decision-making will become more prominent. Strides will be made to minimize the reinforcement of existing inequalities and to prioritize fairness, transparency, and accountability in algorithmic systems. Thirdly, there will be a push for democratizing data literacy. Empowering individuals, especially those traditionally marginalized, with the skills to critically engage with data will foster a more informed and participatory society. Additionally, collaborations between activists, scholars, and technologists will strengthen. This interdisciplinary approach aims to challenge power structures, question existing norms, and create data-driven solutions that align with feminist principles. Lastly, there will be an increased awareness of the environmental impact of data practices. Efforts will focus on developing sustainable and eco-friendly approaches to data collection, storage, and processing.

The future of data feminism involves inclusive practices, ethical algorithms, widespread data literacy, interdisciplinary collaborations, and a commitment to environmental sustainability. These trends collectively aim to create a more just and equitable data landscape.

Data feminism remains crucial in championing equality and fairness within data-driven technologies. As these technologies become increasingly pervasive, the potential for perpetuating biases and reinforcing existing inequalities grows. By incorporating a data feminist perspective, we actively challenge and

rectify these imbalances. Data feminism underscores the need for diverse voices in the creation and interpretation of data. It advocates for the inclusion of marginalized communities in decision-making processes to ensure that data-driven technologies address the needs and realities of all individuals. This approach not only fosters a more inclusive representation but also helps in uncovering and rectifying biased algorithms or discriminatory practices embedded in these systems.

Moreover, data feminism encourages critical examination of the power dynamics inherent in data collection and analysis. It prompts us to question who controls the data, how it is used, and who benefits from it. By centering ethical considerations and social justice in the data discourse, we pave the way for a more equitable and just technological landscape. In essence, data feminism is not just a concept but a transformative force, actively shaping the future of technology towards a more inclusive and fair society.

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TONI MORRISON'S *THE BLUEST EYE* – A RACIAL SLUR

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Abstract

*Racism has an impact on the daily lives of ordinary people in one way or another. It is crucial to a person's employment, education, social standards, and economic positions. This essay attempts to investigate Toni Morrison's *The Bluest Eye's* racial discrimination as subject. *The Bluest Eye* also depicts issues like child molesting. The main characters in her writing encounter prejudice from both Black and White people. According to Toni Morrison, the interactions between Maureen, Frieda, Pecola, and Claudia turn into a racial debate on blackness in various grades. Morrison thus introduces the idea of racism's ramifications to the child in *The Bluest Eye*.*

Keywords: *Racism, black and white people, child abuse.*

Racism is a cruel type of dominance that results from prejudice against a group of people because of their inherent characteristics, such as the colour of their skin, which diminishes them in the eyes of their oppressors. However, it wasn't until the rise of capitalism in the sixteenth and seventeenth centuries that the concepts of race, racism, and contemporary inventions emerged and were integrated into society against the backdrop of the African slave trade. Another topic that these novelists have disparaged greatly is racism. Their books demonstrate how Black people can develop racism and not be affected by it. Several of the main characters in *The Bluest Eye* encounter prejudice from both Black and White people. One thing that prevents them from reaching a consensus with the outside world is racism. Racism is a factor that challenges them in achieving contact with the surrounding world. In Morrison's *The Bluest Eye*, for being black.

Racism as it appears in Toni Morrison's books focuses on the hardships faced by African Americans in the US. African American literature portrays the suffering of its characters in light of their motivations, actions, and intelligence. For instance, in Morrison's *The Bluest Eye*, projects a character's mental illness is caused by other people's misery and self-hatred. From 1960 to 1970, Toni Morrison was an editor at Random House. She edited works by authors including Toni Morrison, who became one of the most significant African American writers of the 20th century, and popularised Black literature during her time there.

Her debut novel, *The Bluest Eye*, was released in 1970. Additionally, it bravely depicts issues like racism and child molestation. One thing that prevents people from coming to terms with the outside world is racism. Pecola experiences racism-related insults throughout

Morrison's *The Bluest Eye*. For example, her fellow Black boys call her "Black e mo Black e mo Ya daddy sleeps necked"(50) which is a great racist abuse. So, a light skin facial appearance is liked by Pecola as it is considered as a basic equality of physical attractiveness. In *The Bluest Eye* of Toni Morrison the tragic girl Pecola believes that if her eyes were blue she would be attractive. Virtuous, and be loved by everyone roughly her, Friends would play with her, teachers would treat her better and even her parents might stop their invariable fights because, in her heart of hearts, no one would want to... do bad things in front of those pretty eyes" (34).

Racism is a problem that has affected many modern American children and young adults and is frequently discussed in literature. The challenges faced by those who are marginalised and have suffered from it are depicted in Toni Morrison's work. Pecola Breedlove is one of those people who is socially and delicately conditioned to see herself as "lower" and who frequently wishes she looked more like the elite group. Regretfully, the female character associates being "white" with beauty and superiority and being "black" with inadequacy. *The Bluest Eye* explores the repercussions of racism, the role of patriarchal ideology on marginalised female characters, intersexuality, and ways for women to assert their individuality.

Toni Morrison shows how accepting the values of the ruling group carelessly can work against African Americans in *The Bluest Eye*. In the novel Pecola Breedlove gets called a "Black e mo" by the neighborhood guys for having dark skin. The narrator, Claudia, says, "It was their contempt for their own blackness that gave the first insults its teeth" (50) while summarizing

this episode. The well-known author of Black Women Novelists is Barbara Christian. A group of people who have a terrible disdain for the color of their own skin and, implicitly, their own culture are produced by these notions, as *The Development of a Tradition, 1892–1976*, illustrates. Toni Morrison claims in *The Bluest Eye* that people who experience racism typically feel inferior to White people and frequently wish they were White or had a Whiter appearance. Pecola Breedlove usually looks to others for approval and affection. She asks Claudia how do you get somebody to love you (23). While Pecola African Americans adhere to a terrible form of self-hatred by upholding a false ideal of beauty and supporting the brutal attempts of the dominant culture by suppressing their true selves. The young girl mistakenly believes that pleasure equals beauty, and it is hard to criticize her for this misconception because the black and white communities share this belief. Racism may also result in inter-racial racism, which refers to discrimination within the Black Community by those of lighter colored skins against those with darker skin and more African features. Claudia's dislike towards light color skinned Maureen peel is apparent in *The Bluest Eye*,

"We were lesser ,Nicer, brighter but still lesser, Dolls were could destroy, but we could not destroy the honey voices of parents and aunts, the obedience in the eyes of our peers, the slippery light in the eyes of our teachers when they encountered the Maureen peals of the world".(57)

Double consciousness was the term used by W.E.B. Dubois in *The Souls of Black Folk* (1903) to characterize the various forms of racism that African Americans experienced. This is the knowledge of having two opposing

cultures: their African origins, which were changed by their own special history in America, and the European civilization that white Americans imposed on them. This means that for many Black Americans, there is a different cultural identity at home and in white-dominated public spaces like the workplace and school. Morrison and other African American novelists are known for portraying protagonists who are both male and female and who either succeed or fail in their arduous quest for self-realization.

Claudia from *The Bluest Eye* is an example of someone who opposes and rebels against western notions of beauty. Pecola is tragically innocent. For Pecola, there is no lifespan or break. Her father abuses her sexually, her mother rejects her, her peers ignore her, her teachers fail to recognize her, and she is victimized by both the Black and White communities. She is socially indoctrinated to think she is unattractive and unworthy since, in her opinion, she does not represent the ideal of beauty associated with Western civilization. She is also a willing victim, crying instead of using profanity when someone makes fun of her, like Claudia does. She has also studied Pecola from a perspective that is engaged in the values of the prevailing culture that permeates all media. psychological point of view, one can say that she is trapped in Showalter's first phase which is "imitation tradition and internalization of its standards of art and its views on social roles" (108).

Morrison also illustrates the elements in white civilization in *The Bluest Eye*, whereby Pecola's self-worth is undermined by her meeting with Mr. Yacobowski, a fifty-two-year-old white immigrant who runs a business in her town. Despite Pecola's deceptive behaviour, Mr.

Yacobowski regards her as a non-human being and refuses to touch her hand in order to receive the money. Pecola goes, thinking she is worthless and ugly like a married woman, and realizes that no one is there to take care of her or support her. The book's conclusion, when Claudia muses on certain seeds' failure to sprout and give fruit in her town, effectively conveys the hostility that exists between the black and white communities. When the fruit of self-love is never realized and the sustenance of this soul is denied, Pecola Breedlove is the flower that nature fails to provide. Pecola Breedlove is driven insane in such scenario, and the trash piles outside of town are her main goal. Morrison presents a traditional mid-century typecast of a joyful, flawless white family house with two well-groomed parents in *The Bluest Eye*.

Morrison also introduces the reader to Maureen Peal in *The Bluest Eye* as a, "A high yellow dream child with long brown hair..." (47). Claudia compares this new arrival with her local, rich white girls purely on the basis of her appearance and dress, the other children also basically accept the difference: Black boys didn't trip her.... white boys didn't suck their teeth when she was assigned to be their work partner; black girls stepped aside..." (48). Thus Morrison demolishes the conservative ideas of color prejudice by locating Maureen turns into racial issue of grades of blackness.

The experience of encountering racism during childhood is somewhat more eradicating due to their incapacity to reexamine the same in an adult context. The kids look for a slave in their mother's family. Girls like Claudia d. Frieda in *The Bluest Eye* manage to break free from this racist culture to some extent because they have supportive families, but Pecola,

whose mother is a victim of racism, female oppression, and general racism, falls victim to the racist domination because she has no support from her failing black family. In *The Bluest Eye*, Cholly Breedlove, who experienced a complex upbringing of sexual and racial degrading experiences, has a negative outlook on "love, sex, hate and physical aggression." Thus in *The Bluest Eye* gives the child notion of the effects of racism.

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CHALLENGING PATRIARCHAL CHAINS: A FEMINIST STUDY OF SELECT POEMS OF EUNICE DE SOUZA

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Abstract

This paper deals with the feminist themes in Eunice de Souza's poetry, highlighting her disdain for the patriarchal norms and the society-imposed expectations that are burdening women. The paper outlines the five poems from which an in-depth analysis is derived; it is the paper that analyzes how de Souza, with the help of vivid imagery, irony, and sharp commentary, exposes the objectification, silencing, and controlling of women. "Bequest" denounces the imposition of the idea of female self-sacrifice and supports the women's freedom to choose what they want to do. The "Catholic Mother" underscores the silencing of women in a religious and patriarchal world. "Miss Louise" is a study of the internal pain inflicted by the societal restrictions on the desires of women. "Marriages Are Made" shows the commercialization of women in arranged marriages, whereas "Sweet Sixteen" deals with the negative impacts of the lack of sex education. All these poems together give a very strong feminist critique of the oppression that women are faced with, calling for the breakdown of the patriarchal system and the striving for gender equality and women's empowerment.

Keywords: *Feminism, Patriarchy, Society, Female, and Oppression.*

The Indian feminism has been moulded by its own distinct social, cultural, and political atmosphere, dealing with the problems that are particular to the country and the ones that are common to every other country in the struggle for the equality of the genders. Indian feminists have in the past mainly concentrated on a wide spectrum of problems, from colonialism and nationalism to the current fight against the patriarchy, caste discrimination, and economic exploitation. As Chaudhuri points out, Indian feminism is characterized by "a complicated mix of intersectionality that includes not only gender but also caste, class, religion, and ethnicity" (Chaudhuri 13). The diffusion of the complex approach is very necessary in a country like India, where the experience of women can be different based on these intersecting identities. Spivak puts a great deal of emphasis on the local histories and cultures when it comes

to feminist movements. She also states that "the subaltern woman should be seen in her historical and cultural specificity" (Spivak 91). These views show that we need a feminism that is both locally grounded and globally informed, which will, on the one hand, deal with the specific needs and the challenges of Indian women and, on the other, will be connected to the general feminist discourses.

Feminism in Indian literature has been a major factor in the confrontation of and the change of traditional values, thus representing the women's experiences and their difficulties. Indian women writers have used literature to protest against the patriarchal structures and to point out the multi-layered aspects of female identity in a complex and often oppressive social environment. An example of this is the authors like Kamala Das and Anita Desai who have plunged into the inner and private worlds

of women's lives, the so-called psychological complications and the emotional storms of women in a male-dominated society (Rao 45). The same way, contemporary writers like Arundhati Roy and Jhumpa Lahiri deal with issues of gender, migration, and identity, thus they offer the reader a subtle look on the intersectionality of women's experiences. These literature pieces are in addition to the ones that criticize the current situation and imagine new opportunities for the liberation and freedom of the women. According to Tharu and Lalita, the Indian women's writing is a "site of resistance and redefinition," thus, they contribute a lot to both the national and international feminist discourses (Tharu and Lalita 22). The storytelling and critical perspectives of Indian women writers are still the main forces that make them have a large influence on the feminist thought and action.

Eunice de Souza is the prominent, feminist, writer in Indian literature, the author, the sharp critic of patriarchy, and the author of feminism and patriarchy. Her poetry and prose mostly deal with the issues of the ways in which women are sidelined and the noise they have to face in both the public and the private sectors. The work of De Souza is marked by a "strange practicality of words and a witty, sarcastic tone," which she uses to reveal the ridiculousness and the unfairness of the patriarchal society (King 67). Her poems often present the cases of women who were pulled between the tradition and the societal expectations, as the family pressures and religious hypocrisy were the most common examples she used in her poems. There are characters like Miss Louise and Cousin Elena that de Souza uses to show the "internalized oppression and the struggle for autonomy" that

many women have to face (Mehrotra 123). De Souza in his book gives voice to these experiences and at the same time he critiques the status quo and also he gives a call for a reevaluation of women's roles and identities. Her work on feminist literature is based on the fact that she manages to intertwine the personal narrative with the general social criticism, thus making her work at the same time very much deeply felt and very much applicable to the general population.

This paper studies the five Eunice de Souza's poems, "Bequest," "Catholic Mother," "Miss Louise," "Marriages Are Made," and "Sweet Sixteen," thoroughly and with a feminist view, in which it shows how they are against the patriarchal norms and societal expectations. Each poem brings to the surface the different aspects of the oppression of women, for instance the imposed self-sacrifice and the lack of autonomy in the poem "Bequest", or the invisible and the voiceless "Catholic Mother". "Miss Louise" sheds light on the internal torment of women who are trapped by societal limitations on their desires, whereas "Marriages Are Made" presents the dehumanizing process of the control and commodification of women in arranged marriages. "Sweet Sixteen" presents the adverse impacts of the repressive sexual education on the young women. In these poems, de Souza shows us clearly how the patriarchal institutions are everywhere and how people are affected by them. This way, he makes us aware of the need to give women more independence and power, as well as to get rid of the unjust norms. This study shows that de Souza was one of the main feminist leaders in the Indian literature, and with her writing she was able to question and criticize the society's structures that restrict women's freedom and their abilities.

Eunice de Souza's poem "Bequest" powerfully critiques the oppression of women within a patriarchal society through its vivid imagery and ironic tone. The poem opens with the image of Christ holding his bleeding heart, symbolizing suffering and sacrifice, to which the speaker reacts with discomfort: "I used to think, ugh" (line 4). This reaction hints at the rejection of the traditional roles imposed on women. The speaker's mention of confidences not shared with a hairdresser underscores the isolation and superficial relationships women often endure: "the only person with whom / I have not exchanged confidences / is my hairdresser" (lines 5-7). The societal expectations and male authority are further critiqued through the conflicting standards women face, ultimately dictated by men: "He says, take it as it comes, / meaning, of course, as he hands it out" (lines 10-12). The desire to be a "Wise Woman" who smiles "endlessly, vacuously / like a plastic flower" (lines 14-16) highlights the superficiality and emptiness of the roles women are expected to fulfill. Finally, the speaker's decision to "perform an act of charity / to myself" and "bequeath the heart, like a / spare kidney— / preferably to an enemy" (lines 18-21) signifies a reclaiming of power and rejection of societal expectations. This act symbolizes a bold defiance against the traditional narrative of self-sacrifice, advocating for women's autonomy and resistance against oppressive structures. Through "Bequest," de Souza effectively illustrates the struggles women face and their journey towards empowerment within a patriarchal society.

Eunice de Souza's poem "Catholic Mother" poignantly critiques the oppressive dynamics within a patriarchal and religious framework. The poem introduces Father X. D'Souza as the

"Father of the year" (line 2), portraying him as a proud patriarch who boasts about his large family, attributing their fortune to divine grace: "By the Grace of God he says / we've had seven children / in seven years"(lines 5-7). This boast underscores the societal expectation of women to bear many children as a sign of virtue and obedience. The phrase "God Always Provides" (line 8) and the derogatory remark about Hindus, "these Hindu buggers got no ethics"(line 12) reveal a self-righteous attitude that highlights religious and cultural superiority, further reinforcing patriarchal and colonial attitudes. The praise from the parish priest and Mother Superior "Pillar of the Church / says the parish priest / Lovely Catholic Family / says Mother Superior" (lines 13-16) serves to validate the patriarchal structure, while the wife's silence "the pillar's wife / says nothing" (lines 17-18) starkly illustrates her lack of agency and voice. This silence is a powerful critique of the societal and religious norms that suppress women's voices and enforce their submissive roles. Through "Catholic Mother," de Souza exposes the oppressive expectations placed on women within religious and patriarchal contexts, highlighting their enforced silence and lack of autonomy.

Eunice de Souza's poem "Miss Louise" explores the constrained life of a woman shaped by societal and patriarchal expectations. The poem begins by describing Miss Louise's dreams of an idealized, genteel life filled with images of "curving staircases" and "ivory fan aflutter," along with children dressed in "sailor suits" and "organza dresses" (lines 2-5). These images reflect the societal ideals of femininity and propriety. However, these dreams ultimately cause internal decay, as they are unattainable and oppressive "till the dream

rotted her innards / but no one knew: / innards weren't permitted / in her time" (lines 6-9). The prohibition of expressing one's true feelings and desires highlights the societal repression of women's inner lives.

Miss Louise's interactions with the Church further illustrate her plight. Her mere presence "unsettle[s] the priests so completely" (lines 11-12), indicating the strict and hypocritical standards imposed on women, wherein their sexuality is both denied and feared. The handsome Fr Hans's confession, "Miss Louise, I feel an arrow / through my heart" (lines 13-14), underscores the forbidden and unacknowledged desires that Miss Louise evokes but cannot openly address. Her lament that "no one will believe me / if I tell them" (lines 15-16) underscores the persistent disbelief and dismissal women face regarding their experiences and feelings. This disbelief extends back to her youth, when she was admired by "professors" and "judges," yet these affections never translated into legitimate recognition or respect (lines 18-19). Through "Miss Louise," de Souza critiques the rigid societal norms that stifle women's true selves and desires, compelling them to conform to narrow, idealized roles. The poem portrays how these expectations cause internal suffering and lifelong invisibility, underscoring the pervasive nature of patriarchal oppression.

Eunice de Souza's poem "Marriages Are Made" sharply critiques the transactional and oppressive nature of arranged marriages within a patriarchal society. The poem describes the meticulous scrutiny faced by the speaker's cousin Elena as she prepares for marriage. This scrutiny is highly invasive, focusing on her family's medical history "her family history examined / for T.B. and madness" and her

father's financial status "her father declared solvent"(lines 4-6). Additionally, Elena's physical attributes are subjected to detailed examination, including her eyes, teeth, and even her stools ("her eyes examined for squints / her teeth for cavities / her stools for the possible / non-Brahmin worm" (lines 7-10). This objectification reduces Elena to a mere commodity whose value is assessed based on stringent societal criteria.

Elena's physical inadequacies are noted, but they are seen as fixable or compensable "She's not quite tall enough / and not quite full enough / (children will take care of that)" (lines 11-13). Her complexion, described as "just about / the right shade / of rightness" (lines 14-16), is deemed sufficient to make her a suitable match for Francisco X. Noronha Prabhu, who is described as a "good son of Mother Church" (line 18). This emphasizes the societal importance placed on outward appearances and superficial qualities over individual worth and personal compatibility.

Eunice de Souza's poem "Sweet Sixteen" critiques the oppressive and often absurd societal norms surrounding female sexuality and behavior, especially during adolescence, within a patriarchal context. The poem begins with an ironic acknowledgment that "you can't say / they didn't try" (lines 1-2), referring to the relentless efforts of society to regulate and control the behavior of young women. The avoidance of discussing menstruation ("Mamas never mentioned menses") and the nun's reprimand to use euphemisms like "bracelets" instead of "brassieres" (lines 3-5) highlight the pervasive prudishness and shame associated with female bodies and their natural functions.

The nun's act of pinning paper sleeves onto sleeveless dresses (line 6) symbolizes the

broader societal attempt to cover up and suppress any expression of female sexuality. The preacher's admonitions against being alone with a man and advocating for "only passionless kisses" even when engaged (lines 7-9) underscore the strict and unrealistic expectations imposed on young women, effectively denying them any sense of agency or sexual autonomy. The poem takes a poignant turn with the dialogue between Phoebe and the speaker. Phoebe's naïve question about getting pregnant from dancing "Can't it happen when you're in a dance hall...getting preggers and all that, when / you're dancing?" (lines 10-13) and the speaker's equally uninformed assurance that it could happen (line 14) underscore the profound ignorance and fear instilled in young women due to inadequate and repressive sexual education. Through "Sweet Sixteen," de Souza critiques the absurdity and harm of the patriarchal norms that dictate and distort young women's understanding of their own bodies and sexuality. The poem highlights the detrimental impact of these repressive teachings, emphasizing the need for honest and open conversations about female sexuality and the importance of empowering young women with accurate information and autonomy.

To sum up, de Souza's poetry is a powerful parody of the patriarchal norms and the social conventions that still control and restrict women's lives. De Souza, through the help of the imagery, the ironic tone, and the incisive commentary, exposes the many facets of the way women are objectified, silenced, and controlled. Through the analysis of the book "Bequest" she criticizes the religious and societal expectations that make women to be passive and self-sacrificing, in the end she turns to women's autonomy and their fight against

these oppressive norms. "Catholic Mother" underlines the suppressed and unseen position of women in a patriarchal religious system, thus, it is the male authority that is socially validated and women's experiences are not heard. "Miss Louise" is a work that describes the problems of personal and internal suffering that women have in their lives because of the society's restrictions on their desires and expressions while in "Marriages Are Made" the author tells the story about the situation of a woman in an arranged marriage which she has to go through in order to get a husband and the people try to reduce her to a product and try to change her to something she is. Lastly, "Sweet Sixteen" deals with the harmful effects of oppressive sexual education and the ridiculousness of the norms society forces on young girls. In total, these poems present a strong feminist criticism of the systemic oppression of women, and the advocacy of their emancipation and the destruction of the patriarchal structures. De Souza, who has written some touching and emotional poetry, asks society to reconsider its values and to move towards a gender equality and freedom for women.

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THE MARGINALISED IDENTITY OF WOMEN IN *TARA* AS DEFINED BY MAHESH DATTANI

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Abstract

Women still live in appalling conditions despite the numerous social reforms brought about by the 21st century. Women have proven to be more capable than men in numerous industries, yet society is still not ready to accept them as equals. From ancient times, women have been oppressed by the rigid traditions and unfair social norms of patriarchal societies, especially in India. With the use of Mahesh Dattani's play Tara, this essay aims to illustrate the performing aspects of gender inequality in India. Dattani's work has brought attention to the pervasiveness of gender discrimination in Indian society, irrespective of social or economic status. Dattani's plays address the similar problems, namely the subordination of women due to their social status and position below that of men. Tara draws attention to the hegemonic worldview that pervaded Indian society, to the point where even women joined forces to maintain women's subjugation and dependence on males. The paper emphasises the impacts of male domination in Indian society, where men are preferred over women regardless of social or economic level, through Tara's point of view.

Keywords: *Patriarchy, female subjugation, male dominance, gender discrimination, Indian society*

The play Tara by Mahesh Dattani portrays women's oppression in an Indian context, since patriarchal Indian society still views women as foreigners and misfits. In the Indian scenario, the female experiences double danger; she is mistreated by her own parents and family in addition to suffering at the hands of society, which is unable to accept her as an equal. A great illustration of this double peril is seen in Tara, a story of millions of women who suffer only as a result of being female. Sushma Seth (2007) writes:

“Tara is the story of conjoined twins separated at birth, by a surgical procedure intended to favor the boy over the girl. Told through boys reflections on his childhood memories, Tara’s story is also a reflection

of the feminine struggle for expression both physically and emotionally in a patriarchal Indian society”. (35)

We see glimpses of the abuse women receive from both a male-dominated society and their own families when we read Tara. Tara, the play's tragic lead female character, criticises the way society views identical twins who are treated differently based on their sex. Tara and Chandan, the Siamese twins who are born with three legs, are the focus of the drama. Since Tara's blood supplies the third leg, there is a higher chance of the third leg with Tara. However, Doctor Thakkar, Mrs. Patel (Bharti), the boy's mother, and Mr. Patel (father) manage their split by choosing to attach the boy's third limb to his body in order to benefit the boy

(Chandan) over the girl (Tara). Though it only lasts for two days in the end, Tara might have lived with the leg her entire life. Tara's life is forever changed by this surgery, shattering her dreams. According to Sangeeta Das (2005)

“Tara is neither Chandan’s tragedy nor is it really Tara’s. Tara is sacrificed because she was a girl and had no right to have a better life than her brother. The idea of a complete girl child and an incomplete male child is so shocking that the sacrifice of the girl child is acceptable than a handicapped male child. The tragic events depicted in the play are tragic actions belonging to everyday life”. (115)

The drama opens with a strong display of female subordination. When Bharti is speaking with Chandan, her son, it is evident how chilly society is towards women. As she says, “it’s alright while she is young. It is all very cute and comfortable when she makes witty remarks. But let her grow up. Yes, Chandan the world will tolerate you. The world will accept you- but not her! Oh! The pain is going to feel when she sees herself at eighteen or twenty, thirty is unthinkable and what about forty and fifty! Oh, God!” (Collected plays 349).

Ironically, though, Bharti continues to advocate for Chandan to receive the limb rather than Tara despite being aware of the reality of a male-dominated society and the treatment women endure. Dattani frequently uses this element in his dramas: a woman who is projected as the victim herself and who participates in role-playing gender prejudice. In *Bravely Fought the Queen*, like another character from his play, Bharti, also offers her services to the subjugation and torture of the feminine sex. Despite having experienced domestic abuse herself, Baa, who resides with her two sons and their spouses, commands her sons on how to respect their wives in *Bravely Fought the Queen*. She lets Jetin beat Dolly,

which causes Daksha to be born prematurely at just seven months. She also prevents Nitin from becoming a father through his wife Alka and even makes him get a divorce from her.

It's also crucial to remember that Dattani's depiction of gender inequality does not emphasise the lower classes or the illiterate population. Despite the widespread belief that economic factors are a major factor in gender stratification, Dattani purposefully created his characters in environments with robust economic systems. The families in *Tara* and *Bravely Fought the Queen* are both from top social classes, highlighting the idea that gender bias is a pervasive problem in society at large rather than only affecting particular groups or socioeconomic levels. Vikas Lather (2017) also argues:

“Preference of boy child is not only due to economic factors as many believe. Other factors such as religious, social etc also contribute in this preference. In the play *Tara*, Patel family is economically and politically sound. The family as a social institution is supposed to provide love, care and support to its members. Tara is not an economic burden on the family. Still the family shows preference for Chandan during surgery which shows the complex nature of patriarchy in social system”. (27-28)

In an interview with Laxhmi Subramaniam, Mahesh Dattani states, "I see *Tara* as a play about the male and female selves." Every society has a preference for the masculine self. The drama explores the idea of self-separation and the angst that follows (134). In an Indian society ruled by men, Tara is the ultimate victim of male supremacy. She does not have the same opportunities as her brother. Every family member treats her like a chilly patient. Discrimination against her is evident when Chandan and Patel, his father, are discussing Chandan's future property portion. As he says,

Patel: He left you a lot of money.

Chandan: And Tara?

Patel: Nothing

Chandan: Why

Patel: It was his money. He could do what he wanted with it. (Collected Plays 360)

Like most of the families, theirs too is dominated by the men folk, where women's role is of no worth. Women in the Patel's house are the victims of male supremacy as Tara informs us, "The men in the house were deciding on whether they were going hunting while the women looked after the cave" (Collected Plays 328). As per a custom (Sati) in ancient India the women were thrown into the fire after the death of their husband, as they were regarded useless. It is in this connection that Roopa informs Tara about the myth of the Patel's and according to her;

"This is what I have heard. The Patel's in the old days were unhappy with getting girl babies. You know dowry and things like that. So they used to drown them in milk.... So when people asked about how the baby died they could say that she choked while drinking her milk" (Collected Plays 327).

Women were traditionally treated like pets by the Patel family. Because the men in the household have a cold relationship with the women, we frequently witness Mr. Patel using force against his wife when she shows too much concern for Tara. A glimpse of this apathetic relationship is shown as Patel berates Bharti and asks her indecent questions. "Yes! Look at the way you treat Tara. As if she is made of glass. You Coddle her, you pet her, you spoil her..." (Collected Plays 352).

Tara a victim of male hierarchy and superiority eventually becomes a representation of millions of women who are at present feeling

the same heat and finally dies unknown; "Tara, a feisty girl who isn't given the opportunities given to her brother (although she may be smarter) eventually wastes away and dies" (Collected Plays 319).

The female predicament is a pressing issue of the modern era that affects us all and must be resolved since it is leading us into ignorance and darkness. Since literature may be a potent vehicle for bringing attention to this issue, authors in general and women authors in particular must speak out against the cruelty and violence that society inflicts on its members. The role of women generally does not change, despite the fact that various feminist groups have greatly accelerated the cause. Women in India are the ones who experience gender discrimination the most. Women's standing has increased thanks to economic independence and education, but awareness of one's own rights is essential to resolving this issue.

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‘A DREAM OF EVERYTHING’ – THE PURSUITS AND PERSEVERANCE OF EMMA BARRINGTON’S ASPIRATIONS AND TRIBULATIONS FROM JEFFREY ARCHER’S *CLIFTON CHRONICLES*

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Abstract

In Jeffrey Archer's Clifton Chronicles, the character, Emma Barrington surpasses the boundaries of mere fiction and becomes the symbol of human endeavour. This character is known for its multifaceted ambitions and also for the strong determination that resonates with the people and serves as a beacon of inspiration and empowerment. From being a young beautiful girl to the first woman chairman of a public company, Emma's aspiration mirrors the universal pursuit that revolves around success, love, kindness and responsibility. As her journey unveils against the backdrop of tumultuous 20th century, the familial rivalries and gender dynamics tests her resilience and defiance of societal norms and expectations. Beyond the mere pages of this novel, Emma Barrington's legacy stands as a testament, extending its roots to literature and society. Hers is a narration that confronts gender roles and encourages the re-evaluation of societal norms. Emma's journey serves as a life lesson for the people who tries to adapt and thrive the life's challenges. As we, readers bid farewell to the Clifton Chronicles, Emma Barrington's character remains as a source of inspiration that reflects the timeless pursuit of dreams, aspiration and the indelible human spirit.

Keywords: *Jeffrey archer, emma barrington, 20th century, gender dynamics, society*

Within the mere pages of the *Clifton Chronicles* that is set in the heart of Bristol, a port city in England, unfolds a sprawling family saga that is penned by Jeffrey Archer, narrates the story of Emma Barrington, who is a bacon of aspiration and resilience. Archer has drafted this character in such a way that her traits are not confined to the boundaries of ink and the pages of this story. It extends beyond the lives of the readers, who travels along with her in this story, resonating with the echoes of their own dreams and tribulations.

The fable begins in the early 20th century where the Barrington Shipping Company stands as an embodiment of wealth, tradition,

dominance that subsides societal expectations. Emma Barrington, a young beautiful girl, was born into the opulent aristocratic world, inheriting the legacy of her family business. Yet, even in her formative years, Emma's spirit burns as a mighty fire that could perish any hindrance that blocks her from fulfilling her ambition. She is never confined to her family's empire.

According to Archer's narration, Emma's character is introduced to the readers as a young charming woman with unwavering determination. Her dreams are as vast as the endless complex ocean that acts as a thematic cornerstone for her success. Emma Barrington's

aspirations are multifaceted as most of her facets are of rare gem. As a human, Emma's desires are not always around her family business. She also aims to become a literary luminal. Archer has drafted this character in such a way that she helps her husband, Harry Clifton in all possible ways. Also, Her character traits are sketched in a fascinating way that allures readers to understand the tension that Archer is trying to create in this novel.

As we flip over the pages, the pages come alive as we witness Emma Barrington's success journey unfurl. The depth in which her ambition is stored are far-reaching; yet Emma as a human, seeks love, care, affection, success and a profound fulfilment of her deepest desires. As the story moves forward, readers are able to resonate with Emma as she is been portrayed not as a mere fictional character, but as a reflection of humanity's ceaseless quest for the term, "Everything" a pursuit that knows no bounds.

However, as per all the other epic stories from the literary world, the pursuit of grand dreams is not always a tranquil voyage. The Barrington family becomes crucible due to its rivalries, betrayal, sacrifices, personal differences, desires that clashes with the societal expectations, often forges the iron on Emma's head strong determination. As per the British law, Emma's brother, Giles Barrington is the apparent heir to the shipping company and is destined to carry the mantle of the family heritage. Due to his negligence and his constant love towards politics, Emma takes up that role. She becomes the first woman chairman of a public company. The familial bond becomes a canvas upon which the nuances of ambition, tradition and gender dynamics paints their vibrant colours.

One of the most recurring themes that is found in the *Clifton Chronicles* is the theme of resilience. As Emma grows and attains her adulthood, she starts to confront the obstacles that hinders her path to success. Her strength shines like a pearl in the night. The personal sacrifices that she often makes for the people elevates the authenticity and punctuates her journey. After defeating all the odds, her marriage to a working-class man, Harry Clifton, is not merely a union of two hearts but a testament to her strong commitment towards her personal satisfaction and genuine love.

Moreover, in the complex tapestry of the *Clifton Chronicles*, Archer's character, Emma Barrington acts as a thread of hope, inspiration and reflection. Emma's journey voices out the other human experience as a relentless pursuit of something greater. Her story acts as a mirror that reflects dreams and countless trials and tribulation that a human face when he/she dares to chase his/her aspirations.

As readers dive deeper into Emma Barrington's life and aspirations, they are able to understand the journey of inspiration. As a fictional character, Emma's ambition, resilience and her relentless pursuit of dreams continues to resonate with the readers, trespassing the boundaries of time and place. According to Archer's narration, Emma Barrington, an embodiment of 'Dream of Everything' is not just a mere fictional character. She stands as a beacon of hope for all who dare to dream.

The backdrop, 20th century plays a very vital role in Emma's growth and development. The business world, especially during the 20th century, wasn't a welcoming place for women. Emma's strong determination forced her to face all the challenges in order to establish her presence in the chauvinistic environment is a perfect example for her tenacity. Also, during

the 20th century, Emma becomes a symbol of women orientation as she represents women's ability to break free from basic historical constraints.

Besides, amidst the tumultuous 20th century backdrop of the bustling port city Bristol, where grand ships stand as testament for human's capabilities, Emma Barrington's narrative stands as a testimony to the enduring spirit of human endeavour. Hers is a tale that is never confined to the dusty pages of a novel; it is a living piece, representing the timeless pursuit of dreams that often resonates with the readers, irrespective of their age.

In the shadows of the bustling port city, Bristol's architecture, the Barrington Shipping Company emerges larger, an institution that shapes the destinies for the next generation. Within the hallowed brick walls of this majestic building, lays the foundation for the Emma's formative years. In this story, Emma is portrayed as a vivacious soul, who brims with heightened ambition that transcends the boundaries of birth right. Though the Barrington legacy runs in her blood, but her dreams are too strong to be confined.

From the very beginning, readers are drawn towards Emma's strong determination and unyielding spirit. In the novel, Archer has portrayed this character as a woman with endless desires, whose aspirations is filled with spectrum of human experience. Hence, Emma's life journey reflects our very own quest for success, love, kindness, redemption and the basic, yet deepest desires that is often termed as the 'Dream of Everything.' Also, Emma's journey serves as a reminder that dreams are not handed to us by anyone or served in a silver platter. The path is difficult and is filled with various trials and tribulations. The challenges

and struggles those lays strewn along her success path, tests her mettle and character. As in any other family, Emma's familial rivalries, her very own sacrifices and most importantly, her formidable task of navigating through the chauvinistic society, enhances the overall authenticity of Archer's narration.

In the province of familial rivalries; tradition, ambition and loyalties collide with each other. After Hugo's death, Emma's father, the Barrington Shipping Company faces lot of problems. The basic income of the company drops. Giles Barrington, Emma's brother and the first-born legal heir to family's fortune, shows no interest towards the shipping company. Whereas, Grace Barrington, Emma's younger sister remains loyal towards her education. On seeing the drastic decline of commitment, Emma plans to take over the company. She opts for the voting process and wins the polls. She becomes the chairman of the Barrington Shipping Company. Emma Barrington becomes the first woman chairman of a public company when feminism and equality was just under construction. Through this act, it is evidently seen that Emma's determination helps her to prove that women are capable of everything, to the world, where gender dynamics often defines one's place.

One of the most striking punctuations found in Emma's journey is her love towards her husband. Her decision to marry a working-class boy, Harry Clifton, defies the societal expectation. From a very young age, Emma falls in love with a docker boy. Though they had to face a lot of problems due to the class difference and other societal pressures, they were strong and was undeniably in love and ended up marrying each other. Harry Clifton, was a man of golden heart. He loved Emma with everything

he has and could. Later, as the story progresses, Harry becomes a successful author, across the globe. He even becomes the PEN President of the literary world. Till his last breath, Harry supports Emma in all her ventures. People around them were jealous of their love. Harry broke all the gender dynamics and proved that women are equal. So, it is basically a love story of a dock boy, who falls in love with a woman whose family owns the docks. Harry and Emma's marriage is not just about love, but it is an authentic connection that highlights the evolving dynamics of a relationship where love talks about compatibility by taking over wealth.

Moreover, the 20th century is an era of business and certainly wasn't a place for women's leadership or equality. Emma's strong commitment and determination to the quest for success in a chauvinistic society, mirrors the evolving roles of women in the society. This is one of the most appealing themes, that resonates with the readers, even in today's world. Emma Barrington's character serves as a symbol of empowerment and her transitioning journey motivates the readers to face the challenges and to strive for success based on their very own merit rather than gender roles.

By diving deeper into Archer's tale, Emma's early years are known for its insatiable curiosity, an innate sense of truth and justice and a strong desire to live her life independently. Hers is an aspiration towards living a life as varied as they are significant. As a woman Emma wins both the battles, professionally as well as personally.

For instance, in the saga, an incident happens and that incident creates a lot of tension. This incident is called as *Home-Fleet* incident. Emma as a chairman, plans to build a luxury liner named *MV Buckingham*. The liner

gets reader for her maiden voyage and starts her journey from England to America. While travelling, Harry, Emma's husband gets to know about the bomb implantation. He immediately informs Emma regarding the same. Emma along with other board members arrive at the scene and rescues the passengers. The bomb is thrown into the sea and it explodes. Emma makes sure that the people are safe. Especially, with this incident, Emma faces a lot of criticism and problems that questions her leadership. Even during this situation, Emma remains calm and composed, settling the problem with a prompt reply in the House of Lords. Yet again, Emma proves that women are capable of handling all the problems unlike a few men who discards the whole thing.

Though Emma's dreams are filled with challenges, she never leaves her hope. She stays strong during her trials and tribulations. Her trials test her mettle and her character. Archer manifests these obstacles in the form of family rivalries, personal sacrifices as well as about the complexities that she faces in her business world. Taking family rivalries into consideration, the entire chronicles is all about the dispute between Clifton and Barrington families. The novel is filled with courtroom dramas and the cases revolve around the term, "Clifton versus Barrington." The dispute found between these two families, goes a long way in history. It begins before Harry Clifton; the protagonist of this novel was even born.

Furthermore, one of the thundering developments found in Emma's life is her personal sacrifices. Emma who hails from an aristocratic family, falls in love with a working-class boy and marries him. According to Archer's narration, Harry was never an ordinary man. He is a man of principles. When this novel

end, Harry is been called as a 'true man.' Harry always encouraged Emma to fulfil her dreams. When Emma decided to step into her family business, Harry supports Emma in all possible ways. In fact, Harry felt proud in Emma's success. Though chauvinistic society was sceptical about a woman's domineering success, Harry never showed his concern towards those criticism. He stood as a strong pillar and extended his support to her. He even guided her to remain well-disciplined. Even though, Emma married a working-class boy, and this boy changed Emma's life. Her decision to follow her heart rather than abiding to the rules and regulations of the society is a testament to her strength that she inherits as well as her unyielding pursuit of her very own happiness.

Besides, Emma's happiness also lies in her strong determination to succeed in a male dominated business world, highlights her will power to leave a legacy behind. In the business world, Emma faces industry prejudices. There were lot of other non-executive directors who wanted to become the chairman of the company. However, Emma, who is been referred as the "*Christened Portia*," wins the voting process and becomes the first woman chairman of a public company. Her strong wit, strength, resilience is evidently seen as she tries to confront each and every adversity by pushing the boundaries of the norms that society has drafted regarding a woman and what a woman can achieve in the world. 'Emma' is a perfect example for the readers that never underestimate the capabilities of woman as she can do much more that what she is expected of.

One of the most captivating aspects of Emma Barrington's character progress is her journey that symbolises the changing roles and the expectation for women in the 20th century.

Her narration serves as a microcosm of the social shifts that were taking place in that era. This microcosm resonates with the readers as Emma is a character who believes in gender equality and justice. Also, it was the time when gender equality was not a regular content. 20th century is an era of terror and horror. It was the century of World Wars. These World Wars nearly destroyed the trace of human race. After the use of nuclear bombs in the second World War, it was very difficult for the people to lead a normal life. The side effects of the World Wars prevail throughout the novel. Emma being a victim devises a plan to change the lives of the people. She becomes the Governor of NHSS. She helps the poor and needy. In such circumstantial era, where gender roles were still under construction, woman like Emma Barrington were breaking their nutshell and started to strive for equality in different aspects of life.

In the literary realm, this head-strong woman character offers an insightful perspective regarding female role and their expectations. According to the *Clifton Chronicles*, Emma Barrington is not a one-dimensional character but a multifaceted individual, whose dreams and ambitions extends beyond any emotional relationships (love and family). Her journey as a business woman, highlights the hitches and triumphs of pursuing of what someone loves the most. From Emma's journey, readers are able to witness that literature is not always about world of words, but a realm where dreams and ambition can be achieved through consistent hard work and dedication.

Generally, Jeffrey Archer is known for his intricate storytelling technique and a well-developed character. Emma Barrington is a

perfect fit as she is a character who embodies the depth and complexities of a human nature. Emma's transformative journey is filled with challenges and obstacles. Her multifaceted nature with which she faces the challenges and over comes the obstacles adds a very delicate layer of authenticity to Archer's storytelling

Thus, in the world of literature, there are countless characters and various narratives that intersect with each other. Yet, a few shines as brightly as Emma Barrington. Emma's transformative journey that is been drafted in the *Clifton Chronicles* by Jeffrey Archer, stands as a testament to the beacon of inspiration and empowerment surpassing the mere boundaries of fiction in order to leave a indelible mark on the hearts of the readers.

As we draw curtains on this beautiful narrative, we, readers find ourselves reflecting the character, Emma Barrington and the impact she has on us. Archer has narrated this character in such a way that she is multifaceted, resilient in the face of adversity, and the determination that she has to go beyond traditional gender roles, solidifies her as a figure of lasting appeal towards literature and culture. As a woman, the legacy that she leaves behind is an embodiment to the power that the storytelling technique has and also its ability to trigger our thoughts and to contribute them towards an ongoing evolution in the society.

Emma's narration extends beyond the literary pages of this novel; it echoes the corridors of reality. Her character serves as a perfect example for the symbol of progress and a beacon of empowerment for the individuals who works hard and strives to wrestles with

conventions and other stereotypes. In a world where gender equality is still under construction and is a prominent issue, Emma's character motivates readers through her dialogue regarding women's rights and freedom by breaking the gender barriers.

As we bid farewell to the pages of the *Clifton Chronicles*, we, readers are able to carry us the appealing legacy of Emma Barrington. Her story serves as a reminder for us that dreams are worth fulfilling, that our endurance knows no bound, and that the constant human endeavour is a tale that surpasses time and place. Thus, the character Emma Barrington remains as an embodiment of the "Dream of Everything", a symbol of hope and empowerment for all those who are out there, dares to dream.

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UNVEILING PERSPECTIVES IN ECO-CRITICISM: AN ANALYTICAL EXPLORATION

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Abstract

This paper delves into the realm of eco-criticism, a burgeoning field of literary analysis that examines the relationship between literature and the environment. Through a meticulous analysis, it delves into the multifaceted perspectives within Eco-Criticism, unveiling anthropocentric, ecocentric, and biocentric lenses. By scrutinizing theoretical frameworks and real-world applications, this study aims to unravel the depth and diversity of Eco-Critical perspectives, shedding light on their implications for literary interpretation and environmental consciousness. Furthermore, it explores various perspectives within eco-criticism, including anthropocentrism, ecocentrism, and biocentrism, while also highlighting the significance of eco-critical approaches in interpreting literary texts. Drawing upon examples from both classic and contemporary literature, this paper seeks to demonstrate how eco-criticism enriches our understanding of environmental issues and fosters a deeper appreciation for the natural world.

Keywords: *Eco-criticism, literature, nature, environmentalism, human-nature relationship*

Eco-criticism emerged in response to growing concerns about environmental degradation and the need for interdisciplinary approaches to address ecological issues. This paper aims to explore eco-criticism as a lens through which to analyse literature, focusing on its theoretical underpinnings and analytical perspectives.

The literature review section provides an overview of the development of eco-criticism, tracing its roots to movements such as Romanticism and transcendentalism. It discusses key works by prominent eco-critics and identifies major themes and trends within the field. This section examines the theoretical foundations of eco-criticism, including its connections to environmental philosophy, ecocritique, and postcolonial studies. It also explores concepts such as nature, wilderness, and the anthropocene, which are central to eco-critical analysis. Examining the theoretical underpinnings of Eco-Criticism, this section

elucidates concepts such as nature, wilderness, and the Anthropocene epoch. It explores how different perspectives within Eco-Criticism interpret these concepts, shaping their approach to literary analysis and environmental advocacy.

Analytical Perspectives:

The analytical perspectives section delves into various approaches within eco-criticism, including anthropocentric, ecocentric, and biocentric perspectives. It discusses how each perspective shapes the interpretation of literary texts and contributes to our understanding of human-nature relationships. Delving into the heart of Eco-Criticism, this section dissects anthropocentric, ecocentric, and biocentric perspectives, elucidating their philosophical underpinnings and methodological implications. Through case studies and textual analysis, it demonstrates how each perspective offers a unique lens through which to interpret literary texts and understand human-nature relationships.

"Eco-criticism" refers to the study of literature and other cultural texts from an ecological perspective. It examines how these texts portray nature and environmental issues, and how they contribute to shaping cultural attitudes towards the environment. Research in eco-criticism often involves analyzing literary works, films, art, and other forms of cultural expression through an environmental lens. Scholars explore themes such as human-nature relationships, environmental degradation, ecological ethics, and sustainability.

Findings in eco-criticism vary depending on the specific texts and methodologies employed. Some studies may reveal how certain literary works reinforce dominant narratives of human dominance over nature, while others may highlight alternative perspectives that challenge anthropocentric worldviews and advocate for environmental stewardship. Analytical exploration in eco-criticism involves close reading of texts to uncover implicit and explicit references to nature and the environment, as well as broader cultural and historical contexts that shape these representations. Researchers may draw on theories from environmental philosophy, cultural studies, sociology, and other disciplines to interpret the significance of these perspectives.

Overall, eco-criticism provides a valuable framework for understanding how literature and culture reflect and influence our attitudes towards the natural world, and it offers insights into the complex interplay between human societies and the environments they inhabit.

Drawing upon examples from literature, this section offers case studies to illustrate the application of eco-critical methods in literary analysis. It explores how environmental themes are depicted in works of fiction and poetry, highlighting the ways in which literature reflects and shapes cultural attitudes towards nature.

Drawing upon a diverse array of literary works, this section presents case studies that exemplify the application of Eco-Critical perspectives in literary analysis. From classic literature to contemporary eco-fiction, these case studies showcase how Eco-Criticism enriches our understanding of environmental themes and fosters a deeper appreciation for the natural world.

Conclusion

In conclusion, this paper underscores the importance of eco-criticism as a tool for interpreting literature through an environmental lens. By exploring different perspectives and approaches, eco-criticism offers valuable insights into the complex interplay between human society and the natural world. As we confront the ecological challenges of the 21st century, eco-criticism provides a framework for engaging with environmental issues and promoting ecological awareness through the power of literature. By embracing diverse perspectives and methodologies, Eco-Criticism offers invaluable insights into the complex interplay between literature, culture, and the environment. As we confront pressing ecological challenges, Eco-Criticism stands as a powerful tool for fostering environmental consciousness and inspiring positive change through the transformative power of literature.

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IMMERSIVE WORLD BUILDING TECHNIQUES IN *JAMES CAMERON'S AVATAR*

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Abstract

This paper talks about the concept of Immersive World-Building Technique using the world popular movie AVATAR as main example. Immersive World-Building is an emerging new Technology which involves the creation of detailed fantasy imaginary world that makes audience they're part of the story, through the analysis of this movie and other examples in literature, film and other media sources this paper investigates how Immersive World-Building technique enhances the story narration experience. From vivid landscapes advanced technology's social structure, immersive worlds make leaders and viewers the opportunity to jump into imaginary of adventure and wonder. By exploring impact of immersive world building, this paper shedslight on the power storytelling to transport audiences to new and enchant worlds of imagination.

Keywords: *Immersive world-building, literature, fictional worlds, imagination, film, media, narrative techniques.*

Introduction

Welcome to the enchanting world of Immersive world construction in Literature! Imagine watching a movie or reading a book that takes you to a whole new world-one that feels so real, you forget you're sitting on your sofa. That's what happens with immersive world building. In this modern age technology plays important role in literature it gives new dimension to literature. I believe "Avatar" is a perfect example for this topic. It's like a stepping into a dreamland called Pandora, with the fantastic description of the magical world, interesting landscapes, cultural aspects and weird animals we can transport ourself into that place. The movie avatar novel was the proposed novel supposed to write by the film's director James Cameron as his debut novel but later it has been replaced as

a set of four novel by Steven Charles Gloud. As a Sci-Fiction writer he also did a fantastic job by using the immersive world building technique. Like James Cameron's Avatar steven also makes imaginary feast to readers. The novel version of the Avatar was a stand-alone work by steven Charles Gloud. The techniques to attracts audiences to transport readers and audience into their own world is the technique which called immersive world building. Let's see how the technique attracts the audience and make their imagery world so alive and entertainment.

Immersive World-Building as New Direction in Literature

The term immersive world building is a technique which was the creation of detailed and immersive fictional worlds in literature.

These worlds are highly imagined with its setting, cultures, environment and the rules that contributes to a sense of Realism. It involves Ultra-careful attention in detailing process of the story. In this type of works writers develops not only a Physical aspect, they put more importance and effort to build a story. They put more importance not only to the character development, geography and architecture but also the languages, customs that shapes the character lives. This attention to detail helps readers feel immersed in the universe of that work.

This Immersive world building is particularly prominent in genres like science fiction and fantasy works. Where the creators have the freedom to create the entirely new worlds or exaggerate from existing ones. This technique was used in one of my favourite author *Jules Verne*. In his *journey to the mysterious island*, we can find the audience engaging immersive world building technique.

The Pandora

Let's continue with Avatar novel this is the first work which came to my mind while choosing the tittle. While reading or watching avatar we feel the reality of their world Pandora. Author creates the richly detailed civilization with its own world, traditional, language, cultural beliefs, rituals inspired from the real world.

The fictional world Pandora getting more special for its lush, bioluminescent forests, to its floating mountains, its various strange animals and flowers in their environment is visually stunning ang well-crafted that enchants audiences from the moment they are introduced the places. Author delves deep into the culture and society of Navi the indigenous species of pandora. He builds a new world in Avatar is not just limited to the natural environment it's also developed in the advanced technologies for both humans and Navis. But the way they construct the place and scenes in Avatar's environment

immerses audience and take them into the pandora.

World-Building Technology

It's not an easy task to hold audience to see their movies as well as reading the novel but the interesting plot and mind-blowing visualization author creates the magic to make them stay in the seat edge. The story deals with conflict between humans and the indigenous Navi people but the visual construction of the Navi's place and environment immerses the audience in the world of pandora through mind blowing visual effects, innovative film making technologies, genuine 3D animation effects, CGI works trans porting audience to a visually stunning and fully realistic world of imagination. Author invites audience to experience and wonder the beautiful Pandora alongside with characters.

James Cameron introduces several technologies which plays the crucial role in the movie. The upcoming scientific inventions, tools, transporting systems are introduced here. The avatar program is on of that which the protagonist of the story Jake Sulley. He is a former marine who paralyzed from waist down. He was offered to participate in the Avatar program. As an avatar operator Jake is tasked with human military force for gather information about people of pandora. The human transportation through a neural link in advanced technology in avatar. Link chambers are other technologies used to connect humans to the avatar form. It shows the advancement of modern technologies and also proves literature also updates the quality in storytelling. Cameron incorporates the futuristic elements that enhances the sense of immersion in the world of Pandora.

Cultural Diversity

Within the Navi society Cameron explains the life and culture of Navi tribes in planet Pandora. They have their own rules and regulations to save their culture. Author portrays the diverse range of tribes. They have their own rituals and their own social structure and also a physical appearance. This diversity adds depth to the story line connects the audience somewhere. The Navi culture portrayed as highly spiritual and interconnected with the social culture. Within their society they have many tribe communities and they have their own cultural beliefs. The interactions between the human characters and Navi provide a lens through which cultural diversity explored. This film also serves a commentary on the importance of cultural diversity and preserving indigenous culture and environment.

Technical Advancements

Motion capture technology is the main technical work to bring out the Navi and setting of Pandora. This technology involves in the neural interface technology and genetic engineering to transport humans to avatar bodies and experience the sensory input of the Navi environment. The motion capture technology allowed for a level of realism and expression in the character performances.

3D Film Making

Avatar was one of the that utilize 3D film making technologies. The film was shot using Stereoscopic 3D cameras. Which enables audience to experience the immersive world of Pandora in three dimensions this technological advancement revolutionized the cinematic experience, and enables a visual story telling in literature as well as cinematic field.

Avatar showcases the range of technical advancements in in both narrative and cinematic. Pushing the boundaries of storytelling and creates the groundbreaking story telling experience and influences many writers. Those things explain the immersive world building techniques in the modern era.

Ultimately, the success of immersive world building depends on a reader's engagement. Authors strive to create worlds that not only captivating reader's imagination but also invites them to participate in the story telling process.

Conclusion

Just like, Avatar makes us believe in pandora's world other stories use immersive world building to take us on incredible adventures. Whether it's in movies books or games these imagery world building technique in literature makes feel so real and take us to the place while watching that or reading the book. That's what happens with the Avatar movie which was best ever example for Immersive World-Building. So, the next time you got lost in a story remember the magic of Immersive World-Building that makes it all possible.

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THE STUDY OF WOE IN RAY BRADBURY'S THE PEDESTRIAN

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Abstract

During the year 1951 Ray Bradbury had published the famous short story The Pedestrian. At that time itself he had guessed about the risk and dangerous of the technology. He discussed about the dystopian future A.D. 2053 and picturised the woe of human being through the character Mr. Leonard Mead. The readers while reading this story can clearly visualise how for we are locked and ill-treated by the technology and there is a lack of humanity. While introducing the technology we thought that it will be useful for us, it will shoulder us for doing our work but it became a headache for everyone. The pathetic condition is technology started to dominate the creator itself, it is trying to rule us, most of the people are bond with Television and they become physically weak and there is no place for writer's and text books. On because of the endless use of atechnology immortal virtual world is framed by the mortal human being and they are in the situation to surrender themselves in front of the cruel technology.

Keywords: *Technology, Television, Walking, Writer, Nature*

The woe character in the play Mr. Leonard Mead is more interested to live alone, loves silence and he never had close relationship with anyone. By profession he is a writer so he had bond with nature and expressed it in writings by his skill. While he is continuing his walk he walked slowly by putting his hands in pocket, the time is 8 PM. At the introduction scene itself he will a face a troubling situation, even nature also disturbs his walk, frosty air surrounds him like a smoke of cigar. "Sometimes he will walk for hours and miles" (P 1). It means that he had the habit of going for a walking repeatedly in the night time and returns to his house in the late night. While walking in the street he saw cottages and homes. It contains the dark windows and he heard the whispering and murmuring sound from the window side. His walking is disturbed by the dog by hearing his heels sound they barks "The dogs in intermittent squads would parallel his journey with barking (P 1)". He alone walked in the street so they

thought him as a stranger and started to chase him.

He got frightened on because of this, to escape from them he walked slowly without disrupting them. Another disturbances is air "Crystal frost in the air; It cut the nose and made the lungs blaze (P 2)". The air is locked with crystal frost and it attacks his nose and lungs. Totally the place is surrounded by invisible snow". His teeth is whistled. The season also autumn; in the street he saw many dead leafs, without disturbing the dead body of leafs he prolonged his walk. On because of loneliness he started to whisper "what's up tonight on channel 4, Channel 7 and Channel 9?"(P 2) by seeing the above line we come to understand that on because of loneliness Mead as well as other persons mind is fully occupied by the television. Only the legs alone busy but his mind is much interested to know about what shows are running in the Television. It tells that the only companion is Television for all.

The writer compares the silent, long and empty street with the Arizona desert. Totally he feels like walking in the windless Arizona desert and he was disturbed by the changes that he noticed while walking but he stored all the activities in his mind. "In ten years of walking by night or day, for thousands of miles (P2)". From the past 10 years he is going for a walking in the city. The important thing is he never met anyone in the Street in all his entire walking. It means that no one was interested in walking except Mr. Leonard Mead. Without bothering about the time he walked in the street, approximately he walked thousands of miles. The reason for his walking is to keep his body physically strength but all others not bothered about their health just they wanted to enjoy the sophisticated life. So they locked themselves at inside the house during 8:00 PM clock itself. He became much upset on because of this critical change.

He felt the changes that is day and night, sun and Moon, positive and negative, health and weak in that place. During the day time the place he was walking will be too busy with different Varieties of vehicles. It will go ahead in a line without a break but during the night time it became totally empty. During the daytime his ears will be filled with the sounds of the vehicles, it will be like thunder but during the night time he haven't heard any noise, only the silence at all the place. It is new for the pedestrian to look after this type of changes totally his mind is fully disturbed. He couldn't tolerate the critical situation and he is unable to believe the changes.

The pedestrian's walking is stopped by the car and he heard the voice from it "A metallic voice called him: stand still. Stay where are you! Don't move!" (P 3). The police patrol like

car came in front of him and ordered him to stop and he stood like frozen. He heard a threaten voice from the car, totally he was frightened on because of this incident and he started to obey the order of the voice that he heard from the car. They thought that he was a criminal and they planned to arrest him. Warning voice also came from the car "Your hands up! Or we we'll shoot" (P 3). Finally the police confirms that he was a dangerous person and they strictly informs to him that if he failed to accept or obey the order of them means they will shoot him.

Nearly three million people are there in the city but they are using only a single patrol police car. It means that the crime rate was very low in the city, all are busy in doing their own personal work and they are not bothering about others. So, there is no crime in the city. Even for the election year also they had only three police cars. This scene tells that the people are behaving in a good manner and they are not doing any harm to anyone. By hearing about the power of police he felt good but when he was arrested by the police he doesn't know what do next, just he become shock and started to obey the order of the voice which he hears from the car.

The police car is the first one which came in front of him while the pedestrian was going for a walking. The voice from the police car asked about his name and he said Leonard Mead and they asked whether he is doing a job or he is doing an own business. He said by profession he is a writer and the pathetic condition is the voice from the car replayed that there is no profession like that. His heart has been broken by that answer because he is a famous writer, wrote many books and published. People had much interest in his writings and they liked to read his text books but the voice from the police car says

that they doesn't know about the profession writer. At present people are not giving important to books and magazines. Everything has been stored in one tomblike houses and they are taking rest in the tomb. After knowing all about this his mind totally breaks into pieces because writing is his lovable job but it is not considered as profession so he doesn't know what to tell next so kept his mouth shut. On because of shock words is not coming out from his mouth.

The hard voice from the car asked him "what are you doing out?" for the first time the police car noted down the human being walking in the road during night time. The voice from the car repeatedly asked the purpose of his walking in the night time. He said just for freshness he is walking but the police couldn't understand his answer and then they asked about his address. After getting the address from Leonard by using the technology they verified it and asked to him that in his house they noticed the air conditioner and he said yes. Then they asked about his marital status, immediately he said no and he said he is an unmarried man.

No one is there to help and save Mr. Leonard Mead even the nature also remains silent. Daily under the light of Moon only he is walking from the long distance it is watching them but it is not having heart to rescue him from the police. He doesn't gave a satisfied answer to the police so they decided to arrest him. The backdoor of the police car was open

and they asked him to get into the car. He shocked and walked like a drunken man. When he looked inside the car there is no one, the car is empty, only the voice alone he hears from it. After he is sitting in the back seat he comes to understand that it is like "a little black jail with bars"(P 4) The seat in the police car itself gives him a feelings of jail. The seat is clean and the smell was good but there is no soft in voice. It means it is not showing kindness on him and it is not accepting his answers.

The police car crossed his house and he showed it to the car and asked it to live him but the car couldn't accept his words and it decided to hand over him to "Psychiatric Centre" on because of technology he suffers a lot. The metal car couldn't understand what the pedestrian said and there is no place for, books, magazine and writers. Technology will rule the earth and the human being will became a slave for technology. It is a major and the biggest problem that the world is going to face in the future.

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ANALYSIS OF THE POWER OF MUSIC IN SCHINDLER'S LIST

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Abstract

Schindler's List praised as an amazing movie directed by Steven Spielberg, took over ten years to make and won seven Oscars. The music in the film, composed by John Williams, enhances its emotional impact, making the story even more memorable through his deep understanding of musical story telling. This article talks about why the music is so important in the movie and looks at the big ideas about people and the sadness that it shows. In *Schindler's List*, there's a part where people are being treated badly, but there's happy music playing.

Keywords: Music, frames, humanism, movies, harmony

Introduction

Schindler's List is adopted from Thomas Kenally Schindler's 1982 novel of the same name by Steven Spielberg for as much as ten years striving to generate and then released in 1993. To build a documentary generally heavy atmosphere, Steven Spielberg takes with a hand-held camera mainly with a white and black background revealing the miserable destiny of Jewish family. The composer of this film is famous for the Strategic Defence Initiative, however, the excellent work in *Schindler's List* made him become a real Hollywood master artist. Not only the melody of the theme music is beautiful, but the twist of the wrist and outstanding interpretation power add more expressive power to the film.

The Art of Musical Storytelling in Cinema

Music and movies go together really well. There are five main ways they work together: syncing, independence, contrasting, conflicting, and stretching. Syncing is when the music matches what's happening in the movie. Like, if something happy is going on, you might hear happy music. Independence is when the music

and the movie don't have much to do with each other, but they still make you feel a certain way. In *Schindler's List* there's some sad music that plays while different things are happening in the movie, which makes you feel sad. Contrasting is when the music and the movie show opposite things. Like, if something bad is happening in the movie, but there's happy music playing, it can be really surprising and make you feel shocked. Conflicting is when the music and the movie don't fit together and it feels weird.

In *Schindler's List*, there's a part where people are being treated badly, but there's happy music playing, which makes it even sadder. Stretching is when the music makes a scene feel even longer or stronger. In *Schindler's List*, there's a sad scene where sad music plays, which makes it even more heart breaking. All of these ways of using music help make the movie more interesting and make you feel certain things while you're watching it.

The Impact of Music

The theme music in *Schindler's List* is really important and it's used in a few different ways throughout the movie. In the beginning, there's

sad music that plays when the Jewish people are forced to leave their homes. This sets the tone for the rest of the movie and helps us understand how hard things are for them. Later on, the theme music comes back a lot of times. It helps move the story along and makes us feel more connected to the characters, especially Schindler and the Jewish people. It's like a reminder of everything they've been through.

At the end of the movie, when the war is over, there's a really special moment. The Jewish people go to Schindler's grave to thank him, and there's some music playing that's sad and beautiful. It helps us remember all the sad things that happened, but also how brave and strong the Jewish people were. It's a really powerful part of the movie.

Relationship between Theme Music and Frames

It is a deceptive role that music plays in the film arts. It can be divided into the following five situations: picture and music moving simultaneously, running in the equal rank, going to the opposite, playing in an antidromic way, and stretching with a free drift structure. It is a significant problem to deal with the relationship among them. Firstly, the picture and music move simultaneously. It is a universal usage to handle the relationship between picture and music, which refers to playing the music according to the frames moving especially matching emotional and rhythmic. For example, when the lists of survivor's names appeared, the music became lively and guided the audience into a comfortable and joyful mood with a happy melody through the alternate use of the violin and accordion. It is filled with a vibrant atmosphere along with the dynamic music playing by the violin and piano accompaniment

when the frames of Schindler hiring a typist flash. The emotion and rhythm can be in compliance with each other in this long musical melody.

Secondly, pictures and music run in the equal rank. It refers to exists independently and has a unique representation, which means music does nothing to explain and add any atmosphere to the figure's emotion. It is only affected by auditory touches to help people gain a further understanding and feel more about the film through each of the music and pictures is independent and without affecting. It persistently continuing at least ten minutes when theme music appears, which has along with lots of different scenes: numerous Jewish families are forced to leave their homes by Schutzstaffel, they march with the surveillance, and many of them are humiliated while Schindler is talking about business leisurely and caring that how to hit a big jackpot. With so many frames but only one theme music, although, it is simple and slow, presents nothing but one theme: the cruel suffer about Jews and their tragic situation. This music profoundly deduces the ruthless and heartless of history.

Harmony and Contrast

The music in *Schindler's List* is really important for setting the mood of the movie. There's a long piece of music that plays for about ten minutes in different scenes. It's slow and simple, which helps make us feel the sadness and cruelty of what's happening to the Jewish families. There's also a character named Ammon who represents violence and cruelty. He's the opposite of Schindler, who is kind and caring. When they talk, it's clear that Ammon envies Schindler's control and kindness.

There's a scene where Schindler kisses a Jewish person, which shows his kindness. But Ammon tries to imitate him and fails, which shows how different they are. The music in the movie is played by a famous violinist named Parmin, which adds even more emotion to the movie. The cover of the album has a powerful picture that represents the theme of the movie - hope and life contrasted with war and hate. Overall, the music helps us understand the movie's message even better.

Conclusion

In short, *Schindler's List* is a timeless classic that touches the heart and has been recognized with seven Oscars. It's rare to see such a perfect blend of music and visuals, especially in a black-and-white film. The movie's theme music leaves a deep impression, helping us confront the brutality of the Nazi regime and feel sympathy for the Jewish people. As time passes,

the film's plot may fade, but its unforgettable melody will always stay with us, reminding us of the importance of remembrance and compassion.

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BARBARIC SOCIETY IN SIVAKAMI'S *THE GRIP OF CHANGE*

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Abstract

*The unique and inhumane treatment of the Dalits as untouchables is mirrored in many of the literary works created by the Dalit writers. The Dalit writers have the vision of removing untouchability and establishing equality. They take up the mantle as they feel that no one else will take it up with such authenticity. P.Sivakami is one of the earliest Tamil Dalit writers who drew attention to the dual oppression of Dalit women on account of gender and caste at the hands of upper caste men and Dalit men. Portrays the plight and sufferings of the Dalits. The Dalits are deprived of all basic needs- food, clothes, and shelter. They are not allowed to reside in an area where the higher caste people live. They were marginalized as untouchables, discriminated and denied their basic human rights. The Dalit laborers are not treated as human beings by the upper caste people. Dalit women in India are alienated based on their caste. Rape and molestation are unleashed as weapons against the Dalit women to crush their identity. P.Sivakami through her novel, *The Grip of Change* has attempted to champion the cause of her brethren through her creative expressions. She exposes various kinds of oppression of Dalits by the upper caste people. Men, women, and children irrespective of their age were subjected to shame.*

Keywords: *Oppression, plight, sufferings, dalits, women, barbaric*

Dalit Literature is a purposive revolutionary transformation and protest literature. It is marked by revolt and negativism, since it is closely associated with the hopes for freedom by a group of people who, as untouchables, are victims of social, economic, and cultural inequality. The unique and inhumane treatment of the Dalits as untouchables is mirrored in many of the literary works created by the Dalit writers. The Dalit writers have the vision of removing untouchability and establishing equality. They take up the mantle as they feel that no one else will take it up with such authenticity. P.Sivakami is one of the earliest Tamil Dalit writers who drew attention to the dual oppression of Dalit women on account of

gender and caste at the hands of upper caste men and Dalit men. She was initially an I.A.S. officer. She gave up her job to become a full-time writer. She is a self-translator too.

The novel *The Grip of Change* written by Sivakami was first published in Tamil as Pazhaiyana Kazhithalum in 1989 and later translated to English by the author herself. Sivakami's novels portray the rustic story of women who suffer at the hands of men who strongly believe in and stand for patriarchy. The conflicts and struggles are between tenacious women and tyrannical men in contemporary society. The article titled "Suppression and Sufferings of Dalits: A Study

of P.Sivakami's *The Grip of Change* portrays the plight and sufferings of the Dalits. The sufferings of Dalits have been a never-ending chain for several decades. Power and economic background are the main sources of hierarchical structures of caste. People who have power and position are placed at the center of society and they become dominant groups while the poor and the powerless are pushed to the marginalized. The Dalits are deprived of all basic needs- food, clothes, and shelter. They are not allowed to reside in an area where the higher caste people live. They were marginalized as untouchables, discriminated and denied their basic human rights. In *The Grip of Change*, Kathamuthu, Thangam, Gowri, and many other characters experience caste bias.

Kathamuthu and Naicker in *The Grip of Change* enjoyed the company of each other, still, Naicker was quite conscious of his caste. His indirect exhibition of his caste consciousness irritates Kathamuthu. Once, someone brought to notice Kathamuthu, comments to Naicker, "Poor fellow, he belongs to a lower caste. Can't you tell from his gross speech?" (18) Grieved at this comment of Naicker, Kathamuthu waits for the right moment to wreak his vengeance on Naicker. Precisely at that moment, one of his relatives who bought a silver carignan for his newborn baby from Naicker's jewellery shop complains to Kathamuthu about his behavior. Kathamuthu understands from the relative that, "Naicker kept him standing and carefully dropped the silver piece on his palm from a distance to avoid touching him... The following day, Kathamuthu showed up at Naicker's store... 'Why don't you sit? What's wrong?' Naicker put his hand on Kathamuthu's shoulder. 'Why are you touching me Naicker? Isn't it a sin if you touch me?'

asked Kathamuthu provocatively. (19) The Dalit laborers are not treated as human beings by the upper caste people. They are forced to obey their upper-caste landlord. The oppression has happened not only to the girl child but also to the boy child.

A Dalit boy works under Naicker's master. When the boy breaks a couple of Kambu stalks to fill his stomach, his master ties him to a pole and violently beats him, and he gets his meal only after six in the evening. His Naicker master thrashed him. But his father sends him again to the Naicker for work. For Dalit people, there is no other way. They have to accept whatever the upper caste people do. The poverty of the Dalit people is one of the main reasons for their oppressed state. Dalit women in India are alienated based on their caste. Rape and molestation are unleashed as weapons against the Dalit women to crush their identity. They are doubly marginalized both as a woman and as a Dalit. In *The Grip of Change*, Sivakami allocates enough space for women-related issues, especially, the issues of sexual abuse. The Dalit women are either browbeaten by the upper caste or by Kathamuthu, a Paraiyan himself. Till Thangam's introduction into Kathamuthu's life, Kathamuthu follows only bigamy. He is married first to Kanagavalli and then to Nagamani, a widow.

According to the sociological study, the bickering within his family is inevitable too. After the death of her husband, Thangam was forced to become a prostitute by her brothers-in-law. Even her right over her husband's ancestral land is denied as she is a childless widow. She can get her share of the property only if she can satisfy her lust. Devoid of money, the destitute and dispossessed Thangam moves outside her home to earn her livelihood by working as a

laborer in the fields of an upper-class landlord Paranjothi Udayar who rapes her. She narrates, "I didn't want it. But Udayar took no notice of me. He raped me when I was working in his sugarcane field. I remained silent; after all, he is my paymaster. He measures my rice..." (7) When the liaison between Udayar and Thangam is disclosed, Udayar's brothers-in-law attack her and beat her doggedly and even she is threatened to be killed. The duality of the upper class is exposed when Udayar abuses her, "Ungrateful whore! Even if she was hurt by the hand adorned with gold! A para chi could have never dreamt of being touched by a man like me! My touch was a boon granted for penance performed in her earlier births". (31)

Thangam, a victim of rape, sexual abuse, and physical assault seeks Kathamuthu's aid. Kathamuthu champions the cause of Thangam only for his welfare. The amount that he gets as compensation from Udayar for allegedly raping Thangam, he spends on himself and his family. Initially, he borrows a part of it from Thangam and then uses the whole lot. Instead of it, he provides her with food, clothes, and shelter. Thus Thangam is often assaulted physically, verbally, and sexually not only by the upper caste patriarch but also by her community men. Sivakami, thus portrays the painful real life of women suffering at the hands of men. The women suffer double marginalization because they suffer as they belong to the lower class and the suffering is augmented because of the patriarchal system Dalit children are made socially disabled in the educational institutions. In *The Grip of Change*, Sivakami documents how Gowri, the daughter of Kathamuthu too was disturbed by an event in which she gets wounded by the remarks of a student belonging to a backward caste. Gowri asked the student

who was returning after getting her scholarship money: 'How much did you get?' 'For you, it is different', the girl replied. 'Aren't you from a Scheduled Caste?' Gowri enquired doubtfully. 'Nonsense! I am a Vanniyakula Kshatriya'. 'If you are not from a Scheduled caste, Just say no! Why do you have to prefix 'nonsense'?' (95) The social and economic conditions propel the Dalits to forgo education most of the time. But, gifted Dalits like Gowri in *The Grip of Change* avidly pursue education and prove their mettle, only to rise higher and higher from the ashes of discomfiture.

Gowri is different and distinct from the other Dalit women of her age. After completing her schooling, Gowri pursued higher education at college. There she faced casteism in its crude form. She was abused by her classmates' casteist remarks. She disliked any mention of her caste. She even felt ashamed of getting a "scholarship application form for scheduled caste students from the administrative office of the college" (95). Though humiliated at times, she did not give up her education. Through Gowri, the ideal of education in the recovery of Dalits' condition is also established. The novel postulates a crude stereotype of the patriarchy along with a hopeful vision presented by Gowri. The glimpses of the growing consciousness can be seen in the novel. This is only through the awareness provided by education that Gowri was able to realize the exploitation of women in a patriarchal setup. She hated the mention of caste and married life. Her dislike for married life is attributed to Kathamuthu's (her father) polygamy and gender injustice. Gowri is firm in her conviction that she will not marry and as a ship, she is hopeful that the world is gripping change towards an ideal world of equality for all. Gowri finds that society is subverting towards equality when and only everyone is educated.

Conclusion

The Dalits have to renew themselves to become emancipated. Trust is the only ship that can land them ashore. Only by changing themselves, they can be an instrument of change. It is time that they ceased to survive as Dalits and started living as human beings growing within them the rose of hope. P.Sivakami through her novel, *The Grip of Change* has attempted to champion the cause of her brethren through her creative expressions. She exposes various kinds of oppression of Dalits by the upper caste people. Men, women, and children irrespective of their age were subjected to shame. They were externally made to live at the mercy of the upper caste. Sivakami describes how untouchability has been rampant in their village. She gives a

clarion call for the upliftment of the Dalits. The novel serves as an icebreaker and voices out the pain and suffering of Dalits.

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LANGUAGE LEARNING STRATEGIES ON ESL LEARNERS: AN ANALYTICAL REVIEW

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Abstract

Learner strategies have been an indispensable part of second language learning ever since it was discussed in the early 1970s. A number of studies highlight crucial developments on learning strategies, as well as show the impact of learner strategies on the ESL learners. According to Rebecca L. Oxford (2001) learning strategies refer to “operations employed by the learner to aid the acquisition, storage, retrieval and use of information, specific actions taken by the learner to make learning easier, faster, more enjoyable, more self-directed, more effective and more transferable to new situations”. This is possibly one of the comprehensive definitions that touch upon almost all the specific points required to know about learning strategies. This paper aims to study and review ‘Language Learning Strategies’ and their impact on second language learners. It attempts consider the various strategies adopted by the learners. It also attempts to review some of the common and important strategies typical of producing positive impact on the learners. At the same time, this paper attempts to categorize strategies under various heads. Besides, it highlights the roles of teachers, learners roles of the factors affecting strategy use, and implications for Strategy Based Instruction

Introduction

Learner strategies have been an indispensable part of second language learning ever since it was discussed in the early 1970s. A number of studies highlight crucial developments on learning strategies, as well as show the impact of learner strategies on the ESL learners. According to Rebecca L. Oxford (2001) learning strategies refer to “operations employed by the learner to aid the acquisition, storage, retrieval and use of information, specific actions taken by the learner to make learning easier, faster, more enjoyable, more self-directed, more effective

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Research on Language Learning Strategies

The relationship between strategie use and language proficiency have been discussed in many studies such as (O Malley and Chamot (1990), Cohen (1997) It was from this angle, ‘Strategy Based Instruction’ research has began to give new sights on learner strategies. Many studies focused on how the ‘learner strategies’ assisted learners to enhance second language acquisition. The following are some of the crucial studies on language learning strategies, Hosenfeld (1977) studied on how successful language learners used more strategies rather than less successful learners. Rubin (1975) studied on learner strategies and developed a list of strategies used by good L2 learners. Lavine and Oxford (1990) highlighted that orchestration and creativity traits of more effective learners. Chamot, Kupper (1989) and Cohen (1990) emphasized the strategy training or learner training. Oxford and Crookal (1989) showed that cognitive and meta cognitive strategies are often used together.

Types of Language Learning Strategies

As there was a development on learning strategies categorization of strategies under certain common types was a major requirement for both researchers and teachers. Rebecca L. Oxford (2001) discusses different types of strategies. Namely cognitive strategies, mnemonic strategies, metacognitive strategies, compensatory strategies and affective strategies. Cognitive strategies refer to the ‘mental cognition’ of the mind which allows the learner to make associations between new and already known

information. Hence it involves skills like analyzing, guessing from the context, reorganization of information and so on. The second type, are mnemonic strategies, which deal with how learners remember information is an orderly new string. It could be done by remembering rhyming sounds, or by body movement (total physical response). The third type are metacognitive strategies, that include a number of other types, These strategies facilitate learners to manage themselves as learners, and also to know the learning process, so that they could develop their skill as learners. The fourth type may be categorized as compensatory strategies. These strategies, assist the learners to acquire ‘missing knowledge’ for instance, circumlocution and gesturing to support meaning in a communication context and the fifth type may be categorized as affective strategies, this is nothing but related to the learners emotions or feelings, such as anxiety, anger, satisfaction, or negative attitudes. Hence, learners are required to deal with these common problems as they performed a learning task. For instance self talk, visualization of success etc are suggested in many studies to deal with the said feelings of learners.

Role of Teachers

The role of the teacher in a Strategies Based Instruction class is that of a facilitator or instructor who points out how to go about doing things for the learners to perform a given task in the classroom context.

Role of Learners

Strategy Based Instruction classroomis the one where the role of learner is more dominant as a participative learner.

Flexibility of Learner Strategies

Another point to be noted is that the learner strategies are flexible. Therefore the learners have independent choices to choose the strategies that they may require or to choose and employ the strategies that come naturally for them or with which they are comfortable.

Factors Affecting Strategies

There are a number of factors influencing strategy use. The following are some of the commonest factors, age, gender, learning styles, teacher expectations, individual differences among the learners and motivation level.

Implications

The implications of language learning strategies research, do present two, crucial areas/issues. At first, the teachers need to create awareness among ESL learners about the advantages of learner strategies. Secondly, the teachers and practitioners need to find out ways and means to teach strategies effectively for the learners.

Conclusion

Thus, language learning strategies used in a second language classroom not only assist the learners to learn new learning styles but also provide new insights in terms of self-learning, learner autonomy and successful learning methods. Further, it is recommended that if new or innovative teaching methods are created to impart language learning strategies, Strategy Based Instruction would revive new avenues of learning in second language acquisition.

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THE BEAUTY IN THE USAGE OF "BAKULA" AS A SYMBOL IN "GENTLY FALLS THE BAKULA" BY SUDHA MURTHY

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Abstract

In "Gently Falls the Bakula," Sudha Murthy masterfully employs the Bakula tree as a symbol that encapsulates the essence of the novel's themes and characters. The beauty lies in the intricate layers of meaning woven into the symbol, resonating with readers on multiple levels. The Bakula tree, with its blossoming flowers smells great and is making the childhood of both Shrimathi and Shrikant. of life. Throughout the story, Bakula is used as a symbol for Shrimathi by Shrikant and a memory of their love. Murthy captures the evolution of Shrimathi and Shrikant's relationship, mirroring the stages of love, sacrifice, and eventual disillusionment with a beautiful touch of Bakula's reference in the right places of the story. When Shrikant was getting closer to his dreams and ambitions he forgot how far he had come from his past – The Bakula. Through the beauty of this story, Sudha Murthy invites readers to contemplate the complexities of human relationships, the inevitability of change, and the enduring power of the human spirit.

Keywords: *Sacrifices, disillusionment, human relationships, evolution.*

Introduction

Sudha Murthy, an Indian author, educator, and philanthropist has made a significant contribution to both Indian literature and society. Her ideologies are so simple and extremely meaningful i.e., "Mediocre Indians who aren't well - versed in English language also must understand and relate her text to their life". Her works majorly attract the common people and children. Women who read her novels would feel highly motivated and as she addresses the simple needs of women in life which gives them respect and makes them feel dignified. "Gently Falls the Bakula" is one such story which highlights the battle between selfless and innocent love of a woman and ambitious and self-obsessed man.

In this novel, "Bakula" is used as a symbol and Sudha Murthy has beautifully inculcated this into the story touching readers' hearts and minds. In each stage of their life, Bakula plays a small but significant role in representing some detail of their relationship.

The Bakula Tree

The one thing that stood as common between the houses Shrikant and Shrimathi is the Bakula tree. It just became the bone of contention for both families to talk and fight about. But there was one secret admirer in both families who secretly wished that they never cut that tree off. Though the flowers are unattractive, they have a divine fragrance even after they dry. The size of the bakula tree is about the size of a neem tree

and has a lovely canopy of dark green leaves. When the tree is in full blooming season, the flowers form a carpet on the ground beneath it. *The Bakula flower is the favorite of the Gods too!*

Fight Over Bakula Tree

Shrikant's mother Gangakka didn't like the Bakula tree as it was consuming space uselessly and she absolutely hated raking leaves. On the other hand, Shrimati's grandmother Rindakka didn't want to cut the tree only because Gangakka wanted to cut it.

Shrikant and his Bakula

Shrikant grew a special attachment to the bakula as his room faced the bakula tree and its fragrance was always felt in his room.

"In spite of the battle between these two fierce women, the Bakula continued to bloom every day."

As this sentence states, the love between Shrikant and Shrimati grew eventually though their families hated each other. Shrikant realizes it first on the day of his result while holding a bakula flower in his hand with a lot of stress, he starts relating the flower with romance as per ancient stories. Carrying the bakula as a memento in the memory of their loved ones while men travelled far distances was one such story. His mind shifted these special references of love, bakula and romance to Shrimati and how she beautifully wears them every day.

The Everyday 'Bakula' Meetings

In this story, the everyday secret meetings of Shrikant and Shrimati held under the Bakula tree before they named it "Love". Thus, the author again brings the Bakula in between them and shows that the only one who gets to witness the innocence and purity of their love is the

bakula. For them, the sight of the bakula flower, either fresh or fallen, and the divine fragrance was all about how they felt about each other.

Bakula and handwritten letters

When Shrikant had to leave to IIT Bombay, Shrimati and their bakula was left behind in Hubli. They both decided to write letters on alternate weeks and stay in touch with each other.

"Shrimati, I'll miss your company and our flower", said Shrikant.

'Our flower' – Here, the author shows how they have already started making bakula a part of them and their relationship. Shrikant requested Shrimati to send bakula flowers in each of her letters and Shrimathi agreed to do it.

"When ravishing gladioli and fragrant rajanigandhas were around, would he remember the tiny, self-effacing bakula?"

Through this sentence, Sudha Murthy makes the readers understand how Shrimati relates herself to the bakula.

The Never-ending Fragrance

While studying in IIT, every time Shrikant receives a letter from Shrimati, he would take the bakula and place it under his bed. The fragrance of the bakula that didn't fade away easily reminded him of Shrimathi. Though he knew that the flower would dry soon, he wanted to be close to the fragrance of bakula which was never ending.

Transformation of Shrikant Over Time

The life in Bombay well-suited Shrikant while it was traumatic for Shrimati as she was consumed by loneliness. She soon realizes that she doesn't fit in the mechanical society, but she wanted to support her husband without doubts. The sacrifices made by Shrimati were countless and

she happily did them so that her ambitious husband achieves his goals. All she expected in return was acknowledgment and respect from her husband which was never received. She always believed that Shrikant is also loving, caring and selfless as she is till one day, she fights about how all her efforts go unnoticed. She feels so disturbed that night while Shrikant had a sound sleep.

The next day Shrikant woke up early and was watching the sunrise from his luxurious balcony. Memories of his childhood were running on his mind which was majorly about his mother's sacrifice for him. He finally thinks about the bakula tree and the bakula flowers. He realizes that he misses that fragrance, and it has been years since he felt it. He decides to ask Shrimati to get him some of those flowers.

Conclusion

The story starts with the graceful description of bakula and Shrikant's fondness for the flower was heartwarming for the readers. In the journey

of life, change is inevitable – this is beautifully portrayed by Sudha Murthy with bakula as a symbol in Shrikant's life. The romantic impractical Shrikant who thought keeping the dried bakula under his bed would make him feel Shrimati's presence later becomes so practical and treats the emotions in Shrimati like they are foolish. This transition and final reference of bakula in the story where Shrikant realizes that he has forgotten the smell of bakula indicates how gently bakulas had already fallen in their life!

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DIASPORIC AND CULTURAL ELEMENTS IN SUNETRA GUPTA'S "MEMORIES OF RAIN"

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Abstract

In recent literary trends, the concept of diaspora has gained significant traction. This theme centers on literary works crafted by authors who reside outside their homeland. Diaspora reflects a complex interplay of assimilation and isolation. Diaspora Writings, in particular, delve into the narratives of migrants, articulating their encounters with displacement and the erosion of familiar societal structures such as nationality, ethnicity, race, culture, and language. These narratives often grapple with themes of identity crisis, alienation, nostalgia, and a profound sense of loss. Within diaspora literature, prevalent themes include feelings of emptiness, frustration, disillusionment, homesickness, encounters with racism and discrimination, cultural disorientation, and the negotiation of one's identity, including concepts of Indianness. Notably, culture is not static; it evolves alongside migrants, illustrating the dynamic nature of cultural exchange and adaptation. Diasporic communities recognize the value of cultural hybridity, embracing a hyphenated identity that acknowledges their diverse heritage. This recognition of cultural pluralism is further enhanced by globalization, fostering an environment where multiculturalism thrives. Multiculturalism liberates immigrants from the constraints of cultural conformity, allowing them to navigate a world that transcends regional boundaries. Moreover, advancements in information technology and transportation have facilitated greater connectivity among individuals, effectively shrinking geographical distances and fostering increased cultural exchange.

Keywords: *Identity, Diaspora, Migrants, Exile, Loss, Memory.*

Introduction

Diaspora has emerged as a prominent theme in contemporary literature, encompassing any community living outside its homeland. The pervasive sense of displacement experienced by immigrants often leads to a perpetual feeling of alienation in their host countries. However, this detachment from one's native land can also yield positive outcomes.

Sunetra Gupta epitomizes this experience, straddling the worlds of her origin and adoption. As a quintessential postcolonial writer, Gupta traverses the stages of 'adopt,' 'adapt,' and 'adept,' as articulated by Peter Barry's analysis of postcolonial literature. Through her writing,

Gupta endeavors to showcase multiculturalism, employing international characters who actively seek to dissolve boundaries. By transcending various borders, much like her own life journey, a character in Gupta's narratives dismantles the "barriers of thought and experience," thereby offering fresh insights into people and situations. This perspective enables a deeper understanding of her past, a recurring theme in her works. Gupta's formative years, characterized by extensive travel, multilingual education, and residence in diverse locales such as Calcutta, East Africa, and the USA, have imbued her with a profound connection to the multicultural heritage of her subcontinental background.

In her debut novel, "Memories of Rain" (1992), Gupta draws inspiration from Brendan Kenelly's adaptation of Medea. Set against the backdrop of Calcutta and England, the narrative vividly captures the vibrant intellectual milieu of 1950s and 1960s Calcutta. Through the lens of the novel, Gupta skillfully portrays the middle-class Bengali populace and its rich cultural tapestry. At the heart of the story lies the relationship between Moni, a Bengali student of English literature deeply enamored with Tagore's poetry, and Anthony, her brother's English friend. Their union leads Moni to leave her beloved city, Calcutta, as they embark on a journey together that ultimately culminates in parenthood. In summary, Gupta's literary oeuvre not only reflects her personal experiences but also serves as a poignant exploration of diasporic identity and the complexities of cultural assimilation and adaptation.

Diasporic and Cultural Elements

In "Memories of Rain," the narrative unfolds within the confines of a single day, encapsulating the poignant journey of Moni. As an undergraduate student brimming with aspirations, Moni finds herself deeply immersed in the realm of British literature and the romantic allure of Rabindranath Tagore's poetry. Her academic pursuits in English literature fuel her admiration for England and its cultural ethos. With an unwavering fascination for Western values, particularly those embodied by England, Moni's dreams are intricately woven with visions of the distant land. Amidst the backdrop of the monsoon deluge that engulfed Calcutta in 1978, Moni's story unfolds. Her longing for the cultural bastions of England, nurtured by her academic curriculum and the intellectual guidance of her brother, serves as a

driving force in her life. She reveres the English language as a conduit to knowledge, contrasting sharply with her brother's imperfect command of it, which she finds disconcerting.

Throughout this day marked by the relentless downpour, Moni's journey is laden with introspection, yearning, and a deep-seated desire to bridge the chasm between her cherished ideals and the realities of her existence in Calcutta. Her immersion in the colonial legacy, intertwined with her personal aspirations and struggles, forms the heartrending tapestry of "Memories of Rain."

"To chum the parched fields into festering wounds..." (Gupta 7),

Moni's brother extends hospitality to his English friend, Anthony, who has journeyed to Calcutta with the intent of delving into research on Bengali theatre. Amidst this scholarly pursuit, Anthony finds himself entranced by Moni's beauty. Eager to impress her, Anthony chooses to recite verses from the renowned poet John Keats, weaving the words of Keats into his attempts to captivate Moni's attention.

"Ode on Melancholy" - "No, no! go not to Lethe, neither twist wolfs bane, tight rooted ... " (Gupta 17).

Moni's deep appreciation for English poets and writers such as John Keats and Thomas Hardy forms a foundational bond between her and Anthony. Their emotional connection blossoms into marriage, and they embark on a new life together in London. However, their union soon encounters challenges rooted in the stark cultural disparities between their backgrounds.

Settling into their new life, Moni secures employment at a library while Anthony assumes an administrative role. Despite their initial optimism, their marital bliss quickly fades as

cultural clashes emerge once the honeymoon phase concludes. Moni is confronted with the painful reality of Anthony's infidelity, realizing that his love for her is not as sincere as she had believed. His past romantic entanglements in England come to light, shaking the foundation of their cross-cultural marriage.

In India, marriage holds profound religious and societal significance, with couples expected to uphold their marital vows until death. Women, in particular, often find themselves economically and socially dependent on their husbands and extended family. Divorce carries significant social stigma, as traditional norms dictate adherence to marital bonds regardless of their quality.

Contrastingly, in England, the dissolution of marriages is more commonplace, reflecting a societal shift away from strict adherence to traditional norms. Despite the challenges they face, Indian migrants like Moni find themselves caught between the cultural norms of their homeland and the liberal attitudes prevalent in their adopted country. The clash between Eastern and Western values underscores the complexities of cultural adaptation and the strains it places on individuals navigating between two distinct worlds.

From such a land Anthony had rescued her, a land where the rain poured from the skies not to purify the earth, but to spite it, to chum the parched fields into festering wounds, rinse the choked city sewers onto the streets, sprinkle the pillows with the nausea of mold... (Gupta 6-7).

Initially, Moni perceives Anthony as her savior, liberating her from the confines of India. Gupta employs the metaphor of 'rain' to convey Moni's conflicting emotions towards her homeland. While rain traditionally symbolizes

rejuvenation, fertility, and change, it also harbors negative connotations. Throughout the narrative, Gupta repeatedly depicts the perpetual rainfall in Calcutta, emphasizing its oppressive presence. Gupta draws attention to the unpleasant scent accompanying the rain, underscoring its discomforting nature.

"...from the damp sheets a queer alkaline odour is rising, the rain-swollen doors, that no longer close, reek of rotting tennite eggs, a sea of filth laps at the walls outside" (Gupta 27).

Initially, Moni finds solace in her escape from the challenges of life in Calcutta. However, upon her arrival in London, she is overwhelmed by a profound sense of emptiness. Gupta vividly portrays Moni's struggle through a series of evocative snapshots, shifting between past and present. Using her watch as a reference point, Moni reflects on the time in Calcutta, feeling detached from the familiar cultural codes that once defined her identity. In England, Moni finds herself grappling with the absence of customs like Tagore songs, the aroma of fish curry, religious rituals, and the presence of the Ganges—symbols deeply ingrained in her Calcutta upbringing. She is left to reconstruct her sense of self amidst the remnants of a shattered cultural framework that once provided her with comfort and belonging.

Bidisha Banerjee, in her analysis, observes the temporal dissonance experienced by Moni as she navigates between her two worlds: Calcutta, her abandoned homeland, and London, her diasporic residence. As the novel progresses, Moni's recollections evolve, revealing a gradual shift in perspective. Moni's contrasting depiction of India as "bizarre and wonderful" compared to the "demi-paradise" of England reflects the internal conflict she grapples with.

Despite her fondness for her homeland, Moni struggles to defend it against the disparaging remarks of Anthony's acquaintances. The clash between Eastern adaptability and Western incompatibility exacerbates cultural misunderstandings, perpetuating stereotypes and prejudices.

Western perspectives often view Eastern societies through a lens of hierarchy, rigidity, and superstition, contrasting with the perceived individualism, rationality, and secularism of the West. This biased comparison underscores the inherent cultural differences and challenges in overcoming racial prejudices. In essence, the clash between East and West, and the struggle to reconcile native traditions with foreign environments, highlights the inevitability of cross-cultural tensions. Despite efforts to bridge these gaps, cultural differences and biases persist, shaping the complex dynamics of diasporic experiences.

Lost in a haze of nostalgia, Moni leans out from behind tall shutters to gaze at the sky. In the distance, the hesitant strains of a child's voice struggle to navigate through one of the poet's most intricate songs. The shrill, flat notes falter and fade into the lingering sunlight, as the taxi abruptly halts on Rashbehari Avenue (Gupta 198).

Reflecting on the past and present, Moni finds herself traversing memory lanes where boundaries blur, characteristic of cross-cultural encounters. The poignant plea, "Even so, remember me," echoes through her mind, as she grapples with the flood of "gray-feathered memories" from her native land amidst the turmoil of her unfaithful husband's indifference.

Gupta's novel, "Memories of Rain," delves into various binary oppositions that shape Moni's narrative. These oppositions intertwine

her colonial education in India with the realities of British lifestyle in England, juxtaposing her romanticized memories of India with the stark truths of middle-class life she left behind. Moni's perceptions of Anthony and her own aspirations clash with the realities she faces in London, further highlighting the dichotomy between her two homes: Calcutta and London.

These binary oppositions culminate in Moni's diasporic identity, leading to her eventual departure for Calcutta. Her experience in the diasporic space of London becomes a site for re-education, as she grapples with the inadequacies of the opposing forces that have shaped her life. Ultimately, Moni realizes the limitations of forming a diasporic identity in the dominant culture of London, prompting her to seek solace and clarity in her homeland.

Anthony's peculiar behavior, such as dissolving sterilizing iodine into his yogurt drink as a safeguard against potential water pollution, reveals his perception of India's environment as a threat to his health, implying a perceived inferiority of his immunity compared to Calcutta's inhabitants. This unconscious act symbolizes his physical incapacity to thrive in India, reflecting his feminized and orientalist viewpoint, a common trope in narratives of colonialism where the colonized nation is sexualized and exoticized.

Initially, Moni harbors romanticized notions about her homeland, believing that Anthony will rescue her from the perceived stagnancy of Calcutta. However, she later discovers that Anthony's attraction to her stems not from genuine love but from his fetishization of her identity as representative of the exotic East. This binary opposition between Moni's self-perception and Anthony's colonialist perspective underscores the gendered power dynamics at play in their relationship.

Throughout the novel, Anthony's Orientalist gaze objectifies Moni as a conduit for his fantasies of conquering India, disregarding her individuality. Similarly, Moni's return to her homeland with her daughter serves as an act of defiance against Anthony's deception. While gender politics play a lesser role, the novel primarily explores the imaginative space created by Moni's re-evaluation of her past memories intertwined with Bengali mythology.

Moni's subjugation to her husband's infidelity and her eventual rebellion, symbolized by the shattering of a cherished blue China bowl, signifies her growing awareness of impending disaster and her first step towards reclaiming agency in her life.

Conclusion

Moni's diasporic journey ultimately empowers her to make an ethical decision to return to her birthplace, driven not by discontent but by a desire to protect her self-esteem. Her experiences in London prompt her to reassess and shed the rigid social identities imposed upon her, embracing a more dynamic sense of self. On her daughter's birthday, Moni orchestrates their departure as a deliberate, albeit cruel, surprise for Anthony. With nowhere else to turn, she secures airplane tickets and flees with her daughter to India, seeking refuge within her old family circle. While her migration begins as a voluntary choice, the oppressive nature of her husband's actions transforms it into a painful and forced ordeal, highlighting the dislocation and alienation often inherent in the migrant experience. Ultimately, Moni grapples with the loss of her identity through marriage, realizing that her admiration for Western culture has only led to her disgrace. Unable to find belonging in the Western world,

she relinquishes the burden of marriage and returns to India to rebuild her life independently. Moni's journey serves as a poignant exploration of the clash between Eastern and Western cultures, revealing the complexities and consequences of intercultural relationships. Gupta deftly navigates both the challenging and rewarding aspects of cross-cultural encounters through Moni's experiences in "Memories of Rain," offering insights into the intricate dynamics of East-West relations with tragic implications.

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POST COLONIAL EXPERIENCES IN GEORGE LAMMING “CASTLE OF MY SKIN”

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Abstract

George lamming is the West Indian writer. He is considered to be one of the powerful Writers of the Caribbean tradition and also called as the member of Windrush generation. His Works will be based on his own experience of his rural life of his country Barbados. He always Writes about the cultural values, colonial experiences and the Caribbean identity. He is one of the most important Caribbean writers. George Lamming's writings reveal the same preoccupation with the theme of emigration. He sets the tone of his dealings with the theme of exile in the last lines of this first novel. , Among the most noticeable scholars of the cutting edge Caribbean, George Lamming created a collection of fiction that was well established in his own encounters, at this point likewise tested the more profound verifiable powers at work in present day Caribbean life. A local of Barbados, Lamming joined the post-The Second Great War movement of Caribbean youngsters to Extraordinary England — a relocation fuelled by the quest for new open doors and lined up in many regards to the Incomparable Relocation of African Americans in the mid 20th 100 years. Lamming tracked down acknowledgment as an essayist in Britain and all over the planet. His fiction stayed zeroed in on the Caribbean, In the castle of my skin novel in this novel Lamming utters about the exploration of personal history and experience and it represents west Indian life in general. And lamming mostly writes about the development of Caribbean society from disintegration of an imitative colonial order, through the diaspora of 1950's and quest for valuable community. And this novel is about his west Indian childhood and a village community undergoing racial and economic and social change he provides a symbol of new cultural identity. In this novel the character G 60 undergoes many changes and he suffered very much due to the impact of colonialism. Problem of political and psychological decolonisation. And G and village experience of displacement and breaking with the past. And the novel G is searching for his identity.

Keywords: *exile, identity, culture, emigration, community race*

Introduction

Literature is a reflection of natural life. Literature is the exhibition of human emotions. Writing is the presentation of human feelings. Writing most conventionally, is anyone or assortment of composed work. Writing alludes to composing viewed as a fine art or any single composing remembered to have creative or coherent worth, and now and again arranges language in manners that difference from customary utilization. Its Latin root is "writing"

or "litteratura" and it got itself from littera. It implies letter or penmanship. It was utilized to allude to every single composed account. The idea has changed significance over the long run to incorporate texts that are vocal or articulated (oral writing), and non-composed verbal artistic expressions. Improvements on paper innovation have permitted an always developing dispersal and expansion of composed works, ending in electronic writing.

Black culture has provided another reference point for a national identity religious cult, music and language the slaves evolved the creoles from their original languages and the language of the colonial powers are reflections of an original African origin now incorporated into the rhythms of Caribbean life. Writers such as Claude McKay (1889-1948) and many other black west Indians contributed to the Harlem renaissance. Marcus Garvey gave political, religious and cultural identity to black culture through the Rastafarian sect which sees Africa as home and Jamaica and west as types of a Babylonian exile. The evolution of the Rastafarian from about 1936 has been a story of continuous growth and their speech rhythms and mythology are a continuing and influential part of the Caribbean search for identity which has included the black power movement from the united states.

This search for cultural identity in racial terms is reflected in the literature. Edward Braithwaite has been the most influential exponent of 'creolisation' for example, in his *Contradictory Omens*(1974) against this the fear of the Indian community, who from the nineteen forties had felt that nationalisation in racial terms means a loss of individual ethnic identity, found expression in the views of V.S. Naipaul with a background in the Trinidadian east Indian community, and familiar with the racial stereotyping that has kept east Indians at the bottom of the social ladder and deprived of power in Trinidad and Guyana although the largest racial group, Naipaul registers the inadequacy of identity conceived in racial terms.

Lamming accepts the opportunity has arrived for the making of a College of the Caribbean which unites the significant grant across the Anglophone, Francophone, Hispanic-talking and Dutch-talking domains of the

district. He says Cuba's job in this proposed organization will be basic, given its eminent improvements in medication, human expression and humanities. With undimmed energy for the Caribbean district and a rich individual scholarly heritage to draw from, George Lamming will make a commitment to Barbados and the world for a long opportunity to come. Lamming's language is merciful and serious, loaded with expressive pictures. In exchange he has utilized Creole widely. George Lamming's widely praised books and papers have focused on subjects of history and personality, particularly racial character. His now-exemplary personal novel (which has become piece of the English writing educational program for Caribbean optional school understudies), *In the Palace of My Skin*, gives unmistakable bits of knowledge into the existence of a juvenile experiencing childhood in the racially isolated Barbados of the main portion of the twentieth 100 years. In the assortment of articles, *The Delights of Exile* (1960), Lamming analyzed the Caribbean provincial past, decolonization, and his own character. The title of the novel was from a sonnet by Derek Walcott. Lamming relates to Caliban, Prospero's slave on a distant island in Shakespeare's play *The Storm*. Their much inspected relationship reflect the resistance for the most part alludes to the writing of all Caribbean domains paying little heed to language — whether written in English, Spanish, French, Hindustani, or Dutch, or one of various.

West Indian is characterized as coming from the "West Indies", which incorporates "the islands of the Caribbean" and was involved first for native populace, and hence both for pilgrims of European beginning and of individuals of African beginning brought to the area as slaves. West Indian can likewise allude to things that

can be followed back toward the West Indies yet the makers live elsewhere".[3] West Indian "was a term coined by colonising European powers. Caribbean, on the other hand, is defined as of the Caribbean...its people, their culture only. Further issues include language classifications like Creole Caribbean literature and Anglophone Caribbean literature. Different languages also make different references to the texts. While there is no terminology that is obsolete, the issue requires acknowledgement due to it being literature of historically oppressed people.

Caribbean literature is written in Spanish, French or English. A central theme in Caribbean literature is the process of Creolization. Creolization is a term describing a process of mixing old traditional cultures with new modern elements of an inherited culture. This word developed in the Caribbean countries, where, as a result of colonization, people from African, European and Caribbean cultures mixed together, eventually leading to the formation of new identities..

West Indian literature critiques the new society that evolved after independence was achieved. Jamaica, Trinidad and Tobago gained their freedom in the 1960s. Writers from those islands write about the present way of life. One idea is lack of economic growth. Few work options exist, and many citizens resist taking ordinary jobs. In the novels, characters demonstrate that effort and initiatives are not valued. Work is associated with colonialist values, which are deemed outdated and inauthentic. The division between European and Caribbean work attitudes is apparent in the writings of George Lamming of Barbados, Jamaica Kincaid of Antigua and Earl Lovelace of Trinidad. The citizens of colonized islands tended toward self-division. Those who study

abroad carry the cultures of the European countries, while natives who encounter them feel ambivalent about their colonial orientation. Even after independence, government leaders displayed colonial attitudes, breeding resentment among the natives. The division between European and Caribbean work attitudes is apparent in the writings of George Lamming of Barbados, Jamaica Kincaid of Antigua and Earl Lovelace of Trinidad. The citizens of colonized islands tended toward self-division. Those who study abroad carry the cultures of the European countries, while natives who encounter them feel ambivalent about their colonial orientation. Even after independence, government leaders displayed colonial attitudes, breeding resentment among the natives.

George Lamming, .in full George William Lamming, (born June 8, 1927, Carrington Village, near Bridgetown, Barbados), West Indian novelist and essayist who wrote about decolonization and reconstruction in the Caribbean nations. At Combermere High School, Lamming studied under Frank Collymore, editor of the Caribbean literary journal *Bim*, which published some of Lamming's early work. Lamming left Barbados and worked as a teacher in Trinidad from 1946 to 1950 before settling in England. His highly acclaimed first novel, *In the Castle of My Skin* (1953), is an autobiographical bildungsroman set against the backdrop of burgeoning nationalism in the British colonies of the Caribbean in the 1930s and '40s.

Lamming continued to study decolonization in his succeeding three novels: *The Emigrants* (1954), a despairing, fragmentary work about Caribbean immigrants in post-World War II England; *Of Age and Innocence* (1958), a microcosmic look at the problems of political independence; and *Season of Adventure* (1960),

in which a West Indian woman discovers her African heritage. *The Pleasures of Exile* (1960) is a collection of essays that examines Caribbean politics, race, and culture in an international context. Lamming's later novels include *Water with Berries* (1971), a political allegory based on Shakespeare's *The Tempest*, and *Natives of My Person* (1971), about 16th-century explorers in the West Indies. His poetry and short stories were published in various anthologies, and *Conversations*, a volume of essays and interviews, was published in 1992.

Colonial Experience in George Lamming" in the Castle of My Skin"

George Lamming's widely praised books and articles have focused on topics of history and character, particularly racial personality. His now-exemplary self-portraying novel (which has become piece of the English writing educational plan for Caribbean auxiliary school understudies), *In the Palace of My Skin*, gives distinct bits of knowledge into the existence of a young adult experiencing childhood in the racially isolated Barbados of the principal half of the twentieth 100 years. In the novel, then, as in the book of expositions, the strange, surprising primary person is the local area in general. This reality lays out Lamming's political and social qualities and feelings. The awfulness of the land deal close to the clever's end is the local area's shared misfortune. Simultaneously, the singular hero, the first-individual storyteller G., is isolating himself from the local area by emigrating to Trinidad. Despite the fact that he doesn't yet know it as he gets ready to leave, his migration is preliminary to the composition of the story. G. isn't good to go for the rest of the world. His scholarly accomplishments are unassuming and disheartening to his mom, who is tireless and

savagely aggressive for him. "She would talk about pulling through; whatever happened she would come through, and 'she' meant her child." At the same time, by virtue of his education at the High School, he no longer belongs in the village. He is caught between two worlds. Of his friends he writes: "Whether or not they wanted to they excluded me from their world just as my memory of them and the village excluded me from the world of the High School. It was as though my roots had been snapped from the centre of what I knew best, while I remained impotent to wrest what my fortunes had forced me into."

Trumper, Bounce, and Kid Blue, G's companions, effectively toss the storyteller's quandary into alleviation. Mama and Dad, the old couple, are savvy, miserable reporters on the progressions occurring. Different characters, like the Shoemaker, Mr. Encourage, Miss Cultivate, and Weave's mom, are given individual personalities, however in every case cautiously inside a construction that restricts their consciousness of the world and their own jobs to those of residents. The rest of the world encroaches on the clever through Trumper's flight for and get back from the US and through the storyteller's later mindfulness, as he composes, of the political and verifiable meaning of occasions like the mob, the land deal, and his own migration.

In the Castle of My Skin book opens through the main motif of the boo that is about flooding Water. The protagonist G is first given no name, the main part begins with his 10th birthday celebration, he is seeing through of the window of his home and consulting with his mom about the strange downpours in the town. The section is described by the G, who additionally utilizes the chance to depict the town. He was not happy with that rain but his mother says that his

birthday is very auspicious day because god almighty had showered his blessing as rain to him. But the boy was not satisfied. All the time his town will have the dread scenes however the time of flood could make a huge difference. The flood could even out the height and change the character of the town and in this part, he depicts about his town and individuals in the town. And he describes about the Caribbean people and their sufferings. "there were public bath for both men and women with a perpetual stench of disinfectant pervading the air, and everywhere limestone construction like roof-less ovens the disposal of garbage. But most notable were the wood of mahogany trees through which the trains passed from the city on excursion of the country" (LAMMING,5)

The people in the village have public bath for both the women and men and the villages have the limestone houses, and it will not have roofs and looks like disposal of garbage. And his mother feels very shame and everything displeased her he asked her what made her displeased whether the weather or the human condition. And she talked with her neighbourhood and she sings a song and the whole village shook with the song on its foundation of water. And he asked his mother about his grandparents. She said that my grandmother had went to panama canal and her uncle and grandfather had died when she was born. And the boy play with pigeons in the back house but the pigeons was dead at the night and he was shame. And they talk about Ma and Pa the old woman and man in the village.

"barrel was the iron drum in which we keep the drinking water. Once a week a sanitary inspector poked his nose into it and scraped the side with his long enamel spoon in search of larvae" (LAMMING, 8)

They drink the water in the iron drum. At last his birthday had made deep departure from the land had been blessed with showers whose consolation was his blessing.

In the subsequent part, the extent of the kid's vision enlarges to incorporate others beyond his family. G's mom washes G in the patio of his home while the neighbor kid, Sway who was his companion scales the wall to watch and snicker and call to the next young men. During that time bounce tear the pumpkin wine. G's mom ended up being exceptionally furious and she refers to them as "drifters" and condemnations at them when they destroy the pumpkin plant by playing on it. As she reprimands Sway, Bounce's mom arises and hits Weave exceptionally severe with the ear and G's mom hauls him away and drag him in her home. Various young men and young ladies come to gape. As a G remains there stripped, his exhausted mother attempts to whip him with a branch for being dumb. "age had lived and passed on in this remote corner of a little English settlement, the most established and least philanderer of English provinces; Barbados or little Britain it was brought in neighborhood school text" (LAMMING, 20) The portrayal gets back to G's. viewpoint and the setting changes to the town showers. The young men mess about in the showers and are shot out by boss for "wasting time," then, at that point, they go to the railroad tracks to put pins and nails on the rails. "my people don't like to see their people get on. the languages of the overseer. The language of the civil servant. The myth had eaten through consciousness like moths through the pages of age-ring document." (LAMMING,22)

As they stroll back to the town, they prevent and get food from merchant. The part closes with Miss Cultivate, Bounce's mom, and G's.

mom they were examining about the impacts of the flood. Miss Cultivate talks with amazement about the story how the property manager treated her well, giving her tea and sixty pennies.

Third part extends the extent of G's. experience considerably more; we have gone from his quick family to his area and, presently, to his school. The portrayal additionally moves Yet again past G's. prompt awareness. The part starts with a portrayal of the schoolyard and moves rapidly to a depiction of the kid's gathering for Domain Day

In the fourth chapter the author tells about the two new characters old man Pa and woman Ma. The old man and the woman were respected by everyone in the village. The two who represents the old way of the village life, discuss the events in the village like the floods. And the Mr. Slime had opened the "penny bank" and the "friendly society" for the welfare of the Creighton village people. The people in the village put their money in these two things "penny bank" and "friendly society". They compare Mr. Slime with the god Moses. They Foresees the fight between slime and Creighton. And while going to bed they talk about Barbadians who have left the island formerly for panama and later America

He is more fearless, talks all the more rapidly, and has taken on a dark patriot viewpoint that doesn't exist in Barbados. What's more, g's mom discusses America He said that in America, he was faced both by the huge monetary open doors .He intrigues G. what's more, his mother with his stories of phones and electric fans and by the US's exposed prejudice and separation. Trumper and G. go out and have a brew at Kirton's and talk legislative issues. Trumper takes out a little cassette deck and plays a recording of Paul Robeson. Paul

Robeson was a dark negroes. also, they discussed the bigotry. As the young fellows return to G's. home, they hear men endeavoring to move the shoemaker's home, which breakdowns. Trumper and G. head out in different directions. G. runs into Dad, en route to the Offerings House, who lets him know that the progressions in the town date from the floods that happened on G's. 10th birthday celebration. What's more, g had seen the oldman he says that he is going to leave tomorrow and he kissed 'G' in his brow and he get once again to his home. As the book closes and G. plans to leave for Trinidad, the idea seems obvious him that he is saying goodbye to this land.

Conclusion

George lamming is the West Indian writer. He is considered to be one of the influential Writers of the Caribbean tradition and also called as the member of Windrush generation. His works will be based on his own experience of his rural life of his country Barbados. He always writes about the cultural values, colonial experiences and the Caribbean identity. He is one of the most important Caribbean writers. George Lamming's writings reveal the same preoccupation with the theme of emigration. He sets the tone of his dealings with the theme of exile in the last lines of this first novel. Among the most conspicuous scholars of the cutting edge Caribbean, George Lamming created a collection of fiction that was well established in his own encounters, at this point moreover tested the more profound verifiable powers at work in present day Caribbean life. A local of Barbados, Lamming joined the post-The Second Great War movement of Caribbean youngsters to Extraordinary England —a movement fuelled by the quest for new open doors and lined up in many regards to the Incomparable Relocation of

African Americans in the mid 20th hundred years. Lamming tracked down acknowledgment as aessayist in Britain and all over the planet. His fiction stayed zeroed in on the Caribbean,

Caribbean literature frequently deals with aspects of exile, migration and ethnicity, establishing own national identity and culture, problems of cultural dualism, emancipation from the colonial past and the social gap that has remained between the descendants of the white colonists and the descendants of the Caribbean slave laborers that worked for them.

The children in the Caribbean schools were taught European history that was so distant from their world that it seemed more like a fairy tale. G were taught about European literature, which was of no interest to them, because they simply lacked the context to fully understand and appreciate it. At the same time, history and culture of their own ancestors represented only a small portion of their school curriculum, and history of colonization and slavery was mostly avoided. If it was taught at all, it was mentioned only vaguely. It is also necessary to point out that Caribbean teachers used European history textbooks. Therefore, the children learned history of their own country through perspective of a European. As Lamming states in his essay on the Caribbean identity, from the earliest stages of education in the Caribbean, the pupils are infused with English education so extensively that it suppresses their own identity, even before it can be formed. Lamming's whole book takes apart different manners by which the colonizer's qualities are ingrained inside a local people, yet in Section 3 he portrays quite possibly of its most essential manifestation And then in the school they were not taught about the slavery. So the boys talk about the slavery. And if they ask the masters they would not be given proper explanation otherwise they will be

punished. So the colonised people suffered very much even the peoples are not colonialised.

And then for asking questions the children were punished and then the boy were beaten cruelly by the master because he was a barbarian. They suffered very much due to the colonialization. And the boy 'g' searches for his identity in the novel. First chapter his birthday. has a flood so his mother says him that his birthday was a more auspicious day he feels foolish for this kind of approach and in the first chapter the author says that their village will always have the war and bloodshed scenes but when there is a flood in the village it the village will change all the things in the village. It shows the colonial sufferings of the low down nigger people.

Perhaps G. has frequently been deceived by people using educated language, or perhaps this experience was relayed to him through the collective unconsciousness of the society he was raised in. One way or another, the image that Lamming is trying to depict stays the same. It is yet another example of distrust to persons with traits similar to those of the former colonizers, in this case, the usage of the English language with high level of elocution, as compared to the villagers' Creole. G. also thinks that the language can let you do things that would otherwise be considered crazy.

And the novel depicts mostly the skin colour and when 'g' went to the doctor the doctors say he was not fair as his mother. So the colour plays major role in this novel and then in the schools they were flags of the English peoples. Even the country is decolonialised but they had their British influences in all the places. And then the racism plays major role in this novel. As the native people were not given respect and they were not respected.

The overseers are not trusted by the villagers as keepers of order and peace, they are not the policemen one would seek if in need of assistance or guidance. The overseers are existing as aggressive brutes that are used to asserting power over others only for the sake of their own satisfaction. The overseers were given special privileges for their services, like they can own the land to build their house. This is the things which had created a difference between British and the native people in the village, because owning land was a concept that was strange to the Caribbean people, and it was brought to the Caribbean people by the Europeans. Also, the concept of land ownership is one of the most destructive elements in the story of *In the Castle of My Skin*. Historically, the slaves that is the Caribbean people were not permitted to own any land of their own, and land ownership was a liberty that was reserved only for the white people. The overseer was granted but the Caribbean people were depicted as unrespect full peoples. They suffer very much in this novel.

That is, Lamming shamelessly utilizes his own abstract, personal comprehension of occasions and connections to right, in his view, prior "colonialist" renditions of his island's what's more, area's set of experiences. A feeling of the town's collective personality while at the same time portraying G's. transitioning and his possible, unavoidable migration.

And the Dissertation is also based on the racism in the society. As racism is the founder of the slavery in the society. As the black people is treated as the slaves in the slaves where the white people were the higher officials. Still the non-whites suffered from the justice.

And then the author utters about the emigration also plays a role in the novel. Hence the theme of emigration, identity crisis, slavery, racism, colonial experiences, and searching for their history are depicted in my Dissertation the colonial experience in the novel *In the Castle of My Skin*

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IS EZEULU THE ARROW OF GOD? - A CRITICAL STUDY OF CHINUA ACHEBE'S *ARROW OF GOD*

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Abstract

Arrow of God takes place in Igboland, located in southeastern Nigeria during the early 1900s. The story unfolds predominantly within six united Igbo communities known as Umuaro (Achebe's creation). The book provides a close depiction of a conventional society grappling with the difficulties posed by colonial influence and changing circumstances. The British's religious, cultural, political, and topographical interventions imperil the calendar, religion, social mores, customary dress, and other aspects of Igbo culture that are depicted in the text. Ezeulu, being the Chief Priest, is perceived as a being that embodies both human and divine qualities. His responsibilities include monitoring the appearance of new moons and proclaiming the dates of festivals accordingly. Additionally, he is entrusted with the role of conducting significant rituals. As the novel nears its conclusion, Ezeulu ponders that each character in the story, including the white man, was essentially acting as a tool in Ulu's grand design. *Arrow of God* portrays notable examples of transformation and vitality within the Igbo community itself.

Keywords: *Colonization, customs and traditions, decay*

African literature is known for the folktales, that are anonymous and passed down through generations. The colonization marked a dark time for African people with a huge impact on literature and culture in general. Colonization led to slave trades and as a result slave narratives, the autobiographical account of the enslaved Africans became popular. During the 1950s, the African novels mainly voiced a desire to become independent from the colonized. Modern African literatures started with the educational systems imposed by colonialism. However, these literatures were also influenced by African oral traditions.

Africans are black natives who live from Senegal in the west to Kenya and Somalia in the east, and all the way down to the Cape of Good Hope. French, English, Portuguese, and other European languages are used to write African

novels instead of African languages. *Ethiopia Unbound: Studies in Race Emancipation* (1911) by Joseph Ephraim Casely Hayford, better known as Ekra-Agiman, is thought to be the first African novel. *The Dark Child* by CamaraLaye, *People of the City* by Cyprian Kweni, and *Things Fall Apart* by Chinua Achebe are just a few examples of how novel as a form grew in popularity. Novel has been an increasingly popular form since then, especially in francophone and anglophone regions. Several authors have become accomplished artists and achieved international recognition and classic status. The authors from francophone nations are Yambo Ouologuem of Mali, Ferdinand Oyono and Mongo Beti of Cameroon, CamaraLaye of Guinea, and Cheikh Hamidou Kane and Ousmane Sembene of Senegal. Ghana boasts Anglophone novelists AyiKweiArmah

and Ama Ata Aidoo, while Nigeria is home to Buchi Emecheta, Chinua Achebe, Wole Soyinka, and Ben Okri. Kenya adds Ngugiwa Thiong'o and Grace Ogot to this esteemed list, while Somalia contributes Nuruddin Farah. South Africa, on the other hand, has gifted the world with the literary talents of Peter Abrahams, Ezekiel Mphahlele, Bessie Head, and Alex La Guma.

Chinua Achebe, also known as Albert Chinualumogu Achebe, is often referred to as the "founding figure of modern African literature". He was born in the Igbo village of Ogidi. Storytelling played a crucial role in the Igbo tradition and was a fundamental aspect of the community. Chinua Achebe's initial works focus on the subject of Igbo customs. The works of the author also explore other prominent themes such as the convergence and conflict between African customs and Western ideals, the repercussions of colonialism on the Igbo people, and the eventual decline of their community. In 1959, Achebe was inspired to write the novel after learning about the imprisonment of a Chief Priest by a District Officer. A year later, he found additional inspiration after seeing a selection of Igbo artifacts unearthed from the region by archaeologist Thurstan Shaw. Achebe was taken aback by the cultural refinement of the artifacts. Upon being presented with a collection of documents by his associate that had been compiled by colonial officers, Achebe intertwined the various historical threads contained within them and proceeded with the creation of his novel, *Arrow of God*. The novel *Arrow of God* takes its title from an Igbo proverb that symbolizes how a person or event can embody the divine will. In the novel, it alludes to Ezeulu's self-perception as a bow in

the hands of his deity, Ulu. *Arrow of God* was awarded the inaugural Jock Campbell New Statesman Prize for African literature.

Arrow of God

The initial chapter of the book acquaints readers with Ezeulu, the main character of the novel and the Chief Priest of Umuaro by inheritance. In the previous era, six distinct villages namely Umuachala, Umunneora, Umuagu, Umuezeani, Umuogwugwu, and Umuisiuzo existed as separate communities. Unfortunately, these villages experienced frequent invasions by "hired soldiers" who not only burned down their homes but also captured men, women, and children, forcing them into a life of slavery. The medicine practitioners from the six impacted villages established a shared deity, known as Ulu, to represent them. The six villages were subsequently named Umuaro, with the Priest of Ulu assuming the role of Chief Priest.

Achebe elaborates on the Igbo customs and traditions, including the Chief Priest's role in proclaiming important events like the New Yam feast and the feast of the Pumpkin Leaves based on the sighting of the new moon. Ezeulu enters his barn and retrieves a single yam from the bamboo platform constructed exclusively for the twelve sacred yams, representing the twelve months of the year. He consumes one yam with every new moon's ascent. He strategizes in his thoughts, today is Oye, tomorrow shall be Afo, and the following day Nkwo, the day of the bustling market. Tomorrow, he planned to dispatch his assistants to each of the six villages in order to proclaim the upcoming event. Ezeulu's decree holds the highest authority among the residents of the six villages of Umuaro.

Ezeulu enrolls his son Oduche in the Christian Mission School at Okperi with the intention of exposing him to "the customs and knowledge" of the white man. His other children are Edogo, Obika, Nwafo and Obiageli. Ezeulu prefers his youngest son Nwafo to be the "future Chief Priest". Ezemili, the childhood friend and the priest of Idemili, spreads rumours about Oduche, who imprisons the royal python in a box. Ezeulu feels that it is not a serious offence, as Oduche merely imprisoned the snake and not actually killed it. Another friend of Ezeulu is Akuebue. When Obika has a quarrel with Jekopu, the Court Messenger, Akuebue's attempts to pacify the warring parties fail. The Court Messenger sends two policeman to Umuaro to arrest the Chief Priest and bring to Okperi. When he comes to know that Ezeulu has left for Okperi, he orders the police to arrest Ezeulu. Captain Winterbottom was ill at that time, and the policemen think that the magical powers of Ezeulu has made him sick. On the fourth day, he is presented before Tony Clarke. Clarke makes the proposal of making Ezeulu the Paramount Chief of Umuaro. But he says that, "Tell the white man that Ezeulu will not obey anybody's chief, except Ulu." Clarke orders him to go back to prison. After thirty-two days Ezeulu is released.

Ezeulu starts viewing the past events in a new light. He believes that the fight is between two gods – Ulu and Idemili. It is Ulu who has been guiding his actions so far, Ezeulu being merely an arrow of god. He is half-man and half-spirit. Life returns to normal gradually. Minor feast and festivals take place in six villages. The *AkwuNro* celebration takes place annually prior to the New Yam Festival. The traditional New Yam Feast marks the transition between the old year and the new year. The coming together of the six villages and their

indebtedness to Ulu is evoked by this. It is time for Ezeulu to fix the date. Nwosisi, the representative of Umuogwugu village, informs him that it has been four days since the new moon was sighted, yet Ezeulu has not proclaimed the date for the New Yam feast. Ezeulu has lost count of the moon as he has been imprisoned and has not eaten yams which he stored to count months. Two days later, titled men like Ezekwesili, Ezukanma and Nwaka appease Ezeulu. But Ezeulu remains adamant. Drought conditions prevail in Umuaro and everyone suffers. Ezeulu's family is alienated from the people of Umuaro and he is considered a public enemy responsible for the ruin of the yam crop that year. Good country makes use of this opportunity to wean people away from Ezeulu. He tells the congregation that people should offer yams to the Almighty God that year to counter the evil effects of Ulu. Those individuals who are unwilling to risk their harvest being destroyed sought refuge in the deity of Goodcountry, who professes to possess the ability to shield them from Ulu's wrath. Ezeulu's downfall begins.

Ezeulu is deeply disturbed and shunned by everyone. Akuebue informs him of the machinations of Good country in luring the people of Umuaro from Ulu to the Christian God. It is too late when Ezeulu, after having eaten the last two yams left with him announces the new moon and the New Yam Feast. His people have deserted him by now and turned to the Christian God. He is dazed at his son Obika's death while running as *ogbazulobodo* at Amalu's second burial and is completely broken. Ezeulu now questions the deity Ulu and is certain that Ulu has deserted him. The Christian Harvest occurring shortly after Obika's passing attracts a larger crowd than Goodcountry could have ever imagined.

The book concludes with the demise of the individual and the collapse of the community. Faith in Ezeulu is lost, so is the faith in Ulu. Colonialism and its missionary zeal have triumphed over the Igbo past and its rituals.

New Yam Feast

Achebe has given a detailed description of the Igbo rituals and customs. In the initial chapter, we witness Ezeulu gazing up at the sky in search of the new moon, aiming to determine the day for the New Yam Feast. He thanks god for enabling him to see another moon and hopes to see it again and again. He wishes that his household remains prosperous and healthy and the six villages of Umuaro plant their yam harvest profitably. May they increase in numbers and their wives bear “male children”. In the event of this occurrence, a cow will be sacrificed to Ulu, in contrast to a chicken which was offered last year after the New Yam Feast. Ezeulu is harsh with Oduche getting closer to his missionary teachers at Okperi and neglecting his household duties and warns him.

Festival of the Pumpkin Leaves

Ezeulu’s six assistants go to their respective villages and announce the festival of the Pumpkin Leaves by beating gongs. This is one occasion when the people of Umuaro come together and offer thanks to Ulu and the women-folk, all dressed up, offer pumpkin leaves while men watch them from the periphery and indulge in drinking palm wine.

Downfall of Ezeulu

Ezeulu’s only fault as his first wife Okuata (now dead) rightly said, “was that he expected everyone – his wives, his kinsmen, his children, his friends and even his enemies – to think and act like himself. Anyone who dared to say no to

him was an enemy. He forgot the saying of the elders that if a man sought for a companion who acted entirely like himself he would live in solitude.” And Ezeulu is now condemned to live in solitude till the end of his days. Ezeulu is a tragic hero who brings about his own downfall because of his pride and arrogance. He holds firm faith in the portrayal of himself as an arrow within the divine bow, perceiving his role as the embodiment of Ulu's will in administering retribution upon the inhabitants of Umuaro.

Achebe aims to depict neither fixed moral principles nor an unrealistic sense of certainty. He stated in 1972, “I never will take the stand that the Old must win or the New must win. The point is that no single truth satisfied me – and this is well found in the Ibo worldview. No single man can be correct all the time, no single idea can be totally correct.” In correspondence with Achebe, John Updike, the American author, conveyed his appreciation for the abrupt downfall experienced by the protagonist in *Arrow of God*. The author's bravery in writing was commended by him “an ending few Western novelists would have contrived”. Achebe's tragic conclusions epitomize the customary convergence of destiny, individuality, and society, as exemplified by Sophocles and Shakespeare.

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