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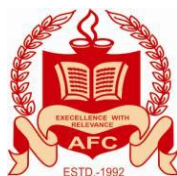
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M.S.SHAH

Chairman



Greetings to you all

I am glad and heartened to learn about the International conference hosted by the Department of English in association with Roots publications, Madurai. I congratulate the department head, Mr.A.L.Rajkumar, faculty members and students of the department of English on making this conference a success in reality.

The significance of English language and literature studies are inevitable in the contemporary context because of the language's position in the global sciences, trade and commerce, philosophy and all other fields of study. Further, Study of literature is an experience which helps humankind in understanding the power of rhetoric and the essence of life by revisiting the past only to create a better future. This also helps in sketching vivid pictures of the two greatest entities of life i.e the universe outside and the universe inside.

Therefore, I strongly believe that conducting a conference on English language and literary studies is relevant and essential irrespective of the age and geography. I am also certain that the conference would pave way for creative deliberations, critical discourses and content discussions among the linguistic and literary academia.

Annai Fathima group of Institutions takes immense pleasure and pride in bringing together the elite literary fraternity under one roof by conducting this one day International conference.

I also wish that the publication of the research papers and articles presented during the conference would surely add value to the world of creative and critical scholarship. I once again congratulate the Department of English and Roots publishing house for conceiving and executing an idea of this grandeur. I also wish the department continue to grow in stature thus contributing to the growth of the college and the well being of the society.



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Dr.P.S.NAVARAJ

Principal

The Proceedings related to the International conference on Current trends in English Literature highlights the transformations happened in the field of poetry, drama, fiction, prose and diaspora writing in Indian English Literature during the post-independence period. This process of change in the Psychological and Social phenomenon has not been adequately analysed or intellectually accounted for. This volume makes an honest attempt to fill the lacuna to an extent by focusing multiple perspectives of the various relevant themes in the different genres of Indian English Literature during the post- colonial period. This book aims at fascinating the readers of broad spectrum perspectives which have much contemporary relevance in the arena of post- coloniaism today. It will undoubtedly prove valuable to students, researchers and teachers of English Literature.

I wholeheartedly congratulate the authors for their praiseworthy contribution. Also I compliment Bodhi Journal team under the dynamic leadership of Dr.Balakrishnan for successfully organised this event and meticulously collected the precious content to the benefit of society.

My salutation to the Management of Annai Fathimacollege headed by Professional technocrat and College Chairman , Mr.M.S.Sha and Chief Executive Officer, Mrs.Sakeela Sha for their unstinted support to host this event in a grand scale. Best of Luck!

EDITORS' NOTE

The term 'English Literature' is sometime strange or otherwise too rigid, if not hard to define or imbibe even though it existed since English language became a lively communicative medium. Somewhere we might have overheard the blabbering of someone 'Language without literature is lame and Literature without Language is blind. To find out the truth and reality behind this, Annai Fathima College of Arts and Science College planned to convene an International Conference, specifically to delve out the status of the Recent Trends in English Language in association with BODHI International Journal of Research in Human Arts & Science inviting papers on innumerable sub-themes from loyally aspiring people for sharing their views and knowledge in an open forum to assess its genuineness and exactness.

The contents of this compendium are the papers presented by several active authors of multi-faceted discipline and expertise in the particular title under which the Conference was convened at Annai Fathima College on October 05, 2017 wherein Dr. Manimangai Mani of University of Putra Malaysia instilled the correlation of English Language and English Literature in the Digital Era of Post-modern age in and around India. In the technical session, Dr. J. John Sekar of The American College diluted the conceptual title and initiated the participants to go deep with English Literature with ICT to meet the trend and craze of the present need universally.

Of course this book is a boon to those who missed the participation in the Conference and the readers who failed to be in the presentation hall to know the ideologies and assumptions of various authors to grasp and imbibe possible knowledge on the theme of the conference.

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

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LITERATURE OF DIASPORA, INCLUDING IMMIGRATION AND REFUGEES

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Abstract

Literature has an unparalleled trend in maintaining and molding the society. Literary fictions are the portrayals of reality and reflections of the society. Kiran Desai who has the experiences of cultural differences, succeed in expressing how two cultures knotted each other both Eastern and Western. Her novel "The Inheritance of Loss" deals with the postcolonial problems encountered by her characters. They face the problem of dissociation, despair, dissatisfaction and pain where each character undergoes. They are always in dilemma from where they find it hard to come out. This paper explores the implicit pattern of diasporic experiences of Jemubhai Patel, the judge and Biju, the son of the Judge's cook.

Keywords: *Identity, Diaspora, Root, Dislocation and Expatriate*

Introduction

Literature has an unparalleled trend in maintaining and molding the society. Literary fictions are the portrayals of reality and reflections of the society. Kiran Desai who has the experiences of cultural differences, succeed in expressing how two cultures knotted each other both Eastern and Western. Her novel "The Inheritance of Loss" deals with the postcolonial problems encountered by her characters. They face the problem of dissociation, despair, dissatisfaction and pain where each character undergoes. They are always in dilemma from where they find it hard to come out. This paper explores the implicit pattern of diasporic experiences of Jemubhai Patel, the judge and Biju, the son of the Judge's cook.

Since the feel of diaspora has come into existence, the writers of post colonial India started writing the fiction related to the identity, root, home, dislocation etc. Usually, the main character of the each and every diasporic novel finds him or her to be knotted between the struggles to establish their own identity. And often they will experience dilemma between two cultures that one is their own native and other a foreign culture. The central theme will be the struggle between the practices followed by the cultures. Both physically and emotionally, the characters used to fight against their own people and other. The two main character of this novel, Judge and Biju will live in different world both mentally and physically. The experiences of these two characters give the readers to understand the feel of diaspora.

All the characters in the novel suffer from a sense of loneliness and also the coexistence of opposing attitudes

or feelings towards a person or idea which finally leads them to live alone with the feel of loneliness. Jemubhai Patel is the former judge who is a cynical person and he mostly lives in the past. He was sent to Cambridge to study law and this can be known in the novel when the flashback of him is said. In England, he was laughed at for his accent and he himself feels shame for his heritage, culture and the color of his skin. And so his solitude became his habit of living. Then he later becomes a victim of double consciousness. He looks English as someone superior and this attitude places him in a postcolonial dilemma and that exaggerates him to be in two minds.

The next important character is Biju, the son of the cook and his displacement become more heartrending than any other characters in the novel. His aim is to move to USA and so he manages to get a tourist visa. Biju, joining in a crowd of Indians jostle to reach the visa counter at the U.S Embassy become the most tormenting scenes in the novel. On the other hand, Biju becomes an illegal immigrant in New York, does peculiar jobs to survive. The irony is that his father in the Judge's house thinks that he is doing well and is very proud of that his son is in America. He says to everyone that his son is working for Americans but for Biju, it is a world of frustration and bleakness. He was taken as a mechanic to America but he becomes a waiter in a restaurant. This made him to be in the state of rootlessness.

In contrast, Biju's friend Saeed has a relaxed life. He has not been affected by the pain of an immigrant. Biju becomes a lost man in America but Saeed is very flexible to the new life. Biju's hunger for home becomes

unstoppable while Saeed never even thinks of leaving America. Saeed throws a monkey wrench in the works to Biju. These two characters are juxtaposed together to show how they are differentiated and the differences between the types of immigrants. Pakistanis treat Biju with suspicion always but Saeed does not react as them. Biju usually has a dilemma of his own identity where he belongs to. This conflict made him to become a prey for others happiness. Saeed marries a woman just to get a green card and he tells Biju that he has relationship with another woman who is from Zanzibar and now he intends to marry her. From the above incidents we able to understand the character of Saeed that he will do anything if he wants his self-respect to be endured. Desai satirically says that only people like Saeed can continue to exist in the foreign land when they decided to emigrate from their own country. She compares these two characters to show how they switch to some other culture easily and how they handle themselves by adopting in it. While Saeed seems to be more realistic, Biju is a kind of optimist as he doesn't want the western culture to influence him and also to trap him inside but longing for his homeland. People like Biju in the alien countries faces such problems often and their miseries turn to affect them mentally but people like Saeed doesn't bother for anything and they can survive very easily at any cost.

When come to the minor characters like Noni, Lola, Uncle Potty, Princess Mrs.San, and Munmun are all the progeny of loss. Their imbalanced dual life affects them mentally and their thoughts and emotions become inequity. All these characters will come under the postcolonial contact where they fight with many cultures and become a victim to it. They are unknowingly trapped by the strange and unsure surroundings and forced to be acceptable.

When it comes to post-colonial literature, the subjects like history, memory and nostalgia play a vital role in it. This novel can be considered as an allegory on the corner of Third World Immigrants. This novel is the true representation of diaspora where the characters fall for it. Desai gives the clear picture of immigrants in a city New York. There are multiple cultures and much illegal immigration in that country and that keeps the country to be in high status.

To talk about the root of the postcolonial characters, the story of the Judge is told by and large through his memory and gradually by his granddaughter Sai. Though the novel takes place in Kalimpong, Judge's flashback

occurs in urban England and various parts of India. In his past, he tried to compare his native Indian culture with English culture by staying in England. But his attitude towards the English is a kind of undecidedness. He follows English culture and lives for it but at last he was unacceptable by that culture and he return to his own native to spend his final days. Then he lives as a foreigner in his own country which makes him to be isolated from everyone. Later, Judge feels guilty for his wife Nimi though he doesn't have any soft corner when she was alive. He married Nimi only for her dowry which can be used to pay for his British education. The character Nimi died before the novel starts and only through the flashbacks of the Judge it is said. Desai portrayed Nimi as a typical Indian woman who lives in the early twentieth century. There was a mixture of feelings and emotions in his mind that when he reached England his dreams come shattered that he hadn't realized there too people could be poor.

The theme of expatriate can be interpreted in many ways. This expatriation is continued and carried from one generation to the other generation. It witnesses that everyone is experiencing the loss. The word in the title "Loss" gives negative connections and it shows the loss of both social and cultural aspects. Finally, each and every character in the novel experiences loss. Both the natives and immigrants lose their dignity and respect by following the other way to be strong enough. The feeling of being lost is replicated throughout the novel.

The major themes associated with this novel are related to colonialism and post-colonialism. The novel ends by showing the shattered inheritance of each character and psychologically they can adapt only to their home. Hence, this paper tries to show the problems faced by the immigrants and the bond between the East and West. Kiran Desai exposes powerful experiences that she inherited personally and she tries to capture the life between East and West. She talked about the problems created because of the contrast between two societies and cultures. She has offered all major characters as the sufferer of postcolonial issues. The main issues of postcolonial, immigration, expatriate, dislocation and migration are cleverly handled by Desai. She has created diasporic kind of atmosphere from the very beginning of the novel and this novel becomes very remarkable in the contemporary Indian English Writing.

CHITRA BANERJEE DIVAKARUNI'S THE PALACE OF ILLUSIONS: A REREADING OF THE MAHABHARATA

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Abstract

Postmodernist way of writings emerged post World War II, which includes many theories and ideas like faction, intertextuality, irony, parody, ambiguity, fragmentation and non-linear narration. Divakaruni formulates a non-linear narrative technique in her fiction *The Palace of Illusions*, which unfolds the story of Draupati from the time of her birth. The story is a retelling of the famous epic *The Mahabharata* from the feminine perspective with Draupati as a subject. The paper categorizes Draupati as a member of the muted group who is silenced and marginalized. Muted group theory of Edwin Adler is applied to elucidate her plight. Divakaruni attempts to articulate the female quest for identity in the male dominant world. The contemporary reading portrays, Draupati as a victim of the gender biased society, from which she emerges as a fiercely independent and rebellious woman. Divakaruni blends feminist ideologies into mythology, as the writer representing the oppressed class, in contrast to masculine version of Veda Vyasa. As an illustration of postmodern work, "The text also examines the power relationships as observed in the epic and in life, with a view to breaking them down" (Rao, Web) The paper elaborates areas of feminine desires and consciousness of Draupati, using Sandra Hardin Standpoint theory. Divakaruni sculpts Draupati as an epitome of feminist voice.

Postmodernism is a way of writing that emerged post World War II. This type of writing includes various theories like fragmentation, irony, parody, ambiguity intertextuality, faction, mixed genres, polyphony, impermanence, nonlinear narrative, magic realism and so on. In contrary to modernism, which laments about fragmentation and irrelevant narrative techniques, postmodernism celebrates its theories. It is characterised by detraditionalisation and breaking up the barriers. Postmodern fictions prove to be the order of the day in its hybridised form.

Immigration is a common attribute in contemporary world, as this is an era of globalisation. So, one can see a large number of immigrant writers across the world, grouped as diasporic writers. There are many Indian diasporic writers flourishing through their writings. Chitra Banerjee Divakaruni is one of the celebrated writers of Indian diaspora. She is a first generation immigrant settled in America. As she spent her childhood in India, she has a good knowledge and understanding of Indian culture. Born and brought up in West Bengal, she had her strong attraction towards Indian myths, folklore, and historical events in her writings. Her writings reflect authenticity in handling Indian themes and epic stories.

Divakaruni renders a new vision of the Indian epic *The Mahabharata* through her novel *The Palace of Illusions*. It is an epic retold by the female author from the female standpoint of Draupati as a victim of the patriarchal society. Divakaruni instils her feminist spirit in her heroine, adding

magic realism to make the epic more interesting and novel for the contemporary readers. The blend of myth, folktales, popular beliefs and epic stories fabricates her fiction. She throws light on the feminist consciousness of Draupati and the problems faced by her as a subaltern. In contrast to *The Mahabharata*, this story starts from Draupati's birth, by which the author uses non-linear narrative, an aspect of postmodern writing. This book can be rightly termed as a postcolonial feminist chronicle of postmodern writing.

Draupati is represented as the member of the muted group. Muted group theory proposed by Edwin Ardner, is relevant to understand the problem of marginalised groups especially women, whose voices are ignored or muted. In gender perspective, the male is the dominant class and the women are less powerful in society, so they are muted and expected to adapt with the situation. Draupati faces the same plight in her society.

The story begins with the birth of Draupati from fire. Social issues like female infanticide is marked by this incident, as king Draupad performs an yagna to beget a son and she is a by-product unwelcomed by her father as Divakaruni writes, "Only my brother was wanted. Diti couldn't let go of me, however nor I of him. We clung to each other so stubbornly that my father was forced to pick us both together" (PI 6). A female child is ignored by the society right from her birth is crafted skilfully.

Draupati is presented as a strong woman with her own views and she could not forgive her father's initial rejection.

As Divakaruni pens, "But I couldn't forgive him that initial rejection. Perhaps that was why I grew from a girl into a young woman, I didn't trust him completely" (PI 6). As Yadav comments, "Divakaruni's treatment of Draupati as a subject takes us back to the logical understanding, yet it builds our contemporary understanding of feminine matters through the novel (1).

The discrimination of the person based on the looks is termed as lookism. The term "lookism" is a recent coinage, though the practice was prevalent from the ancient times. Divakaruni proposes cultural and social issues of the present world, as Draupati feels inferior about her dark complexion. She doesn't feel confident to take part in social gatherings along with other princesses. So, she finds excuses to stay indoors. Draupati feels, "In a society that look down its patrician nose, on anything except milk and almond hues, this was considered most unfortunate, especially for a girl" (PI 8). She shares her displeasure about this issue to Krishna for which he advises, "And often other see you as you see yourself", (PI 9). By following his advice, she gained confidence about her looks, and she was celebrated by others for her beauty and charm.

Women's education is not always according to her will and wish, till date. Indian society insists that certain skills are to be acquired by a woman. Draupati also faces the same situation, and she envies her brother Dhri, who learnt the skill of warfare and politics, whereas she was forced to learn singing, dancing, painting, sewing and decorating. But, she was only interested in writing poetry, solving riddles and learning the lesson that conferred power. She expresses the oppression of society, "With each lesson I felt the world of women frightening its noose around me" (PI 29). Thus, gender discrimination is clearly conveyed by Divakaruni, in the field of education.

The matrix of domination is a social concept formulated by Patricia Collins, that defines oppression of race, class and gender. Draupati falls a prey to this matrix of domination, as the most important aspect of choosing her life partner was decided by other men like her father, Krishna and her brother. Though the ancient culture of Swayamvara, a liberty to choose her husband is organised, there is a skill test to be cleared to become her groom. There are so many political reasons designed by the men for this skill test. The main motive is alluring Arjun to win the challenge and marry her, there by king Draupad would take revenge on Drona. When suitors' portraits were shown to her, she is attracted by the picture of Karna. But Krishna is against her wish and tells her that he is not a prince. But her heart fancies, "How I long to speak to her[maid] of that

other forbidden name: Karna" (PI 74). Divakaruni presents the patriarchal system which does not allow a girl to choose her spouse. From the olden days till now, the girls are meant to save the family honour and reputation in the system of marriage. The female voice of Draupati is muted in the name of family honour. Divakaruni artistically picturises Draupati's fascination for Karna which is buried in the name of family honour.

"The novel devises various forms and methods for employing the surplus knowledge that the author has..." (Bhakhtin 16). One can thus have an insight into Draupati's myth, in the event of the story. A woman marrying five men is considered a taboo, even in today's world, but Draupati was forced to marry all five Pandava princes against her wish. Vyasa who foretold the prophecy of her life, even gave a code of conduct, by which she would be a wife of each prince for one year and eventually regain her virginity, when she moves on to the next person. Even in this polyandrous marriage, patriarchal convenience is seen as Draupati thinks, "Unlike [a man] I had no choice as to whom I sleep with, and when. Like a communal drinking up, I would be passed from hand to hand whether I wanted it or not", (PI 120). The love that she longed for remains unrequited throughout her life. Divakaruni draws the longings of women, which are same through the ages.

The marrying of Pandava brothers, gave her a name Panchali and she supported and guided her husbands in all their endeavours. The patriarchal tyranny attains its peak in disrobing Draupati which highlights her submissiveness as Helen Cixous, quotes, "I am speaking of women in her inevitable struggle against conventional man: and universal women subject who must bring women to their senses and to their meaning in history" (257). Draupati was pawned by her husband Yudhisthir, in the game of dice and was treated as an object of bet. In spite of being king Draupad's daughter and Queen of Pandavas, she was dragged to the court by the Kaurava princes. She was disrobed by her brother-in-law, Dussasan in the presence of all the noble men. This incident doomed the fate of Kaurava clan. In the name of honour, a woman is victimised as Kate Millet says, "Patriarchal force also relies on form of violence particularly sexual in character...[which] has been viewed as an offence one male commits upon another – a matter of abusing his women" ... [It] is carried out for masculine satisfaction, the exhilaration of race hatred, and the interests of property and vanity(honour) (44). None of Draupati's five husbands came to her rescue and she turns towards Krishna, who saves her from further humiliation. After this shameful act enraged Draupati proclaims "All of

you will die in the battle that will be spawned from this day's work" (PI 194). The relationship towards her husbands took a different dimension as she says, "I no longer depend on them so completely in the future, and when I took care to guard myself from hurt, it was as much from them as from our enemies" (PI 195). Draupati is portrayed as a prey to the male dominant society, where she rebels against them to bring about their downfall and restore her honour.

Draupati's fear, anxiety, anger, her feelings and emotions are beautifully depicted by Divakaruni. *The Mahabharata*, from a female point of view, breathes a different standpoint of the epic. More than articulating her views, Draupati first thinks within herself and remains muted. Divakaruni constructs woman's position in the social power structure and uses "structure parallels" (qtd. in Mukherjee), when the plot of *Palace of Illusion* is similar to the plot of the *The Mahabharata*. The revenge of Draupati has been quoted as the reason for Kurushetra war overlooking the flaws of other male characters, like Yudhishthir who pledged her, Dusassan disrobing her, Duryodhan teasing her and the rest of the elderly men quietly witnessing the shameful act without admonishing it. The standpoint theory by Sandra Harding can be incorporated here, as Draupati as the member of the marginalised sect fights for the oppressed class. As the story is the rereading, one could empathise with the plight of Draupati who can be compared with the south Asian women who struggle to survive the power structure.

As the title suggests, Draupati's palace is built by the Asura Maya, itself is an illusion, is burnt down. Finally, Yudhishthir decides to go to Himalayas to reach the abode of Gods. As the Pandavas and Draupati climb, she falls down, unattended in the ice-cold mountains, she embraces her death thinking of two men she adored, one being Karna and the other Krishna. Divakaruni uses fictional license as a writer ending the story with Draupati's soul being united with Karna.

Epics usually sing praises of heroes, but for a change, the rereading of this epic, brings accolades to the women protagonist. Myths, legends, histories, philosophies, social codes and morals are blended and weaved into a tapestry in the retelling too. Draupati being a strong and assertive woman, her psyche is excavated by the author and social evils prevailing in the society are visualised. Apart from Draupati, other female character like Kunthi, Gandhari, Sikkandi and Dharmya, Draupati's maid are also represented for the better understanding of women in Indian society. The mythology is redefined by

fusion of traditional mythology and modernity. Divakaruni awakens the women from their slumber of submissiveness and writes to create a world free of man's social power. Draupati becomes the epitome of female strength, from which role models could be emulated for the modern society

Histories, mythologies and social systems are formulated by men. Sandra Harding proposes, "Feminist have argued that traditional epistemologies whether intentionally or unintentionally, systematically exclude the possibility that women could be "Knowers" or agents of knowledge: they claim the voice of science is masculine one; that history is written from only the point of view of men (of the dominant class or race); that the subject of a traditional sociological sentence is always assumed to be men" (3). Divakaruni's rereading gives a fresh outlook as a female writer, pioneering the writing. Postmodern techniques of non-linear narration, polyphony, irony and faction are handled with ease. Muted group theory, is used to explain the subjugated women. Matrix of domination is applied to explain the discrimination of the oppressed. Finally, standpoint theory is used to bring forth women's standpoint in the masculine world.

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DIASPORIC SENSIBILITY IN LAHIRI'S THE NAMESAKE

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Abstract

Etymologically the term 'Diaspora' is derived from the Greek term "diasperien", from "dia-across" and "sperien-to sow or scatter seeds" (Wikipedia-the free Encyclopedia). It is based on Hebrew word of diaspora - 'galut', meaning 'exile' (that is from the Holy Land) (The New Encyclopedia of Britannica(vol.3)). In the beginning the term "diaspora" was used by the ancient Greeks to refer to citizens of a grand city who migrated to the conquered land with the purpose of colonization to assimilate the territory into the Empire. Today, 'Diaspora' refers to a range of ethnic communities and a variety of categories of people like – political and war refugees, migrants, ethnic and racial communities, immigrants / expatriates / transnational communities. According to Steven Vertovec (1999) "Diaspora" is the term often used today to describe practically any population which is considered 'deterritorialized' or 'transnational' - that is, which has originated in a land other than which it currently resides, and whose social, economic, and political networks cross the borders of the nation-states or, indeed span the globe" (Vretovec, "Three Meanings of Diaspora").

The term Diaspora Literature has become one of the most discussed issues of the post colonial period. In general, the term Diaspora refers to dispersion of any community or individual from their homeland to a new place and ensuing developments there in their cultures. In fact, the Indian Diaspora is estimated to be the second largest in the world and has a diversified Global Presence. Writers of the Indian Diaspora have been at the centre stage in the last decade chiefly because of the theoretical formulation being generated by their works. Their language and cultures are transformed when they come in contact with the others. These writers are often preoccupied with the elements of nostalgia as they seek to locate themselves in new cultures. They write in relation to the culture of their homeland and at the same time adopt and negotiate with the culture of the host land. However, looking at the diasporic literature in a broader perspective it is seen that such literature helps in understanding various cultures, breaking the barriers between different countries, glocalizing the global and even spreading universal peace. Interestingly, the terms 'diaspora', 'exile' alienation', 'expatriation', are synonymous and possess an ambiguous status of being both a refugee and an ambassador. The two roles being different, the diasporic writers attempt at doing justice to both. As a refugee, he seeks security and protection and as an ambassador projects his own culture and helps enhance its comprehensibility. The chief characteristic features of the diasporic writings are the quest for identity, uprooting and re-routing, insider and outsider syndrome, nostalgia, nagging sense of guilt etc.

The diasporic writers turn to their homeland for various reasons. For e.g. Naipaul who is in a perpetual quest for his roots turns to India for the same. Rushdie visits India to mythologize its history. Mistry visits and re-visits India for a kind of re-vitalization and to re-energize his aching soul. Bharati Mukherjee's childhood memories harkens her time and again. In a way they remain somewhere still attached to their roots, but due to one or the other reasons they have to leave their homeland and face different kinds of experiences. The diasporic writings, also known as the 'theory of migrancy', help generate aesthetic evaluation, negotiate with cultural constructs and aid the emergence of a new hybridity. Diaspora literature mirrors a double vision, at once of "yearning back" and "looking forward". The peculiarities that we find in NRIs have been successfully narrated by Diaspora writers. The children of the immigrants are called ABCD; "American Born Confused Desi". This "inbetween-ness" leaves them with uncertainty about their role in the society; neither American nor Indian. Their identity is lost as they are treated as Indian in the foreign land and as foreigner in their mother land. This dilemma of the immigrants has been very realistically reflected in the novels of Jhumpa Lahiri. She largely writes about the human conditions of Indian diaspora in the US. Her focus is the 'mindscape of characters' and 'human predicament' in its wider perspective.

Lahiri delves deep to explain the labyrinths of her characters, to explore, psychologically the intricacies and complexities of human relationships particularly of a class of characters who live in the west but with parents born and

raised in India. What are they? -Indians or Americans. They are apparently a close knit ethnic group, still far from being assimilated into the general current of life around them. Yet they were as far from the Indian current. Like the mythological king Trishanku, they stood suspended between two worlds, unable to enter either and making a haven of their own. This paper is a modest attempt to analyse the identity crisis, faced by the immigrants as portrayed in Lahiri's novel, "The Namesake". "The Namesake" revolves around the lives of the Gangulis. The novel is the story of two generations of an Indian family and their struggle to acculturate themselves in the west. In the autobiographical novel, *The Namesake*, Lahiri tells the story of Gogol Ganguli, the Americanborn son of Ashoke and Ashima Ganguli, who arrive in Massachusetts from Calcutta in the late 1960s. The novel opens with Ashima who is about to deliver her first child, two months before her due date. Ashoke and Ashima are forced to name their child because the letter from Ashima's grandmother, containing the name for the child, never reaches them and they learn that in America, a baby cannot be released from the hospital without a birth certificate and a birth certificate needs a name. The naming of the child revolves around Ashoka's past emotional memories.

Ashoke almost lost his life in a train derailment. Only the book he was clutching -A Collection of Nikolai Gogol's Short Stories revealed him to rescuers and had saved his life out of the train accident. With this story in mind, Ashoke names his son Gogol, but the child is never comfortable with his name. He is always reluctant to tell his name to anybody and also unable to find any reason why his parents gave him this unusual name. Contrary to popular idiom "What's in a name?" Gogol is obsessed with "It's everything that matters in a name". His hatred for his name is explained thus: "For by now, he's come to hate questions pertaining to his name, hates having constantly to explain". Ashoke and Ashima are forced to name their child as the name, supposed to be given by Ashima's grand-mother never reaches and they learn that in America, a baby cannot be released from the hospital without a birth certificate and a birth certificate needs a name. The significance of name becomes a major theme of the novel. The novel is an interesting and intriguing meditation on the extent to which our names shape our identity. Father had named his son Gogol in honor of the Russian Writer but the eighteen years old Gogol wants to change his name to Nikhil. When he makes this announcement there is an unusual silence at the dinner table.

At last Ashoke says, "In America anything is possible. Do as you wish." (Namesake,100). Gogol, as if reinvents himself and frees himself from his parent's constraints. Yet in spite of becoming a part of the mainstream of American lifestyle, the name Gogol still haunts him. Gogol seems to have an invisible hold on Nikhil, his new name. Though her sister, Sonia is already very much Americanized. But *The Namesake* is still more than a book about a name. It is a story of assimilation and generational gap too. Unlike Ashoke and Ashima, Gogol and Sonia try to break free from the past of their parents. The offsprings turn away from the inherited customs and cultural values imposed upon them by their parents and enjoy accepting their American heritage at any cost. They prefer "love marriages" to "arranged marriage" and relish American and continental food more than the 'syrupy Bengali dishes'. Enjoying the celebration of the Christmas and Thanks giving more than their Bengali festivals, both the children rebel and try desperately to assimilate with their American peers. Lahiri pictures the sordid spectacle of racism, prejudice and marginalization by the unwelcoming society and Gogol is a victim of it. Gogol struggles to transform himself by escaping from the traditions of the community of Indian immigrants to which his family belongs. He is an ABCD - an American Born Confused Desi.

Lahiri depicts that the ABCD's are unable to answer the question: "Where are you from?" The novel probes into the inner psyche of characters and brings out stirring and teasing sense of identity by clash of cultures. In the flat world, multiculturalism results in "the Melting Pot" and "Salad Bowl". The novel overflows with the subdued grace and dignity of a family forced to make peace with their loyalties to India and America. Ashoke and Ashima soon realize that they cannot force their children to follow their way of living and they gradually learn the new culture' life style in order to keep pace with their own children. As Lahiri writes in the novel: "And yet it was for him {Gogol}, for Sonia, that his parents had gone to the trouble of learning these customs" (Namesake,286). Ashima now invites her children's American peers on feast and finds it "less stressful" to feed forty Bengali guests "than the task of feeding a handful of American children" (Namesake, 72). In due course of time we notice a remarkable transformation in Ashima who was a young, scared, jobless and dependent woman at the beginning and a strong, self-reliant, employed Ashima at the end of the novel. Later in the novel, Gogol could not assimilate himself with the American culture. He loves Ruth, a white American, his college friend, but their friendship retained for a short

period. His next love is Maxine who is of white American ethnicity.

Their friendship breaks because of Gogol's struggle regarding emotional complications of his father's death. After this, his mother tells Gogol to have friendship with Moushumi, daughter of their friend, due to their shared culture and background. But their marriage breaks as Moushumi loves Dimitri, a German man. Gogol is schizophrenic as he is split/torn between two nations, India/America, between two names, Indian/Russian, between two value systems, traditions/conventions. Genetically he is tied up to his traditions and has unique self; racially he is alien, and a second class citizen in America. He feels that his wife has a better status. His complexes get reflected through Moushumi, who feels dissatisfied having married him. To conclude, Jhumpa Lahiri, in her novel 'The Namesake', has presented relationships with various degrees of acculturation of second generation of the Indian immigrants. Being an Indian by ancestry, British by birth and American by immigration, Lahiri is much interested in the large section of new generation of Indian Americans, their cultural traditions, value system and relationships, their feelings for name and spacelessness.

The issue of identity crisis is another remarkable theme in Lahiri's narrative. Lahiri finds her identity through her protagonist Gogol who looks back choose the best of both cultures; of their homeland and of their host country. She provides an authentic picture of diasporic culture by shedding lights on the lives of characters Ashoke, Ashima and their son Gogol; their longings for their origins and customs, traditions and views .

The novel is a fine discussion on "names, relations, families, inheritance and cultural assimilation. The novel exposes the eternal quest for identity submerged under black waters of uprootedness and from this black water a new culture reveals the possibility of blending of two cultures through introspection and self analysis.

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THEATRE PEDAGOGY: FOCUS ON A HUMANISTIC CLASSROOM APPROACH

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Abstract

Theatre Pedagogy arose during the 20th century. It helps the students to learn the language in an innovative manner, speaking the language plays an important role in this methodology. Theatre pedagogy is an independent discipline combining both theatre and pedagogy. Theatre pedagogy has developed separately from drama education, the distinction being that the drama teacher typically teaches method, theory and/or practice of performance alone, while theatre pedagogy integrates both art and education to develop language and strengthen social awareness. Theatre pedagogy is rooted in drama and stagecraft, yet works to educate people outside the realm of theatre itself.

Theatre Pedagogy is an innovative and engaging medium that captures the imagination of young people and is effective in establishing discussion and ongoing dialogue about personal, social and health issues relating to alcohol use in a way that teachers can find challenging within the confines of a classroom setting. Theatre Pedagogy as a model does have the potential to impact on the knowledge of young people. It has the potential to positively influence attitudes, behaviours and/or knowledge in relation to a wider range of health topics and relational/social issues, as well as the potential to change perceptions of group norms around a particular behaviour

This paper focuses on this modern methodology called Theatre Pedagogy which enables the teacher and the students to have a Humanistic approach in classrooms. Theatre Pedagogy is an innovative process that can be incorporated in Indian educational system for Second Language Acquisition.

Integration of modern and traditional teaching methods for effective teaching- So it will be beneficial for our education system to combine the advantages of traditional and modern teaching methods for effective teaching. Here main question arises that how we can combine both traditional and modern teaching methods for effective teaching? This can be explained with the following points: Blackboard and LCD projectors can be used simultaneously in a classroom; for teaching complex mathematical equations teacher can use blackboard while theoretical subjects can be taught on a LCD projector with the help of slides.

Through this research we try to prove that there is another modern methodology called Theatre Pedagogy which enables the teacher and the students to have a Humanistic approach in classrooms. Theatre Pedagogy is an innovative process that can be incorporated in Indian educational system for Second Language Acquisition

Experiments using the Concept - Theatre Pedagogy

Drama Education does not merely mean a classical play or a theatre performance. While it does not exclude the elements of a play or a performance it also includes a number of other aspects. Wessels says that "drama in education uses the same tools employed by actors in the

theatre. In particular, it uses improvisation and mime. But while in the theatre everything is contrived for the benefit of the audience, in classroom drama everything is contrived for the benefit of the learners" (Wessels 8).

Using improvisation and mime will provide the learners with a practice of a foreign language similar to the use in the real life. Speaking communication in the real life situations is characterised by limited time for preparation. When learners experience sufficient practice in the class they will feel more comfortable using the language in the real environment, their response will be spontaneous, they will have to adapt and react quickly and act the roles they were assigned. Mime and the body language will become an important tool stimulating and enriching the learning experience (Schejbal).

Materials and Methods

Drama in the context of language teaching: Scrivener (69) gives the following list of a number of drama activities that are commonly found in English language teaching. The following experiments were conducted among 1st year English and 1st year Economics students of Ethiraj College for Women. The 1st year English majors were taught Mahesh Dattani's play "Dance like a Man". The English

majors were able to understand the play completely using the concept "Theatre in Education".

1. Role play – Role plays enable students to step outside themselves, to accept and change into a different character. Students either improvise or create their own character or they are given role-cards. In either case, it has a stimulating effect and students feel freer to engage themselves in learning. A competent speaker of a language needs to develop speaking skills in a great number of situations in order to send/receive a message and to be able to engage in meaningful communication. The presence of drama and its techniques is an ideal tool to stimulate and carry on different speaking activities with the focus on fluency, pronunciation, stress, intonation etc. It provides a field for sufficient practice in acquiring the language skill.

As students using drama become immersed in the activities, they no longer perceive the activity and the language they are learning as artificial, but they experience its use in a situation similar to the real life. Rather than learning the foreign language consciously, the language is unconsciously acquired. Furthermore, students who practice language in meaningful context and situations similar to the reality will more likely find it easier to use the language in real life situations.



Fig 1: Role play experiment

2. Simulation - In the initial stages of their learning, students become acquainted with various roles starting from the simpler ones, usually those they are used to from everyday life i.e. a mother, a father, a shop assistant, a customer, a tourist etc., before they take up more complex ones i.e. a consultation, problem solving, plays etc.
3. Drama games - Wessels points out that 'drama games' should "involve action, exercise the imagination, involve both 'learning' and 'acquisition' and permit the expression of emotion" (29). All the

elements mentioned help students to become actively engaged in learning and experience the dynamics of the learning experience. There are many forms of games with various functions i.e. ice-breakers, warm-ups, fillers, concentration games etc.



Fig 1, 2: Games in Process

4. Guided improvisation – This kind of practice requires the teacher to guide students through the initial stage of an activity. When students join in and become part of the evolving activity, they use their imagination and improvisation. The teacher then steps out and becomes more like an observer who helps if and when there is a need. This help might be in a form of suggestions or even joining back in the story if the progress of the students is slow or if they are finding the work too difficult. The following are examples of activities for guided improvisation: a scene of a crime; a company meeting; a summer camp at night etc.

Activity 1: Students were asked to watch a Silent Ad and were asked to act out the Ad or to interpret the Ad in their own words. Speaking helps to explore the relationship between Language and actions in Advertising.

The experiment proved that interaction with literature students through videos helps to develop Language skills which will be discussed in detail in this chapter.



Fig 1: Teaching in process.

5. Acting play scripts – Cockett and Fox say that "it is important to remember that a script is not a drama so much as a 'proposal for drama'" (85). Script becomes a starting point that provides great space for each individual to utilize his or her talents and bring personal aspects into the learning experience. Students are presented with the script by the teacher or even prepare their own. All the stages of preparation, practice, performance or even the afterward analyses and evaluation can be very effective tools in learning and reinforcing the use of a foreign language.

Activity 1: Students were asked to act out the dialogues from Mahesh Dattani's play "Dance like a Man" which would help students to become sensitive to the dialogues.

"A woman in a man's world may be considered as being progressive. But a man in a woman's world is pathetic"(187)

"We were only human. We lacked grace. We lacked brilliance. We lacked the magic to dance like God" (204).

Activity 2: A random dialogue was given to the students

: Why?

: You just don't understand what I'm trying to tell you.

: I've tried to tell you again and again.

: I can't take it anymore.



Fig: Students acting out the above script.

6. Prepared and improvised drama – Students themselves work and perform a story, a situation or a number of situations. They can also work within given framework that is set by the teacher. It is students who are in charge of their work. The aspect of ownership provides further motivation in order to succeed in the activity. The whole class can be involved in a more complex drama, although for practical reasons and affectivity, it might be more beneficial to have the students work in smaller groups.

Findings and Results

After these experiments a student's survey was conducted to estimate the level of understanding of this methodology. The survey results proved that the students found Theatre/Drama Education very interesting and innovative for learning new languages. They considered Traditional teaching methods as monotonous and boring. Out of 100 students who took part in the above experiments 99% were in favour/ support of Theatre/ Drama in Education.

It is necessary to mention that the role of the teacher in introducing drama into the teaching is very important. Some students might find the use of drama challenging, especially when they are not used to such an approach. It is the teacher who should help them to overcome this stage. It can be done through meticulous preparation, proper introduction, encouragement and building the students' confidence in the merits and the potential of the use of drama in developing their language skills.

Interpretation and Discussion

Writing the drama lesson plans was attempted to provide a variety of activities covering practice of various language skills, vocabulary and topics. The lesson plans provide general information for the teacher (i.e. language focus, level, class management, aids, preparation, time-guide) as well as a detailed one for carrying out the lesson (i.e. procedures). The plans have been used in the above experiments and they proved to be useful, enriching the learning-teaching experience. Inspiration for the lesson plans came from various sources, either as a result of the study at university or ideas adapted for the teaching of the language from activities not originally connected to teaching.

The focus of this project has been to look at the use of drama in the learning-teaching experience and to show how drama can be used to develop both productive and receptive skills, as well as how it can contribute to the

mastering of the language systems. A survey was made to look into elementary, pre-intermediate and intermediate levels and practical lesson plans have been included to see how drama can be incorporated and enhance the learning experience.

Drama is generally connected with actors performing a play in front of the audience. In the context of the language learning drama is, however, focused on the students, providing them with deeper experience of the acquisition of the language. It gives an opportunity to use the foreign language in a natural and motivating way by helping students to develop their language skills in order to become competent users of the language.

Many aspects of the drama that one can see in the theatre are used for the benefit of learning the foreign language. Participants are engaged in meaningful conversations or activities, they are not static, but they are actively moving around the class. Their imagination and feelings are stimulated and the spontaneous use of language is encouraged. The outside world is brought into the classroom. As far as the speaking skill is concerned, it can be relatively easily stimulated through the use of various activities based on drama techniques. The focal point can be diverse; it can either be targeted on fluency, pronunciation, stress or intonation. Drama provides framework for the practice and acquisition of the speaking language skill.

In respect to the learning of the writing skill, there are many opportunities that can arise from the use of drama. Among those, the most common and natural use belong to the writing of poetry, a story, a narrative, a play and of a role play. By their very nature, they can be easily used as a basis for further practice of the foreign language and for meaningful tasks that contribute to the development of the skills that students need.

Reading skills can be enhanced by texts directly linked to drama; these texts can also become a base for further dramatization. They provide a starting point for the practice of extensive or intensive reading. Similarly, listening needs to cover these two areas so that students will master them. Changing a classroom into a different place provides an opportunity to practice a wide range of vocabulary in a variety of situations. Grammar can also be elicited and practiced through drama activities.

It is necessary to mention that the role of the teacher in introducing drama into the teaching is very important. Some students might find the use of drama challenging, especially when they are not used to such an approach. It is the teacher who should help them to overcome this

stage. It can be done through meticulous preparation, proper introduction, encouragement and building the students' confidence in the merits and the potential of the use of drama in developing their language skills.

Conclusion

Theatre Pedagogy is an innovative and engaging medium that captures the imagination of young people and is effective in establishing discussion and ongoing dialogue about personal, social and health issues relating to alcohol use in a way that teachers can find challenging within the confines of a classroom setting. This suggests that while not all programs increase knowledge, Theatre Pedagogy as a model does have the potential to impact on the knowledge of young people.

In conclusion, it would appear that Theatre Pedagogy is an overall promising strategy in effecting short-term (and some long-term) desired positive change in young people. It has the potential to positively influence attitudes, behaviours and/or knowledge in relation to a wider range of health topics and relational/social issues, as well as the potential to change perceptions of group norms around a particular behaviour.

Specifically, Theatre Pedagogy has been applied successfully to addressing issues of risk behaviours for AIDS and HIV, smoking, substance abuse, financial literacy, nutrition and healthy eating, bullying and body image, as well as social stigma towards mental health issues. Theatre pedagogy focuses on a humanistic classroom approach and the students generally receive the Theatre Pedagogy or Theatre in Education performances positively and the overwhelming majority of studies reviewed found that students can correctly identify the educational messages of the play.

Appendix Student Survey

1. On a scale from 1 to 10, how much do you like your normal teaching class?
2. On a scale from 1 to 10, how interested are you in your normal class?
3. On a scale from 1 to 10, how involved do you feel in your class?
4. Did this different type of teaching using drama help you better understand the topic?
5. Were you being more willing to participate in this theatre education than in other assignments?
6. Did you feel like you learned more about the topic?

7. Do you prefer this type of assignment or the types of assignments you regularly get from the teachers?
8. On a scale from 1 to 10, how much do you like this Theatre class?
9. On a scale from 1 to 10, how interested were you in this Theatre class?
10. On a scale from 1 to 10, how involved you feel in this Theatre class?
11. Do you write creatively at home? (Short stories, poems, etc.) What do you write and how often?
12. Do you write in a journal at home? (Daily thoughts, feelings, emotions, etc.) How often?
13. For the next four questions, please circle your answer.
14. Do you write creatively for school projects? YES/ NO
15. Do you write in a journal for school assignments? YES /NO
16. Do you ever put on plays, play-act, or pretend at home? YES/ NO
17. Do you engage in theatre-type exercises (performing in plays or skits, role-playing, or play-acting) in school?
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CONFLICT BETWEEN HOME, ANCESTRY AND CULTURE IN *PRAISESONG FOR THE WIDOW* BY PAULE MARSHALL

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Abstract

This Paper presents the conflict of the protagonist Avey on home, ancestry and culture. Marshall depicts the culture with its glorification of the material as the linchpin of American national identity contemporary to the novel's setting, and the significant role of the North White Plains home in a dream Avey has while traveling dramatizes the centrality of that "code" for adult Avey. In the conflict between homes that becomes apparent in Avey's memories, Marshall asks, "Can material success function to homogenize and stabilize American national identity in the face of historically unprecedented rights struggles by people of color?" Marshall's construction of Avey's travel resists offering a totalizing and coherent solution to this national fragmentation.

Keywords: Culture, Home, North White Plains, National identity

Paule Marshall in her works, and in talks has given about the craft of novel writing, she emphasized her need to create distinct human beings who are affected by culture and society, and who also affect these two important elements. Perhaps her keen insights into the

Inter-relationship between character and culture stems from her own background. As a first-generation American of West Indian descent, she dramatically experienced the merging of, sometimes, the conflict, of two distinct cultures within the same psyche. That experience is valid not only in itself but also in the subtle shades of light it casts upon the unique drama of Afro-Americans.

The Afro-American experience, as W.E.B. Du Bois so elegantly stated, is just that – the interface of two cultures within the same collective body, whether or not each individual within the body consciously knows it. This concern, the need some how to separate, analyze and then bring together these varying influences, is one of the Marshall's concentrated thrusts. Coupled with her discussion of this dilemma, particularly in her novels, is her sculpting of woman characters who at first glance might seem to be the stereotypical counters of the black woman. Under her careful, tender yet incisive hands these outlines are transformed into distinct woman. She shows us that if we glance too quickly, we might see only the outline of the domineering mother, the black prostitute, the martyred mother. But if we follow closely the contours of these forms, we will see how we have not perceived their essences as they move within the space of their culture.

In the novel *Praise song for the widow* (1983) Marshall uses a woman character to depict the struggles of African

Americans against racial oppression. Avey Johnson, the lead role in *Praise song for the widow*, portrays the liberating experience of going back to one's roots. Marshall spends a great deal of time describing Avey's body as the site for radical transformation, not only of the self but of the community as well. Marshall's *Praise song for the Widow* contain literary and rhetorical techniques that depict African American families and communities as sites where power is distributed throughout members regardless of age and gender. Readers will see that the African Diaspora, the dispersion of African people from their respective homelands created by slave trading, and its legacies has influenced contemporary African American family ideologies and their configurations; that as an institution the family is malleable and not fixed. Characters in *Praise song for the Widow* are profoundly influenced by cultural, historical, and situational ideologies, customs, and beliefs.

Marshall divides her characters into two specific groups: those who believe they are a cumulative result of their cultural and ethnic legacies and continually pay homage to their past, and those who deny their connection to a cultural history, feeling that they broker their own destinies. Marshall tells her *praise song* in a loosely reverse order punctuated with flashbacks and instances of magic realism, permitting Avey to speak to the dead, re-experience the Middle Passage, and find herself in a parallel world that is at once reassuring in familiarity as it is disconcerting in strangeness as she attempts to find her extended identity. The novel opens with recently widowed Avey on board another cruise she enjoys with her two closest friends. Her three children, Sis, Annawilda, and Marion are adults with families and careers; her leave request with the Division of Motor Vehicles secure, she

locks up her house in White Plains, New York, and heads out for this annual cruise with two friends.

Through the use of ancillary characters Marshall exemplifies Avey's lethargy and lack of enthusiasm with her current life. Her traveling companions, Clarice, is a coworker Avey used to enjoy but who now annoys her with "dullness, her rampant flesh, her blackness ..." (Marshall 24), and Thomason is a light-skinned woman Avey used to consider a close friend but whose boastfulness and racist anthem, "That's why if I've said it once I've said it a thousand times: it ... don't... pay ...to ...go ...no ...place ...with ...niggers! They'll mess up ever' time!" angers Avey (Marshall 27). Marshall uses Clarice's submissiveness and shame and Thomasina's overt prejudice to symbolize the opposite ends of a spectrum of emotions African American women are familiar with, and these two anger Avey because they not only remind her of the disparate realities she is constantly pressured into choosing but, more importantly, make her aware that she has no feelings or emotions about herself or her life.

While on the cruise Avey experiences strange physical feelings of being bloated though she eats very little, and a dream about her Aunt Cuney, someone she has scarcely thought about in years but was quite close to in her youth. In a strange and desperate act to be rid of the discombobulating dream and the thoughts of Cuney, she abruptly departs the cruise in mid passage and begins a convoluted journey back to her home.

Through a series of frustrating travel snafus she finds she must stay the night on the island of Grenada while waiting a connecting flight to New York, during which time her husband Jerome, nee Jay, several years dead from presumably working too hard chasing the spoils of money makes a posthumous visit to Avey in the first chapter of the section entitled "Sleepers Wake." Through the visit and subsequent flashbacks, Marshall permits Avey to piece together her life as a young wife and mother in Harlem to so that we may understand why she has become so lost and culturally disenfranchised. After the long memory-dream, when she rises in the morning in the extravagant hotel where she has spent the night, Avey takes a long, dream-like walk along the ocean, missing the opportunity to catch the plane home and finding, again seemingly by chance, an old man who will act as her guide for the remainder of the story.

Avey is fainting from heat when she sees Lebert Joseph's small rum shop, stumbles in, and is offered a drink. Eventually she tells him of her dream, and he convinces her to go with him to the celebration on Carriacou. Inexplicably, she agrees. After clarifying Avey's malaise to underscore the urgency of the remaining action of the novel, that of undertaking a spiritual journey to reunite Avey with those aspects of her African American heritage she once celebrated, Marshall culminates the

widow's journey with the introduction of new people and beliefs that have and will continue shaping her life.

The final stage of Avey's spiritual heal in includes an embarrassing but transformative purging of her body's waste, a laying on of hands by Lebert's daughter, and finally participation in the "Beg Pardon." This celebration consists of different dances, first the Beg Pardon, the ancestors' yearly tribute to the Old People, then the "nation" dances, different for each of the groups descended from original Africans, and finally a closing group dance.

These descendants of the African Diaspora, finding themselves assessed as inherently inferior and subordinate on the basis of their physicality, make psychological shifts in identification that are reflected in how they perceive that physicality. The characters' moves toward the material security they associate with white, middle-class acceptability go hand-in-hand with erasing, or alienating themselves from, blackness. It seems to Avey that Jerome wears a mask over his face: "what almost looked like the vague, pale out-line of another face superimposed on his, as in a double exposure (Ibidem: 131). The double exposure suggests Du Bois's concept of the double-consciousness of the African American, but Jerome seems determined not to embrace the duality and complexity of that situation but to position himself within white America. Gubar recognizes the pitfalls inherent in focusing on the speculative, temporary, or subversive aspects of "Race change", and while keen to acknowledge the processes of agency and self-knowledge, she still observes that:

"racial impersonation and masquerading are a destiny imposed on colonized black people who must wear the white mask--of customs and values, of norms and languages, of aesthetic standards and religious ideologies-- created and enforced by an alien civilization" (Barbara 38).

Each of the settings allows Marshall to examine "the complexities of race, nationality, and gender relationships," noted "and in so doing traces the complexity of black cultures as they reshape themselves from North to South America." Christian described the West Indies setting 'as the pivotal landscape [Marshall] would use in her future work.' (G.Thomas100)

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READERS OF WOLE SOYINKA'S POLITICAL DRAMA AND THEATRE

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Abstract

The paper is a study of the readers of Wole Soyinka's political drama and theatre with a view to establishing the relationship between the author and his readers in terms of communication. To accomplish this, the paper employs the reader-oriented theory, using the critical perspectives of seasoned scholars in the field. We begin by examining the identity of Soyinka's readers in particular and readers of literature in general. Thereafter, we analyze the breakdown of communication between Soyinka and his readers, and his subsequent courtship of the popular readers. His works are also the elite class created by the colonial contact and who, like the writer, also received Western education in the colonial universities.

Keywords: Drama, Theatre, Rituals, Society, Colonialism, Western Life, Literalness.

Introduction

We should begin by asking some pertinent questions: "Who are the readers of Wole Soyinka? What social class do they belong in? And what is their attitude to his works?" To answer the above, we must note that the readers or audience of literature are without doubt members of the community. They are members of the society who, also like the writers, belong to a particular class and equally possess the critical criteria with which they perceive the world around them. Like writers, readers are also sensitive in society. They are also essentially involved in the process of composition and they are constantly in the creative imagination of writers. They sometime, depending on predilection, determine the success of a particular work or the reputation of a writer. That some writers become popular on the strength of the number of their readers shows that literary reputation is often determined by the audience and readers alike. Readers of Soyinka's works are also the elite class created by the colonial contact and who, like the writer, also received Western education in the colonial universities. These readers, according to the description of Jauss upheld by Selden and Widdowson (1993: 59-63) possess the necessary tools required to probe into literary works:

In his view a reader is someone who possesses a linguistic competence, has internalized the syntactic and semantic knowledge required for reading.

Among the trained readers described above, there is a further classification into general and specialist readership. General readership consists of those who possess linguistic and literary competence that is adequate enough „to make sense of the ordinary meaning and

sometimes deep meanings of literary works. This goes to mean that most of the preoccupations of Soyinka's works are but a reflection of the Yoruba/African cultural milieu the products of which both the writers and the audience or readers are. The readers, according to Jauss, have a horizon of expectation which informs their critical criteria with which they approach Soyinka's works. These readers are therefore not guests into the creative universe of Soyinka; they are a part and parcel of the milieu that produced the work. Soyinka's readers are familiar with the use of mask, with the *egungun* motif, with the tripartite world of Yoruba religious cosmology and with Ogun's paradox and its burden of mystery. Reading his works is thus a critical exercise in which case the readers move to and fro within their horizon of expectation in order to negotiate and mediate meanings. The relationship contained in this sort of reading is that of contestation of meanings between the readers and writers in which case one of them would have to make some condescension in terms of adjustments of perceptions of their shared socio- and ethno-cultural realities.

According to him, there are various codes with which literary works are built. There are symbolic code, socio-ethnic code, and there are also literal and allegorical exegeses. Depending on the code used to build up a work, the reader who belongs to the milieu would therefore unlock the texts. The codes are the constituents of what Jauss termed the horizon of expectations, and which Stanley Fish (1980: 14) termed the interpretive community. The writer and the readers belong in this community as producers of cultural artifacts. The sociology of writing, that of the writer and the reader comes to the fore in the

following by Fish as it reinforces the primacy of the social contexts: It is interpretive communities, rather than either the text or the reader, that produce meanings and are responsible for the emergence of formal features.

Both the writer and the reader are thus a product of the noetic formulae created by the social contexts. The primacy of the social contexts does not deny the writer any creative ingenuity. It however goes to establish that such creativity is also a product of the noetic conventions of the milieu or the interpretive community. The writer therefore has a duty either to the members of the community by exploring the multiple creative dimensions and potentials of their codes or to subvert their interest for a different end. Ultimately in the exploration of the potentials of the codes of the community, the writer must always carry the members along in order not to jeopardize his or her agency for the group. Umberto Eco (1981: 7) clearly establishes this: To make his text communicative, the author has to assume that the ensemble of codes he relies upon is the same as that shared by his possible reader (hereafter Model Reader) supposedly able to deal interpretively with the expressions in the same way as the author deals generatively with them.

That the writer must be committed to its readers or audience in terms of communication implies that writers have no value outside readers and consumers who contribute, on the one hand, to writers income and who, on the other, would transform the society through the gospel of the writer. According to Robert Escarpit (1971: 830) the foregoing value of literature can be attained only and only if there is "a convergence of intentions between author and reader or at the very least a compatibility of intentions". A work meant for a particular public must employ the noetic features of the idiom shared by the community so that communication can therefore be said to exist between the author and the reader. Escarpit claims that the successful book is that which is a medium of the public or that which reveals the public to itself. Adedeji and Ekwuazi (1998: 69) opine that readers and audience can only identify with a work and regard it as their own if both creator and the receiver are on the same wavelength. The centrality of readers thus affirms the meaninglessness and the valueless adventure of a work whose supposed interpretive community cannot link or converge with. For literature to be relevant it has to establish some simple and basic communion with its community for which it is produced in the first place.

Breakdown of Communicative Communion

A number of Wole Soyinka's plays, particularly the early and the later comedies, enjoyed and still enjoy the patronage of their community while his canonical plays could not be deciphered by the university community, the original home of the English-language literature. The breakdown of communication between Soyinka's canonical works and his interpretive community has generated various responses. Nadine Gordimer (1992: 7) admonishes with a clarion call to the agency of African letters to endeavour to rescue itself from elitist disposition and speak to a great majority of Africans because, according to her, "a literary culture cannot be created by writers without readers". This is not to say that the middle class drama or theatre has never left the university but we are trying to, following Femi Euba (1981: 391), say that the English language drama and playwrights find their warmest receptions in the university. In spite of the university being the original and warmest home, Dunton (1992: 4) claims that the drama still has a life off campus. Instances abound in relations to plays of Wale Ogunyemi, Ola Rotimi and the early comedies of Wole Soyinka.

Soyinka's canonical works alienate almost all semi-literates and a great deal of literates in the Nigerian society. What is alienating a great deal of literates and semi-literates from Soyinka's canonical works is not the use of English language as a medium of expression but the alleged unattainable intellectualism that he practices with the language. A number of English-language playwrights go to the above people without inhibition and that Soyinka's early comedies which are accessible such as *The Lion and the Jewel*, *The Trials of Brother Jero* and *Jero's Metamorphosis* belong to this group. The canonical plays such as *A Dance of the Forests*, *The Road* and *Madmen and Specialists* are dauntingly undecipherable (Biodun Jeyifo: 1988: 92-3) to a great majority of the Nigerian population and as such not popular and do not have some appreciable life both on and off campus. It must be reiterated that the three plays are also undecipherable to so many inhabitants of the university community. The claim of Biodun Jeyifo (2008: 12-13) that doctoral candidates and even holders of doctoral degree go through exceedingly difficult moments before they could gain access into the canonical plays of Soyinka is instructive in this regard. *A Dance of the Forests* was performed to an independence audience, less than one percent (Wali: 2007, 282) of whom could make any little of the plays message let alone have an inkling of Soyinka's jaundiced view of the „gathering of the tribes (Lewis Nkosi: 1981, 188) and of Africa's

supposedly glorious past and the future of the country. As a commissioned play, the then newly adorned elite rulers of post-independence Nigeria could also make nothing of one of the profoundest literary minds on the continent let alone heed the warning and the probable guide contained in the play for the future.

By this, it means only when the readers can unlock the noetic codes, whether symbolic or socio-ethnic with which the work is locked. It is at this point that we can talk of communication and the potential influences that the work may have on the readers. Jide Malomo (1993: 6) has rightly examined the problems of English-language drama from the audience attendance percentage in the Nigerian National Theatre: An attempt has been made to account for the paucity of audience at performances in English Language Theater in comparison to the indigenous travelling theatres in Nigeria. This problem, which has only been studied through intelligent observation, has been attributed to the mode of production, the language, the aesthetics and the mores of the English-language theatre said to be "too intellectual and alienating" to the audience, while the indigenous theatres use simple language and choose themes that have direct relevance to the lives of the common people.

We must also agree, in spite of the too-intellectual aspect, that a Soyinka play is a multidimensional performance that could still thrill with music, action, games, dance, spectacle, costumes and ritual ceremonies even if the dialogue is intimidating. So many scholars seem to be impressively fascinated with the spectacle in the canonical plays and the robust effects it produces on readers and audience members even when they do not understand the plays (Nkosi: 1981, 188); the scholars are also united against the extreme intellectualism and the intimidating dialogues in the canonical plays. The plays therefore could thrill audience members who watch the performances but alienate and kill the almost non-existent reading public in Africa because the spectacle would be flat in reading. We, however, must note that our point of emphasis in the study is the communication of the message of the plays to readers. The spectacle would be more than important if it could break the linguistic wall the plays set against readers. Biodun Jeyifo (1985: 82) recounts the horror that many audience members often face during performances of Soyinka's (and Osofisan's) lays. They often end up getting the more confused and raising posers such as "what is he saying? Or what does he propose as a way out of this mess?" What need be asked is the authenticity of the agency of Wole Soyinka as a political dramatist and satirist

that is not popular with the people? Particularly focusing on a canonical play, Obiajunwa Wali (2007: 282) comments: The ordinary local audience, with little or no education in the conventional European manner, and who constitute an overwhelming majority, has no chance of participating in this kind of literature. Less than one per cent of the Nigerian people have had access to, or ability to understand Wole Soyinka's *A Dance of the Forests*. Yet, this was the play staged to celebrate their national independence, tagged on to the idiom and tradition of a foreign culture.

Beyond the general readership, the specialist readership equally is affected by Soyinka's extreme elitism. It is the duty of the critical agency to assist readers whether general or specialist, who may find it difficult to understand a work, by carrying out an intensive exegetical work on such plays. Biodun Jeyifo (2008: 12-13) recounts the agency of the critical school in the cause of the people in search of a popular drama and theatre language: Again this is more obvious in the essays on Soyinka and Okigbo: it was only after the publication of essays like those of Professor Izevbaye on these authors that people could begin to understand them, understand their worth and standing as extraordinarily talented authors who were not just perversely trying to be difficult and give their readers headache. That readers hardly enjoy Soyinka is not in doubt.

Writers alike respond to the anti-people canonical drama of Wole Soyinka. To them, he seems to be begging the question when he actually needs to speak in a language that will stimulate a collective consciousness. Chinweizu quotes Ama Ata Aidoo's critique (2007: 224) while throwing a sardonic quip at Soyinka in the following:

We are waiting around for answers and praying that those who can see things will sometimes speak in accents which the few of us who read English can understand. For we are tired of betrayals, broken promises and forever remaining in the dark. Ola Rotimi and Wale Ogunyemi are noted for striving energetically for a popular theatre language that would communicate not only to the few elite but also to the semi-literates who are part of those who form the majority of our population. Obafemi quotes (1996: 89) Ola Rotimi with respect to the above concern: I strive to temper the phraseology to the ear of both the dominant semi-literate classes, as well as the literate classes, ensuring that my dialogue reaches out to both groups with ease in assimilation and clarity in identification. Soyinka is obviously aware of the elitist nature of his works which he

acknowledges but challenges the hypocritical stance of critics who attack his "unattainable intellectualism". According to Soyinka (1981: 134), the critics cannot escape from the fixed intellectual and linguistic situation of his art: Unquestionably there is an intellectual cop-out in the career of any critic who covers reams of paper with unceasing lament on the failure of this or that writer to write for the masses of the people, when he himself assiduously engages, with a remorseless exclusivity, only the incestuous productivity of his own academic – that is bourgeois-situated-literature.

Courtship of Popular Readers

That the post-Civil War popular political satires of Soyinka are clearly in response to the cries of the critical agency and of the readers thus debunks the earlier defense of bourgeois situated literature by Soyinka. In the political satires, Soyinka moves away from the extreme intellectual use of English language and intimidating dialogue to an accessible English and penetrable dialogue. The popularity of the satires is attested to by Wole Soyinka (1981: 138) in his description of the reactions of the Military Governor, the representative of the Visitor, to a performance of *Opera Wonyosi* that he thought was attacking the military, on the occasion of a Convocation ceremony of the University of Ife. It turned out that many of the soldiers did not know that any manual existed, and many of those who knew guiltily mumbled with regret that they did not read or complete reading any of the manuals, or that they did read them completely but hardly understood what they were saying. Consequently these plays are very infrequently performed, either at home or abroad. (His minor works are more popularly acclaimed and patronized than those peaks of his literary corpus. The dream of all artists, except for a few aberrant types, is to elicit deep affective sympathies from the public, to achieve maximum impact, directly or subliminally, on the audience. One has in mind the generous and ambivalent tribute paid to Soyinka by the West Indian playwright, Derek Walcott in his major plays are creations of great power and beauty but they are not staged in the Caribbean because of doubts as to whether the aesthetic, performance codes built into them can elicit appropriate responses. Contained in the quote above is also a pointer to the fact that the problem of Soyinka's works in relation to the readers goes beyond the use of English language. That some of the canonical plays are hardly performed abroad and in the Caribbean arising from the challenging aesthetic performance codes is a testimony to the above and to the identification of Soyinka's

canonical oeuvre with the cultic and the shrine by various scholars. Soyinka is always, according to him in an interview with Anthony Appiah (1988: 779), worried when foreign readers claim they cannot gain access to his world. He laments this and erroneously refers to it as intellectual laziness since he could gain access to the works of Shakespeare, Ibsen and some other master playwrights. We observe that through this Soyinka should himself have noticed that many of the master playwrights have not been accused of his own sort of obscurantism. What Soyinka is short of saying is to declare in the manner of his poet friend Christopher Okigbo, quoted in Soyinka (1997: 416), who declared: "I only write my poetry for poets". Soyinka, with reference to the canonical works, is not a dramatist of the people but a bourgeois dramatist speaking to a highly select segment of the specialist readership. We are of the opinion that the canonical works are driven primarily by sublime artistic experimentation and not primarily meant to be decipherable to the masses of rustic people.

A Dance of the Forest is a classic example of sublime art that horrendously distances itself from the popular run of the people in the Nigerian society. Side by side with Soyinka's art and time are the performances both theatrical and musical and stories that cultivate the people or the common masses of the Nigerian community. Cyprian Ekwensi is "better known perhaps by the general Nigerian public" (Chukwukere: 1965, 237). There are also the numerous Yoruba Travelling Theatre groups in Southwestern Nigeria with whose plays millions of Nigerians are familiar in the sense that the Theatre reflects them in terms of their aspirations and failings. Karin Barber (1982: 433) underscores the popularity of the theatre with the people in the following: Within the Yoruba-speaking areas, this form of theatre is genuinely popular in both senses of the word: it attracts large audiences, and they are not elite but farmers, workers, petty traders, minor public servants, drivers, school-children, etcetera.

Akomolafe (2001: 144) posits that the Travelling Theatre gained the patronage of traditional rulers, women and children in primary and secondary schools. Fela Anikulapo-Kuti is another popular performer who is championing the cause of the people against the repressive Nigerian state. Unlike the creative artists and political dramatists who, given the nature of their medium, employ too private symbolism, metaphor and satirical portraits to lampoon the post-independence repressive and corrupt leaders, Fela in the manner of journalists frontally attacks the oppression and corrupt system (Ukpokodu: 1992, 42), using unambiguous symbols and language. Like

Soyinka, Fela has equally been harassed times without number and jailed. Justin Labinjoh (1982: 131) establishes the popularity of Fela when he describes his "protest music, with its lower-class language and its toughness" as suitable to the need of those lower-class youths".

Finally we shall now examine the influences of the readers and the critical agency on the works of Wole Soyinka. As argued earlier, readers of literature, comprising the critics, are also members of the society from which the writer has come and as such have a sensitive role to play in the creations of literary works. They too have imbibed the noetic traditions governing the artistic genres and equally are vital players in the nurturing and consolidation of societal values, religious ethics and spiritual codes of societies. They therefore are not stranger to the general pool from which the writers are drawing. With this in mind, the creative imagination of writers constantly imagines the readers as it produces knowing full well that readers in the process of reading mediate meaning making.

Regarding Wole Soyinka's works and the readers, we have seen that the bourgeois echelon which Soyinka self-consciously mounted in the republic of letters finally caved in through the efforts mainly of the critics, and of readers alike. Soyinka's bourgeois-situated literature as overtly exemplified in the canonical works received the deserved critical agency that turned it around. In works as obscure as those of Soyinka or such as required the artist to change a literary style, it is the duty of the critics as enunciated in the following by Charles Nnolim (2006: 7) to guide the writers in the interest of literature and readers as intermediaries: Isn't the primary social function of the critic to make a text easier to understand for those who find it hard; to be a midwife between a difficult text and a non-understanding reader; to legislate taste and insist on decorum; to act as a guide to writers through suggestion, advice, demonstration; to explicate, analyze, interpret and in the process arouse enthusiasm for the work by showing that it has or lays definite claims to ultimate values... the good, the true, the beautiful? Finally, it is the function of the critic to discriminate among competing works of art and to defend the work of art against those who doubt its validity.

Conclusion

It is established that Soyinka started his writing career using popular medium in works such as *Before the Blackout*, *The Lion and the Jewel* and *Trials of Brother Jero*. He, however, switched to high art, after the early plays, in the canonical works. It would be appropriate to

argue that Soyinka covers the broad spectrum of popular and high art. It was the switch-over to the high art that generated the reactions of readers and the critical agency. In a triangular mode, Soyinka was made by the critics, readers and the need to address mass audience to retrace his step to the popular medium in the post-Civil War plays. It was after the critical agency of scholars such as Oyin Ogunba and Dan Izevbaye to mention a few that readers began to understand Wole Soyinka. Also, it was following the domineering attacks on Wole Soyinka by critics like Chinweizu along with the *bolekaja* critics and critics of the Left that Soyinka also considered the need to employ popular medium and idiom. One of such idioms is film-making that produced the satirical quip on the totalitarian government of Nkrumah, *Kongi's Harvest*, and *Blues for a Prodigal* against the Shagari regime. Another medium is popular music. One dominant piece in this regard is the long playing record entitled *Unlimited Liability Company*. The third idiom is Soyinka's return to the aesthetics of his satirical revues of the sixties. In other words, Soyinka comes back to the popular language typical of the early satirical plays that are mostly performed both at home and abroad. The argument is that Soyinka has rewritten his "bourgeois-situated literature" in a popular and people's lingo. These plays are now well read, performed and enjoyed both within the country and outside. The return of Soyinka to the aesthetics of the satirical revues and that of the early popular comedies and satires, upon the outcry of readers and critics, testifies to the identity, role and functions of readers of literature in their capacities as creative agents. We hope that the readership of his post-Civil war people's drama would expand such that his works would become like those of Charles Dickens "that help to remove some of the social abuses which he criticized and for his reward, the British postal stamp, adopted his emblem/image in 1992 to replace that of Nightingale" (Bamidele: 2000, 78).

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SEXUAL EMERGENCE FROM ASCENDANCY AND HERITAGE: A STUDY ON THE NOVEL OF MANJU KAPUR'S A MARRIED WOMAN

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Abstract:

Women are bound to traditions and heritage but they have their own natural changes in their physiology. This nature has a culture of its own. Women find their husbands dominant and feel they are disrespected. So they strive hard to come out of these conventions and traditional bars. Their efforts and methods are intellectual that break all the conventions and traditions and they emerge successfully but they learn certain things in the progress of this transition. This paper deals with this transition, the different perspective of nature's culture, domination of man over women and the result of the tedious transition effort. What they learn? What type of outcome they get? Did they get real victory over domination and the limits of nature?

Keyword: Concept of culture of the nature, Patriarchy, limits of nature, intercourse

Until from the creation of life in this universe reproduction has been a real important thing. Every living organism reproduce. All living organisms are created in such a way that they play a role of male or female thus help the process of reproduction. Humans also have the tendency to extend their generation by having sexual intercourse. The term sex is inevitable in the life of Humans. Sex was given much importance because it is what we live for. Sculptures and inscription and carvings speak a lot about sex and its importance. One may in the public boast that they don't care for sex but really they care, except some natural deterrents that forbids them or avoid them from reproduction.

Human beings are called as animals that follow certain patterns of life style which is termed as culture. Culture is man-made Nature is our destiny. Culture is not the same in all groups of human beings. Human beings live in groups and they have their own language, religion, dress codes, eating habits and practices which comprises culture. In these cultures, male and female restrictions are different and sexual practices are also different. In some cultures, women are allowed to marry many men and in some men are allowed so. In some, children are given preferences to choose their life partners by having pre-marital relationship, there by knowing the person before marriage. And there are more worst cultures that we do not know and by worst I mean worst to some and not to the particular culture. Every culture celebrates their own cultural values and their religion that insists their culture to be followed strictly.

But there is one culture that is the nature itself. Nature has its own food style, living, religion, and life span etc. this is the culture of the nature. For human it is the innate tendency to live in groups and eat a particular food types and each animal species has its own lifestyle and eating preferences. A hippo has the natural culture of living both in land and water and we call them amphibians. And we call others as herbivore, omnivore etc. This is what I mean by culture of the nature.

Likewise, humans have an innate culture that is attributed by Nature and when acted against it may end in unhappy ruined life or in complete devastation. In this paper we will see how the culture of the nature affects the life of the Characters of the Novel. So you must admit the fact that any how one tries hard, one cannot go beyond what nature permits you to. As not to make you think it is a deviation here, I stress here the importance of male female relationship and the importance of sexual intercourse and the urge of humans to enlarge and spread their generation in the light of the concept 'culture of the Nature'.

Human beings have an innate tendency to have extra marital affairs. It is their kind of Natural Culture because one to one is the created culture in our area and decade. So to make a person confide in the laws of created, man-made culture fear of religion helps a lot. But natural tendency is to multiply their generation. For instance, you can think how one's life in the ancient would be, so called the barbarians or the first species of human beings before there were enough number for a culture to be created.

In the novel the character Astha and Pipee have many affairs in their life time that speaks about the natural culture

or the culture of the Nature. Astha even finds a Condom in Hemant's bag and is disputed. Sexual intercourse or the urge to have it is a human instinct as like other lives of the planet. So here may come a question then what is love?

There are types of love like parental love, friendly love, inferior and superior love. Speaking of the love that happens between a girl and boy is what I mean as Love here. Love they say, but it is sex. This may be contradictory but by examples from the novel and by real life situations, we can be able to differentiate it. A person when she or he attains teenage try to find a partner in the name of love but it is to have an intercourse to multiply the human race. A marriage happens between two to extend the genetic race. And likeness in their partner may seem as love. Love is something that make you thing some other person superior to you so that you should take all heavy efforts to lure them and automatically a type of hormone is increased to make you fall in love. We see many love marriages separate after living a year together. You may thing how love gets separated because the reason that they were in love is complete. Usually we may see news in papers like married women having extra marital affairs and peoplesuicide because of love rejected and love failed.

Human's heart is like a monkey and no one can stick on to a particular thing unless situation in any way make you to hold something. You may not deny if I say that 99% of married life is a bit unhappy and they live as husbands and wives without wanting to, but are dovetailed by situations, religion or culture. If you say it still love, I would give certain examples. Mostly love comes on something superior and rarely on inferior. Love comes on girls but not on a third gender but they are being used to satisfy the sexual urge when a person has no other chance or when lives a boring life.

In the Novel Astha has almost four love affairs. They are with bunt, Rohit in his old Vauxhall, Hemant and at last because of bitter married life with Pippee too. Here bunt is a school affair and Rohit is a teenage college life affair. Hemant is a married affair and pipee is a girl with whom Astha had sexual attraction and sexual intimacy also. Here what you will say as love than a relief from innate sexual urge disrespect and no admiration. So will an early marriage stop people having extra marital affairs. Definitely no but marriage prevents situation from having an extra marital relationship but yet things happen.

Sexual thing is the most important phenomenon of life. It is better to marry early to explore all the levels of pleasure life has to offer. But by telling this is wrong and that is right like monk, wasted life will be your result. This is

Nature and the Culture of the Nature. Why didn't Astha stick on with Hemant? It was because of the attitudes and dominations of Hemant over Astha. Hemant didn't respect her she thought. To Hemant Astha was also one of his objects. Astha was done with Hemant days before but she couldn't speak out in the situation of culture prevailing around her may be her mother, children and the society. This leads Astha to find Aijaz attractive and later Pipee, wife of Aijaz sexually attractive.

What is the domination that women find in men? What is Patriarchy in the view of Women. Do they speak of feminism to be liberated from a relationship and go on with many as it is Nature? Astha finds Hemant's action in a way mocking Astha and her inability to stand on her own without Hemant. It is a kind of domination of men over women. Is it wrong? Yes, off course learned people have to give respect to their women though they may be the person to whom intellectuality can't be shared, men should try to please them by showing importance towards them. This is what a woman needs. The domination that man have over women is natural. Astha thought that Hemant didn't love her so she found Pipee's relation important but as the novel ends Astha realized that Pipee is also not a perfect character for Astha to live with and returns back to Hemant and goes on her way of life.

Women are always complaining. They are trying against the nature written domination of Men. Women are created to be a subordinate of Men. Women have their household works and men have their own. The respect that a man gives his women is not allowing her to accept the heavy load of family running but to be a help in household matters. That is why few women fought in battles and men fought protecting their women. Men have respect but they don't show it, if women want to see they can.

Women should need some sacrifice towards the growth of the family as like men who suffer for providing the family enough. Women should adjust with nature given domination and should be able to change their man with their care. Rather if you wish to go beyond the limits of nature like rebelling etc., you may fall a prey to the nature itself. There are areas were women emergence is welcomed but there are areas were women should undergo certain sacrifices to the development of family. Nobody is perfect yet we have to learn to adjust in a situation but trying to find a perfect one by divorcing the former may not give you what you want but depressions and other. Actress for fame and other things tries to cross the limits of nature and fall a prey to the nature itself, like no marriage and if married no happy life because of their

past life against the prevailing culture and the male designed society.

Astha after having affairs, finally submit to her destiny though unwillingly and emerges in a different way that act as a change for all her problems. Astha concentrates on painting and earns a lot and she works as a teacher and establishes her over Hemant's domination. In a situation, seeing Astha's growth, Hemant realizes her change and cares her never than before. Astha without lamenting on her husband's attitudes towards her realises the concept of culture of the nature and finds a way to get away from all stresses and at last gets the respect of Hemant and the members of the family.

There is something that is nature and the nature has some limits. Women are nowadays breaking the natural limits in a different way of thinking and leads their life as dominant, powerful and respectable persons.

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“CRIMINALS ARE NOT BORN; THEY ARE MADE BY CIRCUMSTANCES” WITH SPECIAL REFERENCE TO RICHARD WRIGHT’S NATIVE SON

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Abstract

Richard Wright is considered as the father of African American Literature. Whenever there is a talk on this great writer in black American, it is quite natural to get connected with this legendary successful novel, Native Son. In this novel the author clearly depicts the situation of the period to his readers. In this novel Richard Wright created Bigger Thomas in such a way, how he understood the alienated life even in his own locality and he got his dream and desired to fulfill them eventually. The process of getting rebirth of mind and how his inner feelings from the bottom of his heart get free are depicted lucidly. When Thomas kills the mouse, he felt the strong feeling “fear” that occupies his mind and his behaviour reflects it clearly. The author indicated indirectly to the readers that the struggling of the rat for his life at the hands of Bigger Thomas is his own near future. When Thomas attacks Gears at the pool, his oppressed feeling breaks out again. He and Gears plans to rob a shop running by a white man. However, when he realizes his companion feels frightened and holds back like him, his fear gives the way to violence. Thomas stifles Marry. His behaviour shocks American society, because he kills a white woman. American legislation rules that if a black man still stays in a white woman’s room after 9 p.m, then he violates one of the most important laws and he should be sentenced. The leading feature of the novel Bigger Thomas is the offspring of the racial discrimination in the society. He has his own dream, like others. He also read newspaper, magazine, watches movies and so on.

This paper aims at the psychological set back of an innocent black man, who is deprived of all the earthly materials. How a young man is cornered and become a criminal by the situations in the society.

Keywords: *Violence, murder, hysterical, discrimination, rebirth etc.*

Introduction

Richard Wright is considered as the father of African American Literature. Whenever there is a talk on this great writer in black American, it is quite natural to get connected with this legendary successful novel, Native Son. In this novel the author clearly depicts the situation of the period to his readers. Even he uses adventurous steps to narrate certain ideas to his fellow Americans to change their mindset from the traditional way of thinking and treating others. As a result of this, African American literature has faced the impact to certain degree. Therefore this novel is considered as one of a rare kind of works of art of this genre in his period. Through this novel, Richard Wright depicted a black American man who encountered a miserable life in the American land in a slum area at the hands of white Americans. Bigger Thomas, the protagonist of this novel, is a black American. He has been given different character by the author. This creation is really different from that of the other black American heroes or leading characters by African American novelists. American has faced a real shock after the publication of this novel. In fact this novel is a real blow to the entire white American people. It has also cautioned the black

Americans of the result of their continuous obey to the white Americans and thereby the amount of lose they got for a long period. As the opinion of the modern society of American; the new generation of the black Americans does not like the law, moral, and such norms those control their basic desire to be executed. They are not content with the established standard of the society. In this novel Richard Wright created Bigger Thomas in such a way, how he understood the alienated life even in his own locality and he got his dream and desired to fulfill them eventually. The process of getting rebirth of mind and how his inner feelings from the bottom of his heart get free are depicted lucidly.

The Behavioural change of Bigger Thomas
Cruel killing of rat

The living condition of Bigger Thomas and his family members is really pathetic and pitiable. It is really miserable to live in a small one roomed house with four members. Whenever Bigger Thomas’s mother or younger sister change their clothes the other two male members of the family used to turn to the other side. Such is the poverty level they are in. In such case it is not the sensible act to expect privacy for the members of the family.

Thomas' father estranged the family in pursuit of a woman of his own choice. Space for their privacy has been deprived of. In such condition nature of humanity is completely distorted. When a small mouse appeared in the house from a small hole they could not accept its existence by sharing a small space to it. Thomas' mother is frightened by the sheer appearance of the rat which runs here and there for its food. When his mother asked Thomas to put an end to the rat, he caught the rat and killed it brutally. He never showed even a sign of pity in killing a living creature. He gnashed and screamed while killing the rat. Here the novelist took this scene as a matter of foretelling the fate of Thomas in advance to the readers. The readers of this novel should insinuate the fate of Thomas in the later part. In the black American society one shall find the problem of race, starvation, broken family and the absence of formal education. After the death of his father in his family, his mother took the responsibility of rearing the children. She could not feed them what they want but she struggled to provide even what they need. Since they are black in complexion even they live in a gloomy atmosphere. There is no chance for them to get even the primary education. The poor condition of the family made him a child labour. He has been fine tuned by the white people to live in the established condition by them. Of course they are not completely away from the fear of losing even such a little privilege. The fear that the white people sow in the heart of the black is there in Thomas.

When Thomas kills the mouse, he felt the strong feeling "fear" that occupies his mind and his behaviour reflects it cleanly. The author indicated indirectly to the readers that the struggling of the rat for his life at the hands of Bigger Thomas is his own near future. Here one can infer that rat is personified as Bigger Thomas and Bigger Thomas as ruling white people. He adopts a cruel method to cover his fear in his inner heart. He kicked the splintered box out of the way and the flat black body of the rat lay exposed. He took a shoe and pounded the rat head, crushing it, cursing hysterically: „You son of a bitch." When Thomas is forced to adopt the ruthless method for protecting his families, his face stretches tight, similarly, for its own safety; the mouse crazily revolts Thomas's assault by the means of counterattacking. Similarly, when Thomas assaults the mouse and causes the mouse death by his last attack, he also hysterically cries. It hints that the mouse has somewhat potential connection with Thomas. In this phase, Thomas's behaviour is senseless, but there is a

kind of strange force governing him to have some perverse movement.

Severe attack on Gears

When Thomas attacks Gears at the pool, his oppressed feeling breaks out again. He and Gears plans to rob a shop running by a white man. However, when he realizes his companion feels frightened and holds back like him, his fear gives the way to violence. When we notice that Thomas threatens Gears with his blade, we immediately recall that Thomas himself is the victim of racism. He thinks that he could rescue himself from the fear by frightening others. He wants to control the situation. However, in fact, his behaviour just reflects that he is desperate to his situation and the trend of degeneration. But when we analyze Thomas through this spot, we also cannot omit his humanism. Just like most of the black young men, he also has his own dream and is imaginative. When he waddles on the street with Gears, he can get relax from his pressure. Indeed, Thomas shares his desire with his friend Gears. The desire is "driving plane". When Gears reminds him that the whites would destroy his dream, Thomas doesn't jeer. In contrast, he begins to satire himself and the situation he is living. He turns his anger and grief to satire which could be understood by both. Living in the limited spare ordered by the whites, Thomas thinks over that where he could live, how to live, what does he own and how he treats himself. The spot clearly reflects Thomas's thought, and hints his violent behavior later. At this time, Thomas hates the whites more, and he deeply feels that a somewhat kind of vice is closer to him.

Unintentional murder of Mary

Thomas stifles Mary. His behaviour shocks American society, because he kills a white woman. American legislation rules that if a black man still stays in a white woman's room after 9 p.m, then he violates one of the most important laws and he should be sentenced. Therefore, when he helps drunken Mary go back to her room, he knows his situation is so dangerous. But just at that time, Mary's mother comes into the room, Thomas is caught by a inevitable fear, and his mind is out of control, so he forgets that she is just a blind and weak woman and he can silently escape from the room, at that time, in his eyes, Mary's mother is not a human but a "white ghost". He wants to keep Mary silent, so he naturally covers Mary's head with pillow and she dies. The result reflects that Thomas hates but fears white men, meanwhile, Thomas becomes "the most vicious black guy" in the whites' eyes. Although the author doesn't narrate the white racists who cruelly oppress the black men, he points out that there are many

whites in American society who sympathizes blacks superficially, but in fact they are the domineers to oppress blacks. And the blind mother sympathizes that the white men turn a blind eyes to the problem of racial discrimination. Then it shows deep conflict in American society. The society Thomas living in too much constrains his thought and emotion too much, and segregates him to a world where he has little chance to keep touch with white men. In this kind of phenomenon, the concept about white men in his mind is blurred because of fear and lacking of belief. Thomas feels that whites are very strong and his sitting between Mary and Jane resembles sitting between white walls. All the features, from well-educated Max to silly Bessie are the victims of the society. Therefore, tragedy happens. Mary is killed by Thomas. But she treats Thomas as friends and wants to enlighten and help him. The tragedy makes us have to rethink the unreasonable society

Assassination of Bessie

Literally speaking, the murdering is the continuous action of killing mouse and Mary earlier. He hits other's head again. He attacks her by brick and makes her faint. Then he ruthlessly throws her into a well until she is frozen to death. However, the murdering at this time is very different from the last two times in nature. When Thomas tells Bessie what he did and tries to lure Bessie to conspire with him to slander others. She is frightened and afraid of being involved. Her hysteria leads Thomas to realize that she would never escape with him. Could he leave her behind to betray him? Never. Then he begins to premeditate his totally plan to murder. In this spot, his action cannot be explained by enforcing from outside world. It is clear that the whole process is finished deliberately and intentionally. At the same time, we can also see that the society he living in and the culture influencing him make him largely deviate from the normal emotion, as the result, he cannot communicate with others by love, but by hatred, to satisfy his exasperation. Bessie is his mistress, but Thomas doesn't love her but disgust her. Once Thomas sees her, he connects all other black women in his mind, including his mother and sister. They are weak, silly, poor and humiliated. What they can do is scolding him and urging him to adopt white men's favor to feed them. Therefore, when Bessie becomes his threat, Thomas ruthlessly kills her. The murdering this time marks that he is reviving in self-consciousness, though the way is very cruelly lopsided. Because the murdering is out of his wish to get balance in mind. At this time, Thomas is never a slave but a free man to pursue his right. It is clearly

distinctive with killing Mary unintentionally last time. After murdering Bessie, Thomas begins to quest himself about his action, motive and mental movement. He starts finding his place in the society. Then, self-consciousness emerges in his mind.

Self expatriation of Bigger Thomas from Home

After killing Mary and Bessie, Thomas finds an escape to Chicago in heavy snow. He is so tired mentally and physically. He feels that he is closely surrounded by whites, and imagines that all the whites are talking about him and hating him because he brings disaster to them. In this spot, Thomas sees a black family living in one room. Three children crowd on a small bed. Thomas thinks "there are five men living in one room, but on the spacious roof there is only myself." At this time, Thomas examines black men living in a poor and suffering life by his special angle. Although he is also one part of them, he is reconsidering his past life as the outsider. At this time, he gradually realizes how ill-treated they black men get in American society. Although he cannot shake off or transform the present situation, he at the first time in his life really understands the surrounding situation. Then he is no longer the escaped criminal with fear but the fresh man who can freely thinks and acts. Though policemen encircle him physically, he emancipates mentally from fear that oppresses him for many years. At that time, because Thomas's thought has shackled off from white men's shackles, he is not the beast surrounded by white men, but new black men when he is arrested.

Prison life of Thomas

After getting arrested, Thomas lives in the mood of hatred, repentance and fear. All his relatives come to see him. Thomas feels guilty and is unable to look at his mother, who is weeping. Buddy, Thomas's brother is as rash and youthful as Thomas and he assures Thomas that he would defend his innocence and get a gun and kill their enemies himself. Buddy's comment is not accepted well and after Thomas learns that his sister Vera, who is ashamed to go to school because her classmates mock her. He is ashamed of what he has done to his family. In the prison, he reconsiders his life in the past and reviews all the miserable life he has experienced. He talks to himself in his inner heart. He realizes how racism casts his mind and makes him from an ignorant beast to a conscious thinker. Mental maturation originates from the trial in which Max defends for him and asks him questions. The defending of Max shocks him. This is not because of the

content of the defense, for Thomas doesn't understand what he said, or care if Max can really rescue his life. He is shocked just because of the defense itself—a white man is defending for a black man. Max seems to be a man from outside of the universe. However, being guided by Max, Thomas begins to like talking with him. He tries to explain his "idea" to Max; he needs to "make him know" what he has been trying to express for his whole life. He recounts an earlier conversation when Max asked Thomas the political questions regarding his hate and fear of whites, his economic situation, etc. Thomas focuses on the question of "What would you have liked to do, if you were allowed to?" And he explains to Max that nobody has ever asked him what he has wanted to do, and so he has never spent serious time contemplating a future. Thomas begins to feel like a human and Max's questions helps Thomas realize how badly he has wanted to live. From the talk, Thomas realizes that his fear comes from his inner heart and the emancipation of black men can only depend on black men themselves. He realizes that he has something to do with others. When Jane visits him in prison, Jane says that she has a little blind in the past because she never realizes the great distance between their hearts. At that time, Thomas understands that Jane used to express her belief on him but he himself kills her good friend Mary. Thomas very regrets for what he had done. He deeply feels humiliation for his crime. Meanwhile, Thomas realizes he has responsibility for his families. But it is too late. Before being sentenced, he pleads Max to tell mother that she needn't to be worry about him because he is well. He realizes all his mother, Jane, Bessie and Mary are the victims of the society and what he had done is not the brave behavior but is out of fear and craze. After experiencing the miserable life and deliberate thought, Thomas is beyond himself and adopts his situation by his determination. Meanwhile, he enriches his self-consciousness and spiritual world. He can face the fear now. Although the change on him cannot

revive himself physically for he is to be sentenced, he finds human nature that is deeply hid in his inner heart.

Conclusion

The leading feature of the novel *Bigger Thomas* is the offspring of the racial discrimination in the society. He has his own dream, like others. He also read newspaper, magazine, watches movies and so on. In fact, Thomas understands his own dream very well. That is, being merged into the society being one part of the world and getting an equal chance though he is a black man. However, he also understands that the dream can never be fulfilled. Indeed, in the novel, the author proves that Thomas's behavior and his attitude to people and society have been decided by his situation in American society. In the established tradition, Thomas should not have his dream and seek it. But ironically, the racial discrimination and inequality enforces him the desire and the seeking to human nature. The changing of Thomas's behavior and mind reflects the reality in the first half of 20 century when black men find their own way to revolt and seek freedom. It is always a warning to the whites' society.

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PORTRAYAL OF WOMEN IN SHOBHA DE'S NOVELS

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Abstract

Shobha De is an eminent and most popular Indian woman writer in English. De is a gifted novelist with extraordinary ability to discuss very sensitive aspects of human life tactfully. It attempts to make comprehensive critical comments on her fiction with an emphasis on the image of woman portrayed in her novel. De differs from other Indian novel writers in English. She is a writer who believes in very frank narration of incidents and absolute open-heartedness. Shobha De is essentially a feminist writer. A socio-political movement which Feminism advocates involved active participation by women to demand for their rights. It can be considered movement which is fought against female oppression under patriarchy. The Feminist movement was actually started by white women who basically hailed from middle class in western Europe and North America. The new generation of feminism embraces beauty and power of women's sexuality to achieve their needs. They consider sexual pleasure human right. Many writers in India have talked of pleasure and its manifestation. The heroines in Shobha De's novel rebuild their lost fortunes; make all efforts to look glamorous by losing weight and spending money in massage parlors. They try to look and act differently from the conventional and traditional women. They love to fall in love with their looks by which they try to attract people. It gives them immense pleasure when people fall head to heels in love with them and they are least concerned about it.

As a feminist writer, Shobha De's novels raise a strong protest against the male-dominated Indian society where women are deprived the freedom to act and live according to their will. In this fact changing world, the role of women in the society too, has been changing fast, affecting greatly the Sexual monograms and social norms prevalent in the society. Shobha De reacts against the male culture and strongly detests the marginalization of women. She is the first woman to explore the world of urban women of higher social strata. De has worked for the complete emancipation of woman.. However, Shobha De's stories are real stories, still happening in real life. Human relation based on gender distinctions, masculine domination, women's predicament relating to tradition and modernity are all important issues. And Shobha De, through ordinary stories, brings out the reality of our world around us. In all her novels she represents the picture of a New-Woman.

Since the researcher seeks to explore and explicate overall images of women and their life style suppression etc., appeared in her novels, it is a fascination study from the Indian point of view. The emphasis is on the image of woman with critical comments regarding the new emerging woman of modern cosmopolitan India. She portrays a variety of women from the traditional, subjugated and marginalized the extremely modern and liberated women.

Keywords: Tradition, New-Woman, Self Realization, Feminism, Identity, Exploitation, Discrimination, Emancipation Tec.

Shobha De doesn't believe in describing her women characters as love slaves or mere helpmates at home. Shobha De as a writer tries to mirror or portray her feminist mindset while portraying women in her novel. A broader evaluation of her work reveals her protest against the good old image of women who can't live the way she wants to and do things the way she wants to. Women's in her novels are represented as sexually liberated and free thinking who have been termed as, "New Woman" . She talked about the self-realization of women. The high class. Educated, sensible women became protagonist in her novels. These New class of women whose lives were not infested by problems dowry or poverty. These Indian women lived a blessed life as far as material standards are concerned, but there was something wanting, some vacuum in their lives. These Women were facing the problems of identity. They show concern about basic human problems and to them

woman is a mother, a wife, a daughter, a house wife a working woman and about all she is a woman. Their women are the victims of a male-dominated society.

In her novels men are not always sinners or oppressors. She explores the problems of women through her novels. She has raised woman's issues and strove to reach to their solutions as well. In all her writings De represent new morality, according to which woman is not to be taken as a mere toy, an object of lust and momentary pleasure, but man's equal and honored partner. Women character undoubtedly reveals their feminist ideology. She portrays a variety of women from the traditional, subjugated and marginalized to the extremely modern and liberated women. She explored the lives of bored house wives and their loveless rich husbands and family. Her novels mirror the life styles of the elite and the middle classes of urban world. The portrayal of the image of subjugated and

marginalized women in Shobha De's novel : *Socialite Evenings* , *Second Thoughts* , *Starry Nights* , *Sisters* have been studied with an emphasis on men's pride, incompatible marriage, traditional norms of behaviors and patriarchal social system as the real forces of the oppression and exploitation of women. She draws our attention to women's exploitation, decimation and emancipation. She constantly tries to shatter patriarchal hegemony and raises a voice of protest against male dominance. In "*Socialite Evening*" the first novel of Shobha De, is about the journey of a prominent Bombay *Socialite Karuna*, from a middle class girl to a self-sufficient woman. Making a feminist approach, the novel gives as the picture of the marginalization of the Indian women at the hands of their husbands. *Socialite Evening* is a novel that presents the institutions of family and marriage existing in the wealthy class of the Indian Society. An enduring theme in the novel is the search for identity and selfhoods, *Karuna* suffers due to the callous and non responsive attitude of her husband. Her husband treats her as a mere object subjected to his will as a result there is a complete loss of her identity. Her entry in the glamorous world of modeling and friendship with *Bunty* are the act of rebellion. After marriage she established extra martial relationship with *Krish* revolts against her insensitive husband and finally divorces him. Similarly *Anjali*, a young *Socialite*, about suffers much because of her incompatible marriage and her husband's oppressive attitude, Here, Shobha De's attack is not against the individuals, it is against the system that favors men and causes women's subjugation and marginalization.

The novel *Second Thoughts* is a sad tale of *Maya*, and oppressed wife. She suffers from marital disharmony because her husband *Rajan* considers woman as a mere object. Though an engineer, *Maya* is not allowed to take up even a part time job. Instead her husband again and again reminds her of tradition: It is due to *Rajan's* traditional attitude and feelings of superiority *Maya* feel herself trapped in a neglected and meaningless life. He never tried to find out the reason behind *Maya's* gloominess. He was under the assumption that providing four square meals was more than enough for her and she ought to be grateful for what he was doing for her. Even when *Maya* advances to him in bed, he snubbed by saying that he needed time for it. The entry of *Nikhil* brought new meaning to *Maya's* life. He was fourth floor neighbor and was a college going student, he may not be interested in studies but he had mastered the art of captivation women. *Maya* could immediately feel the difference *Nikhil* brought to her life.

Nikhil filled *Maya* with the power and pleasure that she was so much desperate about she had found meaning her novels one feels that she has tried to fight for the cause of women and brought out the aspect of sex because she feels that women are marginalized in terms of sex.

Shobha De's novels represent the new Indian woman's voice. A New Woman is in search of self-identity, seeking liberation in all walks of life, replacing the traditional image of Indian woman. The need for women to seek their identity is the message in her novels. On the contrary, she shows her contempt and dislike for their unethical and socially unacceptable behavior. This can be deducted from the ultimate activities and deviant behavior. Shobha De advises her women to analyze their behaviour and stop posing to be men. In the present scenario of gender discrimination, a study of her novels helps to widen and direct our thoughts to relevant problems affecting women in Indian society.

In the Indian tradition marriage is glorified as a holy union of man and woman. It is the turning point and the beginning of a new way of life. However, in Shobha De's novels all these ideas degrading marriage are shattered by her modern liberated women with marriage the other important issue that De's novels deal with sex. Sex to her women is no longer a dreaded and despised thing. Her women enjoy a great deal of sexual freedom. In *Sisters*, through *Mikki's* and *Alisha*, Shobha De shows how the concept of marriage and constancy in love has undergone tremendous changes. *Mikki's* encounters with different men help her to develop in to an independent woman who at the cost of her individuality finally saves the *Hiralal* industries. Shobha De's woman breaks all sorts of taboos and feels liberated.

In *Sultry Days*, the novelist presents a group of modern women who, when ill-treated, turn rebellions and protest. *Nisha's* mother protests against her husband's affair with his Secretary. *Sujatha* is another woman who does not lead a life which is defined by her husband. She makes her own rules. She has both male and female lovers. Further, the get-together of six former school friends at *Reema's* house in *Snapshots* also reveals how the women are obsessed with sex and sensual enjoyment. They express their grievances against men in general and husband in particular. They break the social norms and moral codes. Most of the women in the novel, bored with their husbands, seek new relationship outside marriage and challenge the patriarchal system. Being a woman, De is more interested in the predicaments of woman. She presents the vital reality and makes us aware of the

miseries of women and injustice done to them by their counterparts in the patriarchal society. However, it is an important fact that though De's novels are crowded with female characters, the analysis of the novels reveals her focus is only on the women protagonists, and the other secondary character are simply mentioned.

In her novels she mostly discusses only the metropolitan women where rural women do not find place in her novels. They are totally ignored. All her novels are the protest novels against the male dominated Indian society where women are denied the freedom of expression and action. As a result their oppression, expatriation and marginalization, they turn rebellious. Shobha De's novels represent the new Indian woman's

voice. A New-Woman is in search of self-identity seeking liberation in all walks of life, replacing the tradition image of Indian woman. The need for women to seek their identity is the message in her novels.

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T S ELIOT AS A MODERNIST POET

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Abstract

T. S. Eliot belongs to 20th century which is known as modern age. As we know it very well that after the end of Victorian age in 1900, the modern age came in to being. The description of Industrial Revolution, manners and activities of the characters are reflected same way as modern poet describe. These are the reasons that he is known as the modern poet. Eliot is skillful in showing this through his style in poems. He uses stream-of-consciousness to show the confusion in of the modern man's thinking.

Thomas Stearns Eliot, (26 September 1888 – 4 January 1965) was a British essayist, publisher, playwright, literary and social critic. He was one of the twentieth century's major poets. Eliot attracted widespread attention for his poem "*The Love Song of J. Alfred Prufrock*" which was seen as a master piece of the modernist movement. It was followed by some of the best-known poems in the English language, including *The Waste Land*, *The Hollow Men*, *Ash Wednesday* and *Four Quartets*. He was also known for his seven plays particularly *Murder in the Cathedral* and *The Cock tail Party*. He was awarded the Nobel Prize in literature in 1948 for his outstanding pioneer contribution to present day poetry.

Eliot wanted his poetry to express the fragile psychological state of kindness in the twentieth century. The passing of Victorian ideals and the trauma of World War I challenged cultural notions of masculine identity, causing artists to question the romantic literary ideal of a visionary-poet capable of changing the world through verse. Modernist writers wanted to capture their transformed world, which they alleged as fractured, alienated, and denigrated.

Europe lost an entire generation of young men to the horrors of the so-called Great War, causing a general disaster of masculinity as survivors struggled to find their place in a radically altered society. As for England, the aftershocks of World War I directly contributed to the dissolution of the British Empire. Eliot saw society as paralyzed and wounded, and he imagined that culture was crumbling and dissolving. "*The Love Song of J. Alfred Prufrock*" (1917) demonstrates this sense of wavering paralysis as the ostensible speaker wonders whether he should eat a piece of fruit, make a radical change, or if he has the strength to keep living.

Prufrock, the poem's speaker, seems to be addressing a potential lover, with whom he would like to force the moment to its catastrophe by somehow consummating their relationship. But Prufrock knows too much of life to dare an approach to the woman: In his mind he hears the explanation others make about his inadequacies, and he chides himself for insolent emotional interaction could be possible at all. The poem moves from a series of fairly concrete physical settings a cityscape the famous patient etherized upon a table and several interiors women's arms in the lamplight, coffee spoons, fireplaces to a series of vague ocean images conveying Prufrock's emotional distance from the world as he comes to distinguish his second-rate status. Prufrock is powerful for its range of cerebral reference and also for the intensity of character achieved.

The waste Land has considered T. S. Eliot's master piece. In its five sections, he delves into themes of war, trauma, disillusionment, and death, illuminating the devastating after effects of World War I. The poet's final line, however calls for peace with the repetition of Shantih. The title is pinpointing of Eliot's attitude toward his contemporary society, as he uses the idea of a dry and disinfected wasteland as a metaphor for a Europe overwhelmed by war and anxious for spiritual replacement but depleted of the cultural tools necessary for renewal.

The Waste Land draws much of its symbolism and narrative framework from the mythological story of the quest for the Holy Grail, the sacred cup that Jesus Christ drank from at the Last Supper. The poem is dedicated to Ezra Pound. It was written during the autumn of 1921, in Switzerland, where the poet was just recovering after a serious breakdown in health caused by domestic worries and over work. The poem presents a bleak and gloomy

picture of the human predicament in the twentieth century. In a way it presents the "disillusionment of a generation." The gloom and despair of the poet are mirrored in this poem.

The poem is intentionally unclear and fragmentary, incorporating variant voices, multiple points of view, and abrupt shifts in dramatic context. The motif of moral degeneration, however, is widespread throughout the poem, the idea being that contemporary Europe, gripped with novelty, trends, materialism, and instant gratification, lacks the faith and substance to reiterate its cultural heritage, to reinstate the sense of order and steadiness that historical continuity once provided.

The theme of the poem is the spiritual and emotional sterility of the modern world. This theme is like the living death of the modern Waste Landers. Man has lost of vivacity of spiritual and vitality of emotional. The life in modern waste land is a life-in-death, a living death. According to Eliot's philosophy, Human being must act do either evil as good and it is better to do evil than do nothing. Modern man has lost his sense of good and evil, and this keeps him from being alive. In the modern land the people are dead. They merely exist like dead things. They work as machine.

The waste land lays fallow and the fisher king is powerless. The new beginning is that they needed something. Here we can take help of water, for one water can bring about that rebirth but it can also destroy. The poet turns the waste land in heaven with the climatic exchange with the skies: "Datta, Dayadhvam, and Damyata." The poet's sight is essentially of a world that is neither dying nor living. Hence the strength of grail can restore life and wipe the slate clean Eliot refers frequently to baptisms and to rivers in either spiritual or physical ways.

It suggests that regeneration is possible, as it has always been possible, through suffering and penance. In

the last section of the poem, the thunder is already heard and the clouds are there. Thus a promise is held out of the coming of the rain of divine grace, only if man will repent and do penance as the King Fisher and the King Oedipus did. Eliot brings together the wisdom of the East and the West and shows that spiritual regeneration can come, if only we heed the voice of the thunder: Give, sympathize, and control.

It must be clearly understood that *The Waste Land* is a social document of our times, a poem which throws light on the problems and perplexities of modern civilization. Eliot is not captivated of the golden past nor does he heave a sigh for the misplaced glory of the past. He is not an escapist or a romanticist; he is a harsh pragmatist who laid his hand on the pulse of the modern man. He does not believe that all was beautiful and glorious. At the same time, Eliot is not pessimist rather than despair it is hope that sustains *The Waste Land*.

To conclude, both *The Love Song of J. Alfred Prufrock* and *The Waste Land* are measured as critical texts instead of the modern thought. In more specific terms, they are examples of modernist poetry. The poems' content and style reflect the modern life, especially in its manipulate on the individual. Eliot is skillful in showing this through his style in both poems. He uses stream-of-consciousness to show the confusion in of the modern man's thinking. In addition, he uses many techniques such as imagism, repetition, fragmentation and other modernist techniques.

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A HALLOO FOR METAMORPHOSIS: READING OF LITERARY MOVEMENTS AS SOCIAL KALEIDOSCOPE

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Abstract

The paper revisits history to analyse how literary movements, especially Dalit as well as Nigerian Literature reflect the immediacy of a radical change in socio-political and economic concerns of the natives which is impeccably, impossible in other forms. Both Nigerian and Dalit writings sprung up into the mainstream as a revolt against social injustice and also as an attempt to unleash the identity of the marginalised. The vast modern literary arena witnesses new vicissitudes and a “nuanced approach”, treating tradition, culture, language, violence, and conflict and reconciliation alike, thus fictionalising history in a realistic tone.

*Literature acts where humanity is forgotten. The postcolonial novels recapture the turbulence and turmoil of the colonized and the humiliated. The literary movements ranging from Nigerian Onitsha Market literature, North American Black Panther Movement to Indian Dalit literary movement - all emerged as a response to the injustice endured silently by the sidelined untouchables. The recent Nigerian novel, *Season of Crimson Blossoms* (2016) by Abubakar Adam Ibrahim which won NLNG Nigeria Prize for Literature is a powerful polemic on the upheaval and the uproar, the broken hopes and desires of the Hausa people. While J. M. Coetzee’s *Disgrace* (1999), Chimamanda Ngozi Adichie’s *Half of a Yellow Sun* (2006) and Elnathan John’s debut novel *Born on a Tuesday* (2016) depicted the political unrest, brutality, pathetic plight and pressures of Nigerian Hausa and Igbo community, Sharan Kumar Limbale’s *Akkamashi* or *The Outcaste* (1984) highlights the dark side of Indian caste system, especially set against the undercurrents of Mahar community. Urmila Pawar’s autobiography *Aayadan* or *The Weave of My Life - A Dalit Woman’s Memoirs* (2007) too portrays the exploitation of and discrimination faced by Indian Dalit women.*

The pain, suffering and the agony of Indian untouchables as well as the bitter experiences of South Africans are realistically recorded by these pieces of literature. In fact these are the outcomes of literary movements that take the role of state to promote the educational and economic interests of the weaker sections of society. These movements anticipated a powerful retaliation through education and thus emancipation from the age old oppressions. The brutal and annoying shades of Indian caste system and South African racial segregation were taken up by the literary movements which ultimately ended up in a reversal of power structures. The first hand experience of Dalit dilemma and South African’s “apartheid” marked a landmark; the rejuvenation of both Indian Dalit as well as Nigerian literature as the most powerful, vibrant and compelling –obviously unique of its kind today. A call for social change; that is the motto. A revolution by amalgamating history and realistic account of the impecunious life situations of the marginalized: yes, the literary movements created a group of “Angry Young Men” who raised a halloo for metamorphosis-truly functioning as social kaleidoscope.

Today Nigerian literature enjoys a supreme position among world literature due to its authenticity. Its expansion and reception can be traced as an outcome of several literary revolutions. Onitsha Market Literature exemplifies and demonstrates this. Onitsha was a great trade as well as missionary centre from 1850s onwards. The trade enhanced the growth of population and marked a hike in it in 1960s and passed a hundred thousand by the time of Nigerian Civil War in 1967. As a result, Eastern Nigeria and West Africa witnessed an increase in the number of educational institutions. Educational expansion gradually develops a taste for reading. Literary works enlighten the colonized with the need for education to raise voice against the injustice they suffer.

Literature became more didactic then and it began to deal with the social, economic, political and emotional

problems of the contemporary life. The sentimental and moralistic novellas and pamphlets contributed by taxi drivers, students and the non elites during 1950s and 60s were sold in the commercial town of Onitsha. There was a passion for western culture and a fascination for urban life. Thus Onitsha Market Literature dealt with mundane issues, a few titles form the epitome, “How to Get a Lady in Love” and “Why Some Rich Men have no Trust in Love.” At first they employed Pidgin and Creole English. Thomas O Iguh, O. Olisah and Speedy Eric were the then prolific writers. But very soon they acquire proficiency on English language; of course a yell for resurgence. The empire begins to write back.

The Nigerian literary landscape is undergoing a revolutionary change. The literary movement paved the route to a standardized version of English from colourless

Pidgin which arranged platform for master figures from Chinua Achebe, Wole Soyinka, Adichie to Abubakar Adam Ibrahim. Today world literary arena became the spectator of the bringing of Nigerian writing to UK without losing its authentic essence. The Cassava Republic Press, the publisher of *Season of Crimson Blossoms* in 2016 substantiates this. Online literary magazines such as Saraba Magazine and Jalada too highlight and recall the role of literary movements. Dalit movement sought inspiration from the historical movement, Little Magazine Movement. The dalit youths gained motivation from Black Panther, the black movement of North America. Dalit literature stamped its space with the support of the pioneer, Dr.B.R.Ambedkar. Dalits, especially women, continued to be oppressed and segregated in all spheres including political and educational sector and in job markets too. The voice of dalit women is stifled. Dr.B.R.Ambedkar became the then voice of the unvoiced. In his speech delivered in the Constituent Assembly on 25th November 1949, Dr B. R. Ambedkar opined:

Political democracy cannot last unless there lies at the base of it social democracy. By social he means a way of life, which recognizes liberty, equality and fraternity as principal of life. On 26th January 1950, we are going to enter into a life of contradictions. In politics we will have equality and social and economic life we will have inequality.

Many dalit writers, Omprakash Valmiki, M.D. Naimishray and Bandhumadhav were in the forefront for the emancipation of dalits from all sorts of oppression. In 1960s, especially Marathi literature experienced a response and the revolt against the socio economic cultural injustices suffered silently by the subjugated class. The history is fictionalised at its best by Sharan Kumar Limbale in his *The Outcaste*. Dalit dilemma gathers much attention by then.

Indian dalit's "untouchability" and South African "apartheid" have taken up by the literary movements for a giant retaliation to emerge as a great power through language and literature. Nigerian well as Indian dalit pieces of literature demonstrate this. Limbale shares his first hand experience as an outcaste, or a half caste, his life in impecunious conditions like how they satisfied their bellies from the left out food by upperclass. Urmila Pawar too pictures the darker side of humanity in her work *Aayadan*, a realistic account of the isolation and discrimination felt by Indian dalit woman. She too belongs to Mahar community. The story depicts the identity of a feminist dalit writer.

It is the discovery of selfhood by realising the limitations of a lower caste woman. Dalit literary movement thus reflects the malign version of virulent caste politics of India. Joblessness among the Dalits steers up the scene. They marched forward with the mighty pen. Reversal of fortune happened. Today dalit literature sprung up its head to unleash its identity. Dr. Ambedkar further suggested:

In politics we will be recognizing the principal of one man one vote and one vote one value. In our social and economic life, we shall, by reason of our social and economic structure, continue to deny the principal of one man one value. We must remove this contradiction at the earliest possible moment...

Ibrahim Abubakar Adam makes his view clear in the BBC interview: "it's about telling people that here's a lot more happening in the North than Boko Haram, than people killing people." He added: "It's about humans, who have universal concerns, people who want to love, who suffer from heartbreaks, who have desires and ambitions and hopes." His novel *Season of Crimson Blossoms* is set in a conservative Hausa community. It narrates the illegal affair between 55 year old widow, Hajija Binta Zubairu and 25 year old weed dealer Hassan Reza Babale. Binta mistakenly meets him while he was robbing her home. She reminded him of the mother who had left him and at the same time he reminded Binta her son who had died in her arms. A collage of love and longing set against the background of political violence, religion, age and class. Binta was once noted for her adherence to Islam, but she breaks the ethics to satisfy her bodily desire. The old woman's urge for sex, romance, pressures of a conservative community are treated against an underworld background with satire on contemporary sardonic political ideas, truly communicates the role of literary movements.

J.M Coetzee's *Disgrace* records the exchange of power and domination in postcolonial South Africa. The novel pictures how a black man, Petrus acquires supremacy over his master Lucy, a white woman. He became ready to marry her though she was a victim of a gang rape. In turn he demanded her property. Power structure gets upside down. The empire is writing back. The black gains supremacy. Elnathan John's novel *Born on a Tuesday* is biting sarcastic account of the religious and political temperament of Nigeria. An incisive and mordant picturisation of a young boy, Dantala who is caught between humanity and searing religious principles.

The pellucidness in the aim and ideology of these literary movements justify its cause to mend society and

culture. Its purpose to repair the interstices is endorsed by the readers. These movements explicitly contemplate on the changes that society undergoes and it scans and scrutinizes the cynical and dismissive approaches. The literary movements exploits fiction particularly, an acuity that radiates a halloo for a societal remodelling, reconstruction and recuperation.

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A HISTORICAL REVISITING OF KHALED HOSSEINI'S "A THOUSAND SPLENDID SUNS"

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Abstract

Literature is an amalgamation of history, power and politics. In a way it embodies and shapes historical changes. While keeping this as a base literary texts acts as a social document of contemporary situations. From the point of view of the New Historicists, literature and history are inseparable. Thus New Historicism is a form of literary theory that comprehends history through literature and literature through its cultural contexts. "A Thousand Splendid Suns" by Khaled Hosseini which is a chronicle of Afghan history over forty years from 1970s, when protagonist Mariam was a teenager to 2004, when America had put an end to war in Afghanistan and had started its rehabilitation work in the country with the settling of the second protagonist Laila with her family in Kabul. Through out this time from 1979 to 2004 not only the fictional narrative of the novel grows but it also weaves the historical facts with dates and its rulers and political leaders along with the struggle which the Afghan women underwent in the Afghan history is been projected by the writer. The Soviets invasion followed by the Talibans rule in Afghanistan for decades with the final invasion of America following the September 11, 2001 incidents, has brought about a huge historical change over the nation and its people. Hosseini grips his western readers by weaving the historical changes in his novel "A Thousand Splendid Suns".

The New Historicists try to explore the relationship which literature has with colonialism, gender oppression, slavery and insanity. Using history as a medium, one can examine a literary text in forming the prominent ideological assumptions of a particular era. A literary text that is read as an entertainment, as a character analysis or dealing its narrative strategy along with linguistics can also be read as a part of cultural manifestations and mediations of power and political control. Thus this paper will focus on the concepts and strategies employed by the New Historicists with "A Historical Revisiting of the novel A Thousand Splendid Suns by Khaled Hosseini."

Introduction

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The Revisiting of the novel *A Thousand Splendid Suns* by Khaled Hosseini

During the late 1970s and early 1980s the literary critics were interested in assessing the relationship between history and literature. They had a huge interest in examining the effect of literature against the historical backdrop of an era. A group of American critics known as the new historicists were chiefly responsible to bring about

the historical approaches to literature during the 1980s and 1990s. While many previous critical approaches to literary texts considered that "texts had some universal significance and essential ahistorical truth to impart, new historicists critics tended to read literary texts as material products of specific historical conditions" (John Brannigan, 417). For the new historicist's critics, literary texts of all kinds are the vehicles of politics and they tend to mediate the fabric of social, political, and cultural formations. Although literature cannot bring about sudden social change, it can illuminate aspects of our existence left untouched by political and economic practices. Khaled Hosseini fashions an intricate tapestry of history, myths and social practices in his novel *A Thousand Splendid Suns*.

One could not count the moons that shimmer on her roofs,

Or the thousand splendid suns that hide behind her walls. (186)

The title of the novel is taken from a poem by Saib-e-Tabrizi who wrote it back in the seventeenth century. *A Thousand Splendid Suns* holds a silent conversation with a writer's history that cannot be changed but as readers one must be aware of it. It deals with the political intrigue, the onslaught of war and dispossession which forms the main crux of the novel. It's a heart touching novel that highlights the trauma of the Afghans, especially women and the indignities of war and oppression. The center figures of the novel Mariam and Laila born two decades apart and with different ideas are linked together by war, by loss, and by destiny. The novel highlights the city of Kabul during the time of conflict when forces from within the Kabul like Daoud Khan followed by the communist rebels and Soviets and Americans from outside. With war as its backdrop, the history portrayed by the writer throughout the novel, sketches the faith which the people of Kabul had on their land and their ability to endure the hard times especially Mariam and Laila. They were the voices of the numerous Afghan women. Hosseini gives a clear view of his nation's political situation weaving it along with the history in long run. The Afghan society was divided between the Tajiks and Pashtuns. The internal tensions between the Tajiks, who were in minority and the Pashtuns, who were the largest ethnic group in Afghanistan also made the life of the people difficult. The dream of every Afghan is captured in the words of Mammy (Laila's mother). They longed for home rule and not by any external forces.

I want to see my son's dream come true. I want to see the day the Soviets go home disgraced, the day the Mujahideen come to Kabul in victory. I want to be there when it happens, when Afghanistan is free... They will see it through my eyes. (142)

The second main aspect of the new historicism is the realization of literature being inseparable. For new historicists critics' literature interprets history. It reveals the tensions through which the historical changes are being brought about. In the view of John Brannigan "*Literature shapes and constitutes the historical change. "Literary texts can have effects on the course of history, on the social and political ideas and beliefs of their time."* (418) Louis Montrose argued that the key concern of the new historicists critics' was 'the historicity of texts' and 'the textuality of history'. The historicity of text meant that our knowledge and comprehension of the past survives through the textual traces of the society in question. In the view of Montrose "*Literature and history were fully interdependent, and no knowledge existed outside the realms of narrative, writing or discourse."* (418) Historicism tries to understand the story of the past as society's way of creating a narrative which suits its own interest. The new historicists critics' also revisit the literature of the past in order to tell stories about women, the colonized, the insane, and the persecuted. Hosseini's main role in this novel was in mediating power relations with in the state. The power relation and the subversion is dominant throughout the novel. For the new historicists power produces its own subversion in order to contain and control subversion more effectively.

New Historicism projects a vision of history as an endless skein of cloth smocked in a complex, overall pattern by the needles and thread of power. You need only pull the thread at one place to find it connected to another. (Porter, 1988, 765)

Hosseini mirrors the society of Kabul, that is been controlled by the threads of different power.

Conclusion

Afghanistan's literary history, like its nations political history mirrors the influence of its neighboring countries and their authority, yet the historicity in the text and the textuality in history had made this novel an unique piece of Afghan history and culture and gives voice to the unheard of the land that will come across the orient and occidental nations bringing in a rise of *A Thousand Splendid Suns*.

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BACK TO BEING BLACK FROM 'BLACKISH': A RIPOSTE TO 'UNITE TO SEGREGATE' AND 'DIVIDE TO RULE' POLICY

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Abstract:

The proposed paper intends to study the identity problems of upper middle class Black people and children of interracial parentage in the United States, the term 'Blackish' represents the heterogeneous people of these kinds. Since there is no ethnic, cultural or racial homogeneity among the people in this category they struggle to be identified as a distinguishable unit. At the same time as they are in varying proportions away from the binary racial understanding of the American society, Black/White, Blackish people are at the same time alienated from both White and Black worlds thus creating a belongingness trouble leading to identity misperceptions. A popular American sitcom, *Black-ish* analysed in detail to theorise the concerns related to identity experienced by the people put under the category of Blackish.

Keywords: Blackish, Race, Identity, Belongingness, Representation, Class consciousness

"I'm cool. Plus I'm Black, which is cool. So I win twice"

- Zoe, *Black-ish*

In representing demographic, "Black" is nowadays a complex word in the United States, the dynamics of the word has undergone a semantic changes since a long time. While once in America, the word was solely used to represent a section of people with a particular complexion, in what we assume to be the post racial period the category of 'Black' has started to incorporate wide range of ethnic, linguistic and all sorts of characteristically peculiar sets of people. This liquidation of many identities into one category would keep the binary of White/Black intact when society is looked at a whole from a distant vantage point, at the same time within the 'Black' is vigorously live the relentless divide that would never allow the melting of differences easy.

'Blackish' is the new identity of the finically well-off blacks and interracial people in the United States. Even with the seemingly evident upgradation within the 'Black' category, Blackish is a complex position to take; simultaneously one would be alienated from both the worlds where belongingness based on identity would be denied the more you seek for it. The paper intends to read the belongingness trouble of Blackish people in the United States examining a popular American sit-com by name *Black-ish*.

Black-ish is an ABC aired American sitcom showing the life of an upper middle class African American family. Created by Kenya Barris, an African American of the last generation and produced by Anthony Anderson, the show

has completed three seasons with 24 episodes each and the fourth season is due in October 2017. The show is getting much acclaim for its unique choice of plot elements that include the everyday life of Black people of last generation, the interracial youngsters with identity problems and educated finically well-off professionals from black community who don't know where to belong. With lead stars Anthony Anderson and Tracee Ellis Ross, the show pictures the interaction between these racially and finically diverse Blackish people and their interaction with the 'White' other.

Black-ish shows the family life of young advertising professional Andre "Dre" Johnson who respects his African American upbringing and wants his children to remember their 'roots'. Whereas Dr. Rainbow "Bow" Johnson, his wife already half white from her father's side wants to melt into an ideal society sans the question of race. At the beginning of the comedy, Dre and family are living in a White majority neighbourhood with their four children studying in fancy schools. This near to upper class life style put them in a conflict with the race they represent as well as the race they imitate. To the Black people outside, Andre's family is getting further away from being Black in complexion or lifestyle, and to White colleagues and neighbours they are just the lucky few Blacks who got in the flow of American Dream.

To understand Blackish, we should define Black first. Underneath the humorous exchanges between characters

are sometimes the gravest thoughts pregnant to define the racial history of America.

Bow: Look! Black people gardening! When was the last time you saw that?

Dre: You mean, besides our nation's 400 years of non-consensual gardening? (Blackish 1, 5)

These lines remind us about the history of slavery as well as the fact that the free black people of the century are never willing to forget the historic injustice done to them. Even though they accept the multicultural America as their new home, their hearts still bleed from the wounds from 'the old country'. Andre and his father still believe in strong Black Nationalism, they are trying to be proud of their inheritance and they accept the distinct racial position America has stamped on them. For people of this kind, 'Black' is not just a complexion, it's whatever that's left of what they could call 'Roots'.

It's amidst of these strong feelings for distinction that within the family some apparently deviant voices emerge. For Rainbow race is an irrelevant word even though she experiences the mild version of segregation in her daily life.

Bow: I have worked too hard and I went to school for too long. I may even have taken a scholarship from a pacific islander. Okay I did, but I can easily pass for a Samoan. (Blackish 2, 4)

These lines make clear how little Bow values the blackness which is left in her. She doesn't mind taking on another identity for practical purposes, this is completely against Dre's policy. Bow belongs to the new Blackish demographic who doesn't carry in heart the 'survivor's remorse' but believes in the 'Melting Pot' quality of America, she believes that people like Andre and his father who emphasis blackness are equally responsible like the White racists in hindering the healing process in the post racial period.

Andre's identity stress might be the experienced understanding that he could never be what that is not black in America, he even believes that however liberal his wife Bow is, she could never achieve the racially neutral life she imagines is possible. America's general policy of collective understanding of anyone a bit lesser in the scale of complexion as Black comes to question here. The sociological binary of America is still White and Black in unrecorded understanding. This collective identity segregates racially the children of former slaves from the children of former slave owners. The combined understanding of the different 'Black to anything lesser than White' people is a 'Unite to Segregate' policy that's implicitly working in American Society.

While from the surface the Black community as defined by the society is supposed to be united, as we do an autopsy within the section we come to know that "not being White" is not essential reason to be identified as same. When the different shades of black come in contact, conflicts emerge. This self-initiated process within the Black demographic could be the covert 'Divide to Rule' policy which is a direct outcome of the 'Unite to Segregate' strategy.

For the Blackish people, they are not black enough for the Blacks and they can never be White enough to fit into that category. This unending identity problem creates belongingness trouble for the members of the family as they come in contact with public. As they are not sure whether to identify or exclude themselves from a particular set of people, they panic and this creates humour in the show. Though majority of the situations could be ignored for their fun value, there are circumstances where the issue related to identity becomes a trouble.

When Jack, the youngest child of the family uses the "N*****" word on stage during a cultural programme, he gets suspended from the school and an enquiry is set to see whether he should be permanently dismissed for his "racially provocative language use". When Andre argues that since Jack is Black he should be allowed to use the "N" word freely, the whole issue of political correctness comes to a question. That the word has different cultural implications for different races is made evident in the episode as Jack is allowed to continue his studies in the school after a brief period of suspension. The very incident brings to light the fact that the question of race and multiculturalism is too complex to address with one rulebook for the whole society.

Since Andre is a financially successful person, he should at the same time emphasise his blackness and live his upper middle class lifestyle. Though the American society has encountered in the past an array of well-off Black people, the idea that a Black man could easily perform like his White counterpart is getting momentum only at the slowest pace. So Andre still has to bear the "You are Black, still you did well in life" looks wherever he goes. Since no one forgets that he is a successful 'Black' man, even he tries to assert the identity strong. In the pilot episode when Dre is put in charge of the "Urban" division, which is just another fancy word for 'Black' Dre feels disappointed that he was put in charge of the "black stuff". But very soon he sheds his disappointment and engages in his everyday business accepting the label as a "successful Black man". But the problem is that this is an endeavour

which costs much energy and finance, his wardrobe has clothes enough to start a boutique and he is a constant purchaser of shoes. He cuts his hair as many times as possible and spends a lot on other body grooming equipment. This constant pressure to maintain status really comes from his insecurity that unless he performs along with his White colleagues in physical presentation, he will fall down in socioeconomic ladder.

Amidst this pressure to imitate the White world, he should not just be black inside, he needs to occasionally prove his blackness to the world, or at least he believes he is supposed to do so. Unlike Bow, he suffers from 'Survivor's remorse' as he often thinks that by becoming rich and successful he has to a little extent betrayed his brethren who are still suffering. He constantly feels that he is not giving enough back to the society so occasionally he will engage in a spree of lavish philanthropy. Andre's White colleagues make fun of him by saying he has "White guilt", a feeling that he has hurt the cause of emancipation of the Black arising from the basic emotion that he has betrayed his people. Dre can't imagine the ideological exclusion from forms of 'Negritude' movement, so he tries to picture himself as a champion of Black cause whenever possible, and whenever this goes to the extreme, trouble emerges. There is a scene where he tries to baptise his son in the traditional African culture to emphasise the Black identity. Seeing this, his father, Earl "Pops" Johnson, says "This ain't our culture, we are Black, not African. Africans don't even like us".

The intention of the sitcom seems not to provide answers to the complex questions of race. It never advocates the making of a post racial utopia but argues for mutual understanding of the differences and respecting boundaries. Each of the character whether Black, White or a slightly different shade of black show that life in America is easier if the question of race is addressed with a balance of knowledge about racial history of the nation and emotional equity on the situation proper.

Even when Dre appears to be a man with no compromise when it comes to the matters of race, he accepts the basic fact that the term 'Black' has already got baggage beyond easy clearance that it's better to go on with the current understanding of the word. When he finds out that his son is not Black the way he wants him to be, Dre says

And it was at that moment I realised that struggle comes in a lot of different forms. Junior's was just different from mine, but no matter what you fight, you still need your community.

To Junior, 'Nerd' is the new Black. (Blackish 1,2)

This is evidence to his acceptance of the fact that 'Black' represents more than skin colour; to one side of the semantic understating, it's a collective category that include the rejected and the subjugated at particular times in American history. As much as the cultural baggage of 'Black' passed to him by generations is important to him, he shows readiness to accept the sociological dynamics that renders the meaning of 'being Black' in the present America, and he decides not to hinder his children from experiencing that side of the life. That's why he lets his elder children follow their instincts in choice of food, recreation, friends and even lovers.

But that he accepts the 'New Black' never means he is completely ready to melt into the "race-sans" society if at all such an ideal world is possible. This might be as a result of the same realisation that Blacks are made to forget their being not to integrate them into a common society but to divide them within. He shows his stress on Black identity by naming his unborn child as "Devonte", a typical African American name. This would appear unideal for a progressive family who wants to advocate their racial secularism outside, but Dre has clear intentions to stay 'Black' in the free America. So as much as he accepts the new collective identity of 'Black' with all its components, he never lets the conflicts emerging from that to alienate his family from the cult and culture of 'African American Black'.

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STRATEGIES WHICH CAN BE FOLLOWED TO TEACH ENGLISH LITERATURE TO THE COLLEGE STUDENTS

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Abstract

Teaching literature to the college students is a quiet challenging task for the literature teachers as the students are very much aware of the technologies which can be used by the students to get the materials for the examination and to score well. Beyond the technology, the teacher can make the students to learn the literature lively in the classroom. Some strategies can be followed by the literature teacher to make the classroom teaching lively. This paper focuses on the strategies which can be followed to teach English literature to the college students.

Keywords: Literature, Strategies, Teacher, Motivation, Participation

Introduction

English is a global literary language, and English literature is produced all across the world. Literature and culture are important components in the English subject. To teach English literature the teacher has to learn the classroom teaching strategies. Mr.L.Aruldoss, Assistant professor of English has mentioned in a paper named 'Classroom management Techniques' that

In recent years, classroom management has received an increasing amount of attention from education leaders, reformers, and researchers, who have begun to investigate, analyze, and document the effective strategies used by successful teachers. The growing emphasis on classroom management is based on the general recognition that effective instruction requires effective classroom management, and that strong management skills are the foundation of strong teaching.

Students these days are so engaged in the fast-paced Internet era that many find it difficult to switch gears when they have to study an issue that requires in-depth analysis and patience. These students want instant answers, although the problems with which they are grappling may need careful consideration of multiple facets and weighing of multiple options. What can those who are not in higher education do to promote the obvious importance of preparing faculty to be good teachers? One step would be for college students and their parents who are considering a college or university to ask whether faculty members there have taken a course on effective teaching. So the literature teachers have to learn well how to teach the college students.

Motivation to do the reading with Quizzes

One of the biggest challenges of teaching college literature is getting the students to come to class prepared. One way to motivate the students to do the readings and come to class ready to discuss them is to give daily reading quizzes. The teacher can either create simple short answer quizzes or assign writing prompts that will test his or her students' knowledge of the reading. These quizzes can be given at the beginning of every class. The teacher may even incorporate the quizzes into his or her class discussions, such as by asking students to share their answers.

Requirement to come to Class with Questions

Another option to motivate the students to do the assigned readings is to require students to come to class with questions about the reading. The teacher can then use his or her students' questions to kick off the class discussion. For example, the teacher might require his students to bring in a set of three discussion questions per class and invite students to ask questions at random. Then, he could also collect the questions at the end of the class and give points to students who completed the questions. The teacher has to make sure that he explains how to write a good discussion question before he starts requiring his students to bring in questions. He has to explain to students that good discussion questions should be open-ended. They should not result in a yes or no answer, or a single answer, such as "What was the name of Mrs. Dalloway's visitor?" Instead, a good question might be something like, "What is the significance of the lines from

Shakespeare's *Cymbeline* that Mrs. Dalloway reads? Do these lines seem to have importance to anyone else but her? Why or why not?"

Participation Opportunities within Lectures

If the teacher gives a lecture, he has to make sure that he includes a participation opportunity about every seven to 10 minutes. These opportunities will allow the students to respond, discuss, or ask questions about the material. Some good strategies that the teacher might use include:

1. Asking rhetorical questions. For example, while reading Mrs. Dalloway, he may ask his students something like, "What is the purpose of an internal dialogue?"
2. Having students share a similar experience with a neighbor. While reading Mrs. Dalloway, he can encourage students to identify something that they have in common with Clarissa, or another character.
3. Requesting that students paraphrase a concept that was just described. If he introduces a theoretical concept that sheds light on the text he is reading, then he may request that his students break into pairs or small groups and attempt to put the concept into their own words.

Discussion of Specific Passages with the Students

Close reading is essential when teaching literature at the college level, so the teacher has to make sure that he devotes plenty of class time to close reading. He has to try to pick one passage per class or invite a student to pick one passage per class and focus on it for 15 to 20 minutes. For example, he might invite one student per class to read a favorite paragraph aloud and invite the rest of the class to discuss that paragraph. He can also ask other students to point to other areas of the text that connect with the first student's chosen paragraph as a way to deepen the conversation.

Turn In-Class Discussions into in-class Writing Assignments

Some passages may be too difficult for students to develop a response on the spot. In these situations, the teacher can always direct his students to free write to help them generate ideas. For example, if he notices that students are struggling to comment on a passage or that the discussion is limited to only a handful of students, give them five to 10 minutes to free write about the passage. He has to avoid filling the silence with his voice and can keep in mind that there will be times when his students are

silent, but it is usually because they are struggling with a question or concept. He can allow them some time to struggle silently rather than giving them his answers.

Group Activities

Some students will not feel comfortable speaking up in class, at least early on. Therefore, it is helpful to include small group activities into the classes so that all students have the opportunity to contribute to class discussions. Including group activities, or cooperative learning, in the classroom can also benefit students by providing them with the opportunity to learn from their peers. He can begin some of his classes by dividing his students into groups and assigning them a question about the day's reading. Or, he can ask students to focus on a particular passage or chapter and develop some ideas and/or questions to add to the class discussion. For example, if he is reading Mrs. Dalloway, then he can start the class by asking students, "How does Virginia Woolf transition from one character's point of view to another? Find an example from the text to support your answer."

Conclusion

In conclusion, the teacher has to follow the strategies to teach literature to the students in order to manage the classroom in a better way. They have to motivate the students to read the text for the quizzes. They have to inform the students to come to the class with some questions which can be answered in the classroom. As the current generation students are very much aware of the technology, they will be interested in the classroom when the teacher makes the students to participate in the classroom activities like discussion, writing assignment and group activities.

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THE RISE OF WOMEN FROM BEHIND THE VEIL: A STUDY OF INDU SUNDARESAN'S *THE FEAST OF ROSES*

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Abstract

This paper establishes all merits and qualities that women is a unsubstantial note. The novel The Feast of the Roses presents all the vivacity of description, and vivaciousness of the character's delineation of the dreams, suffering, humiliations, humiliations pains ,responsibilities the protagonist undergo throughout her life. Winning over ambitions, being accepted by patriarchy, establishing of one's identity through the trials and tribulations, a woman undergoes to survive in the Mughal empire aiming to withstand to proclaim her paramount' self' forms the storyline. . Women have been seen as people without history or subjects without much historical values. Giving voice to or to recognize what has previously hidden and ignored will make history more convincing, whole and complete. Gradually historians turned their attention to the problem of historically representing women. It traces the development of Nurjahan from just the wife of Jahangir to the exalted position of the ruler of Delhi.

Keywords: Dreams, sufferings, identity, ruler

Introduction

History has become the ground on which feminism can challenge the exclusive Universality of male subject. A silent and hidden operation of gender is there in history, politics, religion and social life in all societies. Giving voice to or to recognize what has previously hidden and ignored will make history more convincing, whole and complete. Gradually historians turned their attention to the problem of historically representing women. What would it mean to write the history of women? What would her story look like? Indu Sundaresan raises the same issue in her novel *The Feast of the Roses* through the representation of the historical icon Nurjahan. Women have been seen as people without history or subjects without much historical values. Indu Sundaresan has seen Nurjahan as the representative of creative women, who know the possibilities of women rather than their limitations. Nurjahan was a mighty empress who could even control the day to day affaires of the vast Mughal Empire. Nurjahan minted coins with her own picture in that. She even attended jarokha, which was never attended by any female before. This shows the capability and responsibility that women can exhibit in ruling the country. History has been a serious ground for interrogating the feminist issues.

Female subjects have been continuously neglected in history. It is not possible for us to believe that females have not contributed anything for the betterment of the country or for the larger responsibility of the rule of the country. Indu Sundaresan proves it by taking the example of

Nurjahan. Still then; it is doubtful whether she had given enough space in the retelling of Mughal history. Sundaresan uses her pen as a sword to fight for giving her a place. She is exposed before the readers. Gender injustices and the representation of women in history was a matter of discussion after the 1980s. The patriarchal hegemony marginalized and silenced the blooming sound of women. Women's achievements have been erased from traditional history by men. The novel *The Feast of Roses* traces the development of Nurjahan from just the wife of Jahangir to the exalted position of the ruler of Delhi.

Mehrunnisa (later Nurjahan) defied all norms by refusing to be confined to the duties of an empress and dares to re-define her role as a "decision maker". She was well aware of the limitation that a woman suffers in her time. But she was courageous enough to challenge those restrictions on her. Woman in history is defined by male historians. It is an imperfect representation. Nurjahan deconstructs the stereotypical role of women in the Mughal Court. In the novel, *The Feast of Roses*, she thinks why the other wives of Jahangir, especially Jagat Gosini, never demanded any share in the administration of the Empire. Nurjahan dares to question the limits and borders on women. In the fifteenth and sixteenth centuries, Indian women were usually banished from public and political activities due to the patriarchal structure of Indian society. In such a time she thought of confronting the patriarchal society and creates a new social structure that will give adequate space to women.

Mehrunnisa sat behind him in the zenana balcony, watching as the emperor dealt with the day's business. Sometimes she almost spoke out loudly, when a thought occurred to her, when an idea came, then she stopped, knowing that the screen put her in a different place. That it made her a woman. One without a voice, void of opinion (Sundaresan, *The Feast of Roses* 6)

Indu Sundaresan makes an effort to redefine Nurjahan in the light of post modernist approach towards history. Nurjahan untied the fetters on her and proclaimed herself as the champion of women's cause. For Sundaresan Nurjahan is a symbol. There would have been hundreds of women lived in the bygone years like Nurjahan, but their achievements had been erased from history. Therefore, gender representation in history needs to be examined. Earlier notions of authentic, objective, "Grant Narrative" of history is deconstructed and it finally resulted in writing history from different perspective. Various historians are of the opinion that king Jahangir had been completely subsumed before Nur in the matter of administration of the Mughal Empire. But she had been avoided only because she was a woman. As the historian Eraly wrote, "But there was one fatal flaw in her. She was a woman...And in the prejudice of the age women had no public role, and ambition was the prerogative of men" (*The Lives and Times of the Great Mughals*. 86).

In the post modernist era, the objectivity of history has been highly questioned. The main ingredients of history writing such as facts, sources, documents and records came under a severe scrutiny. The certainty and fixity of history is debunked. Lawrence Lerner goes to the extent of saying that history is a narrative "blend of observation, memory and imagination "and that historical reality is a special case of fiction writing ...and nature a special case of culture" (12). History as a subject has been subverted. History from the perspective of women, tribes, dalits, and other marginalized groups began to appear. History emerges from myths, from folk songs and from the moralities of traditional people. The authenticity of such histories is doubtful. It is no longer possible to think of history in rigid terms. But writing of history based on only of historical facts is not possible always. To fill the gaps among the narratives; historians tend to accept imaginations, and assumptions. Thus in some cases, history share the qualities of literature; history and literature meets together. This is the backdrop of historical fiction. Many novelists wrote historical novels to show their dissatisfaction towards the efforts of historians.

Defying all the established norms of womanhood in the 17th century India, Mehrunnisa combats her rivals by forming a junta of sorts with the three men she can rely on; her father, her brother and Jahangir's son prince Khurram (later Shajahan). She demonstrates great strength of Character and cunning to get what she wants. Sometimes at personal cost, even almost losing her daughter's love. Since women were not supposed to appear face to face with men in court, Nurjahan ruled through trusted males. But it was she who approved all orders and grants of appointment in Jahangir's name, and controlled all promotions and demotions within the royal government. She took special interest in the affairs of women, giving them land and dowries for orphan girls. She had coins struck in her name, collected duties on goods from merchants who passed through the empire's lands, and traded with Europeans who brought luxury goods from the continent. Given her ability to obstruct or facilitate the opening up of both foreign and domestic trade, her patronage was eagerly sought, and paid for. She herself owned ships which took pilgrims as well as cargo to Mecca. Her business and wealth grew. Her officers were everywhere. The cosmopolitan city of Agra, the Mughal capital, grew as a crossroad of commerce.

Nurjahan also ruled the emperor's vast zenana which housed hundreds of people including Jahangir's wives, ladies -in-waiting, concubines, servants, slaves, female guards, spies, entertainers, crafts people, visiting relatives, eunuchs, and all the children belonging to the women. Nur greatly influenced the zenana's tastes in cosmetics, fashions, food, and artistic expression. She spent money lavishly, experimenting with new perfumes, hair ointments, jewelers, silks, brocades, porcelain, and cuisine from other lands. Since Nur came from a line of poets, she naturally wrote too and encouraged this among the court women. Poetry contests were held, and favorite female poets from beyond the court were sometimes sponsored by the queen, such as the Persian poet Mehri.

This is an age of enlightened women. Women had been neglected through the dark ages. Now she is identifying the ways of humiliation from man. History is seen as a space to enlist the victories of great man. There was no women. Where was she? We are living in a post modernist era; where the absoluteness of everything has gone. Post modernism speaks about multiplicity. In literature post modernism amounts to a denial of the fixity of any "text" of the authority of the author over the interpreter, of any canon that privileges great books over comic books. In philosophy it is the denial of the fixity of

language, of any correspondence between language and reality, indeed of any essential reality and thus of any proximate truth about reality. In law, it is the denial of the fixity of constitution and of the legitimacy of law itself, which is regarded as nothing more than an instrument of power. The political potential of postmodernism has been seized most enthusiastically by feminist historians. The new feminist history, demands that all of history be rewritten from a consciously "feminist stance" a "feminist perspective"-which is more often the perspective of the feminist historian than of the women who are the ostensible subjects of history.

If traditional history is an object of patriarchal power, feminist history, by the same time is an instrument for feminist power. It is evident from many instances that if the ancestry holds power, it will guarantee the continuity of that legacy. If one wants to be hailed, one should have a glorious and courageous past; a place in history. In recent years feminist's have attempted to change the male dominated history by recovering marginal voices of women in history and by restoring women's places in the historical tradition. Feminist reconstruction of history raised certain serious questions concerning truth and method, the role of interpretation, the definition of history.

Nurjahan is portrayed as an active and intellectual 'decision maker' rather than a silent subject under Jahangir's rule. She even thought of challenging the traditional male chauvinist assumptions about womankind. Nurjahan bravely takes a prominent role along with Jahangir in the administration. When she appeared in the jharoka the entire courtiers startled and they talked about the "unprecedented occurrence". No woman stood there before. The jharoka was a balcony built in the outer space of Agra Fort, where Jahangir gave audience to people three times a day. Sundaresan describes that, "the women of his zenana, whatever their relationship to him, had always stayed behind the brick walls of the harem" (The Feast of Roses, p. 10). Nurjahan was a woman of sound common sense. Sundaresan is against the traditional methods of doing and writing history. Traditional history perceived, identified, evaluated and described female and male subjects differently. Usually male historians either didn't mention women's intellectual contribution at all or mentioned them only indirectly. The feminists have to challenge the traditional masculine assumptions about women and women's ways of thinking and writing.

Demystification of a historical enterprise therefore also delegitimizes it. Such demystification can thus, "free up" historians to tell many equally legitimate stories from

various viewpoints, with umpteen voices, employments and types of synthesis. It is in that sense we can interpret the past "any way we like". It is this conclusion, which signals to many historians the end of their kind of history (Jenkins, Keith *The Postmodern History Reader* 12)

The two fold agenda of post modernism is to free history from the shackles of an authoritarian ideology and to release it from the constraints of a delusive methodology. Within the discipline of history as Joan Scott argues in *Gender and Politics of History*, new knowledge about women has surfaced, which questions the central role that male subject have traditionally played in historical narratives. In a sense this new knowledge may more precisely be understood not as "new" but rather as "old" hidden knowledge which has been discovered as full scale re evaluation of what. According to Scott, we can find three distinct her story methodologies that developed in tandem with social history. Firstly, those which claim women's essential likeness as historical subjects to men. Secondly, those which challenge received interpretation of progress and regress. Thirdly, those which offer a "new narrative, different periodization, and different causes", so as to discover the nature of the feminist or female consciousness that motivated "the behaviour of notable women's lives. It is curious to ponder over the issue of "how gender operates historically".

Conclusion

Post modern historiography treats "everymen as historian". There is a hidden andro-centricity of gender in history. Literature is an effective tool for bringing about social changes. The patriarchal structure of society reflects in all walks of life. It is a high time to rethink about the representation of women in history. For a long time even women didn't think about that. History is no longer a closed entity. It is open for debates, discussions, additions and deletions. New interrogations may lead to new facts. Historical injustices to women and other marginalized communities need to be answered. Some historians had seen the influence of Nurjahan in a negative sense. Historical novels sometimes shed lights to such aspects of history. Novelist has greater degree of freedom than a historian. Indu Sundaresan, develops the plot through the representation of Nurjahan. She was a powerful queen who actually ruled the empire in the name of the king. But in history of the time she has not given adequate place. She is not numbered along with the Mughal rulers, though she actually regulated the Mughal court. Sundaresan uses her pen as a sword to fight for giving her a place history.

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PROSPECTIVE ELEMENTS IN THE INDIAN LIFE

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Abstract

Salman Rushdie a great Indian sensational writer who tries to project a different view through all his writings. In the "Midnight's children" he tries to focus how the life of a rich boy is being replaced by a poor boy unknowingly between the two various Indian families of two different religion which happens along with the mix of an English man's blood. This paper attempts to show the restless survival of the protagonist Saleem Sinai from his birth in 15th august 1947 in which India got independence to his 31st age. In this paper we fully realise the various customs and cultures and also habits of our Indian tradition and also the concept "the UNITY IN DIVERSITY" THAT A MUSLIN BOY BEING BROUGHT IN A HINDU FAMILY AND A HINDU BOY IN A MUSLIM'S FAMILY.

The novel begins with the Muslim family of Adam Aziz and his interest on the great social activist Mian Abdulla who introduced the anti-partition movement in which I wants to show the aspect of patriotism of him towards his motherland. This theme become being extends with his generosity in giving rescue for his sincere follower Nadir khan after the death of Mian Abdulla.

Then I want to focus the good and moral attitude of Indian women through the character of Mumtaz. Because she married Nadir khan in a secret way which is unknown to her parents; but remained to be a virgin even after 2 years till her father knows about her marriage. Then Nadir Khan is enforced to leave their house because of his safety. So, Mumtaz accepts her father's will to marry Ahmed Sinai of his choice; in which I wants to show the generous heart and also proved herself to be a good Indian women by being following the tradition and being truthful to Ahmed till her life closes.

Then Salman Rushdie expresses the various revolutionary and activist movements relates to our independence in which here I quoted one act which destroys "Ahmed's factory". So, from this aspect we realise the spirit of our Indians during the time of our independence. Being an Indian we realise some aspects of our independence movement from this novel. In this aspect we see it as literature with patriotism.

I also wants to focus the great and the highlighting theme in which Salman Rushdie has used that; by being exchanging and bringing up the two children of different religion namely Hindu and Muslim. Through this we clearly understand the literary aspect along with the aspect of unifying the two different cultures of the country India. SO, THE RELIGION OF ONE CHILD FOLLOWS THE

CULTURE OF ANOTHER RELIGION AND IT INTURNS FOR THE ANOTHER CHILD ALSO.

Because of the mix of an English man William Methwold's blood the child of Vanita has a large cucumber nose and blue eyes like Methwold and he is replaced as Mumtaz's child. The child is named Saleem senai and they all thought that he resembles his grandfather. When Saleem had an accident in his finger it is revealed that he was not their biological son. Ahmed initially become angry but when Mary Pereira the replacer of the children revealed the truth they all accepted Saleem as their own son.

I wants to express that this element is more than enough to project the prosperity and the generocity of all the Indian hearts. And on the other hand Shiva another midnight children is being brought up as a war hero in the Pakistan army also shows the way of equality being followed in India.

There happened a variety of events in the life of the protagonist Saleem which includes "the power of telepathy, to lose of memory by being hit in the silver spittoon of his grandfather and obtained the sense of smelling so, being used in the Pakistan army like a dog". This shows the various phases of human difficulties that a man has to cross in his life.

Thus in short I wants to show the presence of different elements of life in the human life through the mirror of the Indian literature which projects the life "not by its mercury behind but through the interpretations of human hearts by captivating the human brain like a fine feather which penetrates in a smooth way".

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THE VOICE BEHIND THE VEIL: A CRITIQUE ON SELECT MUSLIM WOMEN'S WRITINGS

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The present paper tries to study the kind of problems Muslim Women strive to reflect in their writings. Muslim women writers irrespective of their nationality have been chosen for the study. The secluded lives they live, the patriarchal hegemony that hasn't allowed them might have engendered in them a spirit of revolt. This spirit of revolt finds its expression in several ways in the writings of Muslim women which might look unconventional. Yet they show the voice that is struggling hard to get out of the man made traditions, cultures and systems that imprison them and shout loudly for a space between the kitchen and the room meant for ladies. A space without char diwari. This voice comes very close to other feminist writers yet marks a subtle difference in the way it revolts.

Sara Aboobacker sharing her experiences as a writer in her "Growing Up as a Woman Writer" comes up with the intention behind writing. She sees literature as a tool to bring change in the society. She decides to question the injustice done to the women of her community through her literary work and wants to become the voice of the voiceless illiterates. She says,

My purpose of becoming the voice of the illiterate and voiceless girls had been served. I do not think there is a greater reward for a writer than this. (34).... I believe that literature also can be a weapon to strengthen the feeble voice of the backward, exploited and helpless people to give voice to the voiceless.(35)

In being the voice of the voiceless, many Muslim women writers opposed the oppression on the women in their community. They used veil or *burka* or *abeya* or *pardah* as a symbol of oppression against women in Muslim community. Pramod K.Nayar observes how the Muslim writer El Saadawia regards veil,

The veil becomes a metaphor for closed minds, parochialism, and orthodoxy. Interestingly, El Saadawi also portrays the veil as a protective device for men. In an illuminating passage in *The Hidden Face of Eve*, she reverses the signification of the veil:

Segregation and the veil were not meant to ensure the protection of women, but essentially that of men. And the Arab woman was not imprisoned in the home to safeguard her body, her honour, and her morals, but rather to keep intact the honour and morals of men... the tyranny exerted by men over women indicates that they had taken the measure of the female's innate strength, and needed heavy fortification to protect themselves against it (99-100) (143)

If these women use veil as a symbol of oppression, Mahe Jabeen, the poet, uses *qilwat* as a symbol of oppression besides *purda*. *Qilwat* is a women's room. The poet says a traditional Muslim woman's world is *Qilwat* and stately kitchen. But for the poet it is "women's prison" and "tower of silence". Taking *qilwat* in this sense of patriarchal oppression, the present paper attempts to present, how the frustration brought out by the oppression due to traditional practices in Muslim communities, reflects itself in different forms in Muslim women. To this end the writings of a few Muslim writers collected in the two volumes of *Women Writing in India* edited by Susie Tharu and K.Lalitha were taken up for study. In these volumes, there are altogether 14 Muslim women writers belong to 19th and 20th century -either their poem or short story or essay is included. The paper focuses only on the writers who reflected oppression on women. Besides this, a poem by Indian poet Mahe Jabeen and a poem by a Lybian student Sarah Alshawish who represent 21st century are taken up to study the still ongoing oppression on Muslim women.

The revolt against the restrictions have taken different expressions. If some become activists, some raise their voice against the oppression in writings. Some established schools for girls. Rokeya Sakhawat Hossain just dreams what happens if women take the role of men and men are confined to *murdana* a word coined by her to depict the *qilwat* for men. It is a sort of revenge and protest to dream men in such a state. Her husband regarded the story as "a terrible revenge on men."

The oppression and a desire to do something for her community, the disappointment and discouragement she has faced might have made the poet to express her hope that her ideas would certainly be recognized after her death. A thought much similar to Shelly's hope in his "Ode to the West Wind" – "If winter is near, can the spring be far behind". This is the same spirit that dwells in the writer Sughra Humayun Mirza (1994-1954) an activist and writer. She was one of the first women activists of Hyderabad. She held several meetings to raise her voice against social evils including *purdah*. She started a school for girls during the days where there was much opposition. She writes:

No one knew my worth while I was alive;
 No one will shed tears for me when I am gone.
 The regret remains that my people ignored me,
 But a voice will rise in protest from my grave when I am gone.
 During my life I found no return, no reward,
 Lord! May my work find acceptance when I am gone.
 (379-80)

If one writer dreams, the other expresses her hope, Nazar Sajjad Hyder (1894-1967) a Urdu writer directly attacks the oppression on women noting *purdah* as an advantage men use to perpetuate their authority.

The restriction may turn them activists if they have congenial atmosphere or writers voicing out the oppression. Sometimes they just portray the oppression on women without questioning it. One such story is "Tolan" (Black Magic) where a man marries for the third time and the girl becomes pregnant and because of a jealous second wife, she becomes a victim in the hands of her husband. Here the focus is more on the wrong done by the second wife than on the husband who inflicts pain on the third wife. However, the story reflects the problems involved in polygamy.

In several of stories written by Muslim women, the oppression finds expression in lesbianism. Ismat Chauguti's "The Quilt" and Siddiq Begum Sevharvi's "Tare Laraz Rahe Hai (The Stars are Trembling)". In both the cases, the wife has to live with her impotent husband. If "The Quilt" is set against much earlier times, "The stars are Trembling" is set against much modern times. In "The Quilt" a rich man marries a girl from a poor family just to safeguard his reputation in the eyes of society and the girl slowly develops intimate relationship with one of her close lady servant. Ismat Chauguti faced much criticism for projecting this issue in such a way. The entire story is narrated from the point of view of a child who visits the family and is not able to understand the relationship

between her aunt and the servant. 'The stars are Trembling' carries more or less the same kind of theme where the wife is helplessly tied to her impotent husband and gradually develops an intimate relationship with her sister-in-law. These stories reflect, the helpless state of women who cannot voice out their oppression. Surprisingly, one can find the echo of this kind of relationships in the writings of several Muslim women writers. Pramod K. Nair observes, how Diasporic Lebanese novelist, Hanan Al-Shaykh in her novel **Women of Sand and Myrrh** (1988) portrays the life of two rich women in an Arab country. One of them enters into a lesbian relationship to escape her empty life. Pramod K. Nair writes "Arab women in the novel abandon the abeya and subvert male values in their own ways – drugs, singing, and, in this particular case, a forbidden relationship." (145). He further observes, how Elleke Boehmer finds expressions of lesbian relationships (though rarely) in her readings of Zimbabwean women's poetry. These forbidden relationship seems to be their voice of protest against the oppression they face. The emotional, physical and psychological exploitation these women undergo finds the window of expression in this kind of relationships.

The writings of the young writers belong to postmodern age too voice out the oppression they face in the traditional Muslim households. It is not a dream, not a hope, not an odd relationship. It is the voice of angry young women. Frustrated, they long for the freedom. Not the freedom their mothers and grandmothers enjoyed and enjoying. Mahe Jabeen in her poem "Qilwat" says "there used to be heaven there. It has nothing to do with our heart". That generation never thought it as an injustice done to them. They never opened their mouth. They try to find happiness through other things. Her mother in making kababs, her aunt in making tea and her sister-in-law in jewellery. They are confined to *qilwat*. And Mahe Jabeen calls it "a tower of silence" and "women's prison" and "prison house of dreams". Their dreams can never be realized there. They turn into ashes. Women if they express their desires will be looked down as culprits. But Mahe Jabeen belong to postmodern age cannot understand such restraints. She raises her voice. It is a voice of protest against injustice. She says

Between *qilwat* and kitchen
 I want a house without fourwalls
 She doesn't stop here. She says she is "an escaped dream" which hasn't been turned into ashes.

She could protest and could attain freedom to realize her dreams.

An eighteen year old (she must be 20 or 21 now) Sara Alshawish, a Lybian student, an amateur writer, who writes for self satisfaction, voices out her feelings with assertive spirit. She too opposes the restrictions. She wants to be herself and to be the sole empress of her life. Her unpublished poems show a young voice of protest against the restrictions. She says in one of her poems "I Can be Whoever I Want to be..."

Don't tell me how to look
And what book to read
Judge yourself before you judge me.
I can be whoever I want to be
I'm not going to be her or his or him
I'm Sara the Queen of my sea
I own my land and I have the key.

The writings of these Muslim writers reflecting the life of Muslim women expose how the oppression these women face find expression in several ways of protest and revolt like- dreaming subverted roles of women and men, writing with a hope that their voice would be heard one day, exposing the real intention behind *pardah*, getting into forbidden relationships, revolting against the existing tradition. These very expression are the windows which show the oppression in *qilwats*.

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TREATMENT OF HISTORY AND RELIGION IN DIVAKARUNI'S THE PALACE OF ILLUSIONS

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Abstract

The Great Indian epics the Mahabharata, stands for the recognition of Indian culture. This gives us philosophical and spiritual values, and acting as a foundation for human life. Mahabharata inspired so many writers for many centuries and acting as a historical reference for the upcoming generation. An explicit attempt to retell the epic in novel form is Chitra Banerjee Divakaruni's The palace of illusions which will be analysed in following. The novel invites us to conjure up the historical events which made us to comprehend more about legendary characters. The novel not only invites us to know about the society but also it concentrates on the side of religion also, it gives various opinions. Divakaruni retells the epic in the point of view of one of its heroines Draupadi, thus the famous tale of two families, and the war between the two great families the text high lights the crucial relation established a prestige issue and vengeance. Moreover, it displays the historical events and the mythological context helps us to know the religious belief, which is distinctly Indian, which is considered to the cultural borders, all the while showing the illusionary nature of those imposed by history and religion.

Keywords: Mahabharata, Draupadi, Divakaruni, mythology

Introduction

The Great Indian epics the Mahabharata, stands for the recognition of Indian culture. This gives us philosophical and spiritual values, and acting as a foundation for human life. Mahabharata inspired so many writers for many centuries and acting as a historical reference for the upcoming generation. An explicit attempt to retell the epic in novel form is Chitra Banerjee Divakaruni's *Thepalace of illusions* which will be analysed in following. The novel invites us to conjure up the historical events which made us to comprehend more about legendary characters. The novel not only invites us to know about the society but also it concentrates on the side of religion also, it gives various opinions. Divakaruni retells the epic in the point of view of one of its heroines Draupadi, thus the famous tale of two families, and the war between the two great families the text high lights the crucial relation established a prestige issue and vengeance. Moreover, it displays the historical events and the mythological context helps us to know the religious belief, which is distinctly Indian, which is considered to the cultural borders, all the while showing the illusionary nature of those imposed by history and religion.

Dating back to 1600 B.C. and considered to be the world's longest poem, the original epic consists of 100.000 stanzas in verse, structured into 18 books, thus exceeding by far the length of the great Western epics such as The Iliad or The Odyssey (cf. Narayan, R. vii). Although there are many different versions and

uncertainties about its exact date of origin and authorship, it is commonly attributed to Ved Vyasa, who also appears as the narrator in the epic, telling the stories to his scribe, the elephant-headed God Ganesh. The structure is inherently dialogic, if controlled by an omniscient male narrator. Whereas "Maha-bharata" means "great India", the title first chosen by Vyasa was "jaya", meaning triumph or victory, an implication which is certainly challenged in Divakaruni's rewriting. The main plot, which tells the tale of the fight for supremacy in the kingdom of Hastinapur. Conflict erupts between two families, the Pandavas and the Kauravas, who are the progeny of two brothers, Pandu, and the blind king Dhritarashtra. The rightful heir to the throne, Yudhishtir, and his four brothers, are exiled by their jealous cousin Duryodhan. All five Pandavas are married to the beautiful and headstrong princess Draupadi after Arjun, the handsome and virile warrior, wins her hand in an archery contest. A climactic scene is the game of dice in which Yudhishtir gambles away all his possessions, his kingdom as well as Draupadi, who vows revenge for their shame. In the final battle of Kurukshetra, everybody dies except Draupadi and her husbands. After their only remaining heir, Parikshit becomes ruler over Hastinapur and peace is restored, the brothers and Draupadi embark on a final journey into the Himalayas where they find eternal redemption.

In the present context, which refers to the epic[5] mainly indirectly, the complex world of the Mahabharata is treated as a fictional-literary one and reduced to the

characters and scenes of particular relevance for a gender-theoretical analysis. The focal point is Draupadi (Panchaali), who is given a different presence by Divakaruni, yet also has a crucial, distinctly gendered function in the original. Taking the narrative situation and the dialogic textual orientation into account sustains the argument for a surprisingly (post)modern ambivalence and complexity of the gender roles conveyed in the contemporary text, which is already palpable in the ancient epic. The fact that the study of the epic's many characters and the historical events in the text has found critical interest is hardly surprising. As stated above, the Mahabharata is one of the defining cultural narratives in the construction of masculine and feminine gender roles in ancient India, and its numerous telling and retellings have helped shape Indian culture and social norms ever since. Read against the gender of contemporary notions, the epic's central characters, prominently Arjun and Draupadi, manifest different modes of historical behavior at different moments in the narrative, illustrating the idea that historical personalities interact with particular situations as well as with markers of social class (caste), ethnicity, or education. Many characters unite opposing qualities with regard to their identities. And the narrative techniques which is used by Divakaruni exhibits the historical qualities which is considered to be the royal qualities and also this lead the current generation have the review and been a memorial object to learn the historical characters, and their life style.

Through the narrative technique of Divakaruni made the readers can easily recollect the legendary characters and their revenge full life which made them to lose their life. This is complemented by the portrayal of the epic's principal model of history, the ideal of the loyal, life which is acting as a footpath for the modern society. Not only their life but also their revenge full life, punishment, and the virtues which is maintain by the women of the period also been a examples for the modern woman's. For example a striking example for this is Gandhari, who decides to follow her husband, king Dhritarashtra, into blindness and sacrifices her sight by wearing a silk scarf over her eyes till her death. Yet things are more complex than a binary of the silent, passive, merely listening or following female and the actively battling male. The epic puts forth a second paradigm of femininity which has mythical connotations and implies female independence, mobility, and agency, showing the women as important contributors to their husbands' successes. Not only Gandhari, Kunti also been a great representation for the

society, because the entire epical woman got their own virtues through that they made their generation feel over joy about the woman's. In this way the great epic exhibits the about history as well as regard to female education and knowledge, a significant ambiguity can be found in the epic. Divakaruni's version portrays the education of Draupadi and her transformation from ambitious princess to revenge-seeking queen in subjective detail. Following first her brother's and then her husband's lessons, she also receives many instructions on her own. Regarding the multi-dimensional presentation of femininity, history Divakaruni's narrative appears in many ways merely faithfully modeled on the original, but reverses the perspective by granting the reader insight into the mind of the listening Draupadi. When readers analysis the characters they may get an close view on the Religious activities which is happened in that period, especially Lord Krishna played important role in the life of Draupadi if we entered in to the text it may make us to realize the relationship between God's and the normal peoples. So through the historical events only people modern era got some idea on the relationship of God. Through the narration the binary qualities came to the mid-point of the discussion.

Religious Activities played a main role in the narrative technique used by Divakaruni made the readers to recollect the epic trend. *The palace of Illusions* consisted with binary qualities like reality, and connected to the magical world. And characters in the novel have some special power that is some of the characters have different birth. First from the heroine of the Novel Draupadi, she emerged from the sacred fire. The kavura's birth, they also came from the different birth from the normal human being. This led the readers to build the faith upon religion. Lord Krishna who played the important role in the life of Draupadi, Krishna been a great support and strong stimulator in every situation. From the beginning Draupadi facing something varied from the normal human being. that is exhibits in the marriage of Draupadi, Even though she lead her life with five husbands, there again the religious touch proved by the author that is about her virginity. each year Draupadi has to live one husband but there is a boon that she will gain her virginity every year. This boon has been given by the sage. Not only in Draupadi life in and also i Arjun the great warrior life also get into the religious circle. Arjun is transformed into a eunuch dance instructor, his virile masculinity symbolically turned into sexual abstinence. While many critics make well-founded arguments for

Arjun disguise as an invocation of the androgynous god Siva the year in disguise brings an accentuated reversal of the religious roles between Arjun and Draupadi. so the disguise is highly connected with the religious activities and also it has the touch of myth not only Draupadi and Arjun but another strong character that is Sikandi sister of Draupadi who made her life into a disguise shell for the vengeance reason, the current scenario writers and the readers may develop themselves and equipped their writing profession as a profession only they are giving their life an the valuable time for the readers even though Divakaruni also did the same in her writing but she turned in to the different path. Instead of that Divakaruni make the readers to gain more knowledge on the history side and also the religious belief. The ancient epic already seems to allow for multiple identities and shifts between different sides of personality. Therefore it provides a fruitful ground of investigation for modern notions of gender as fragile, conditional, and part of constantly queried identities. But such an argument certainly requires the "recognition that the epic also evokes, through its symbolism, certain cultural themes, myths, ritual practices, and social norms that are not fully attested historically. if we compare Divakaruni with other modern writers she stand in the unique stage because everyone is concentrating on the social issues bit Divakaruni proved herself who contributed her writing to the mythology side and also` the historical events and also on the side of religion. Divakaruni's interest in a fusion of art forms characterizes her writing as well as an ideologically interesting mix of Hindu traditionalism, spiritualism, and emancipated feminism. While her first novel *Mistress of Spices* (1997) already experimented with magical realism and Hindu myths, she takes up

these elements again in *The Palace of Illusions* (2008). So many Criticism of the novel often sees the mix of Hindu scripture and fiction as making Indian reader feel uneasy, or claims that the mysterious potency of myth translates badly into commercial fiction. Scholarly reception often assesses the text, despite acknowledging Divakaruni's poetic imagery and lucid style, as a failed attempt of making the epic's grand sweep of time, place and characters fit into a single novel. All critics agree on the ambitious scope of the project, typically referring to the fact that Mahabharata considered to be the successful narration in *The Palace of Illusion*.

Conclusion

Thus Divakaruni's *The palace of Illusion* made a great impact on the current scenario. Through the narrative technique of the novel been a reference for the upcoming generation to gain the extra knowledge about the history and the religion with the help of the great Indian epic Mahabharata.

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GLOBALISED, DIGITALISED, DEHUMANISED: A MARXIST ANALYSIS OF MANJULA PADMANABHAN'S HARVEST

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Abstract

Manjula Padmanabhan's Harvest is a futuristic play with an extended vision to 2010 that portrays the confinement of an middle class family of the third world to the tempting but illicit global economy of the first world. It is a dystopian play about an unemployed Indian man and his family who sells his body to a buyer in United States. This paper intends to bring out power relation in the play through the neocolonial aid the 'globalization'. It draws out the implications of the Mephistophelian deal that eventually leads to annihilation of the human mind values.

Keywords: futuristic, third world, Globalised, and dehumanised.

Manjula Padmanabhan is a prolific writer, also noted as a Cartoonist, artist and illustrator. She writes plays, Children books and novels. Manjula is popularly known as a children's writer. *Lights out* and *Harvest* are her plays and the play *Harvest* has been made as a film named *Deham*. *Three Virgins and Other Stories*, *I am Different Can you Find me?* *Unprincess* and *A visit to the city Market* are her illustration works. She has contributed to the spectrum of literature in the form of illustrations and Comic Strips. Her play, *Harvest* earned her Greek Onasis award. She is believed to be the first woman cartoonist; her comic strip character Suki is very popular.

Padmanabhan's heart-wrenching play *Harvest* has made her as a successful playwright. *Harvest* focuses on body organ-selling in India. It is a futuristic play that throws light on the desperation and survival of a man and his family to sell organs via an agency to someone in the first world for a paltry amount of money. The whole play talks about the life of that family.

The play geographically focuses on Mumbai. The Character, Om Signs up as an organ donor for Ginni, an American woman to earn his livelihood, since there is no job available in India. Ginni pays him to lead a healthy life, so when Om donates an organ, he feels no difficulty or any problem in doing so. For Om, having donated an organ, the happy life is guaranteed, but when Om and his family starts to enjoy new lifestyles, they also have to face the consequences, which is the result of donating the organ. The fate ordained on Om is much equivalent to that of the prostitutes, since both of them sell the body in order to make others happy. Both the life is shrouded by darkness

and unease, which the characters involved in the business are not aware of.

Money is the crucial thing in life which decides the life style of persons, Om, for earning this money sells his life. Jaya wife of Om is evidently distressed on his decision of signing himself to Ginni. The poverty of Om and his family has been exploited by Interplanta, the company involved in collecting organs and the company also provides food for the entire family and the family receives as newly rich people and this foreshadows the death of Om. The "Problem of food" is related in the play. People indulge in many grotesque job to drive away the poverty. Many people live in the edges suffering want of basic amenities; their need is being exploited in many ways.

Om's new life is often surrounded by luxury and shelter that the entire family is never exposed to. But Om's carelessness left his family in turmoil. Om has to donate the organ to his brother Jeetu who is in his sick-bed, whereas it is not possible, since he has signed agriment to Ginni. In the end the body serves as a main theme. Padmanabhan reiterates the importance of body. The significance of body has been promoted by Thirumoolar in his Tamil Poem "உள்ளம் பெருங்கோயில் ஊனுடம்பு ஆலயம் ((Thirumoolar 1823) . [Body and Mind are the temples] (translation mine) through which Thirumoolar promotes the significance of having the right mind and healthier body

It seems that Bharathi's dream, 'வயிற்றுக்கு சோறிடல் வேண்டும் இங்கு வாழும் மனிதருக்கெல்லாம்' [For all the human beings, we need provide sumptuary food] (translation mine) is very far to

achieve. In Indian scenario it is very common to note the child crying for milk, the skinny and bony mother who has no milk in her breast to feed the child, the farmers who eat the rats as food and beggars begging for food at road sides.

The play *Harvest* focuses the aftermath of globalization, which is a haunting spectrum today in the world. It is a phenomenon by which the everyday life experience reflects the standardization of cultural expression around the world as influenced by the diffusion of commodities and ideals. Globalization is a trend towards the homogeneity that universalizes the human experience. Globalization has become a process in which world wide economic, political, cultural and social relations have become increasingly mediated across time and space. Globalization refers to "..... the compression of world and the intensification of consciousness of the world as a whole" (Robertson 8) Globalization results in delocalization of policies and programmes of every country which eventually ossifies the consciousness.

Globalization is evil, because it does not foster the humanity of things in the world. It focuses on the developed and first world countries of the world.

The reason for changing perception of and attitude towards globalization are many. Among the important factors is the lack of tangible benefits to most developing countries from the opening their economies, despite the well-publicized claims of export and import gains (Khor 1)

The third world countries are trapped into the legacy of globalization for the benefits of the first world countries, which degenerates and dehumanizes the lives and economy of people. Also it causes the economic losses and dislocations of the third world countries.

In the process of globalization the third world countries face many problems than ever before. In his very basic and extrinsic analysis of the play *Harvest*, Rajkumar explains:

Harvest is an ironic examination of the relationship between developing and developed countries. The play is set in an imminent future, it imagines a grisly pact between the first and third world desperate (sic) people who can sell their body parts to the wealthy clients in return for food, water shelter and riches for themselves and their families. (50)

Om and his family embody the third world country and the play shows how the third world countries are deceived. Om sells body organs to improve the financial status of the family and finally dies. The play also shows the policy of

seduction, the developed world ensures on the developing world; Om becomes ecstatic and says, " We'll have more money than you and I have named for who'd believe there is so much money in the world" (219). When Jaya raises her reservations over what he has done, he says, "you think I did it lightly. But We will be rich insanely rich! But you'd rather live in the small room I suppose! Think it such as a fine thing like monkey's in a hot case lulled to sleep out of our neighbors rhythmic farting and starving (223)

In the play *Harvest*, surreal world of the poor is depicted the forces of the global capital is neutralized. There are objections to the organ trading. Technological advances have also reduced the surgical risks to both the donors and receivers at biomedical level. Technological advances and the simple biomedical procedures of surgery enhance organ trading and the donors willingly sell the organs. The receivers exploit the poverty of the donors. In this respect Padmanabhan's trenchant satire is leveled against the western technology and the heartless inhuman humans. The rampant consumerism is attacked and the uneven consequences between the intellectual fence and the poverty is clearly portrayed in the play. Another example for this encounter between the intellectual fence and poverty is Rahulvarma's play *Bhopal* which details on the Union carbide industrial catastrophe. This totalizing discourse typically neglects to consider ways in which the application and effect of technologies intersect with imposed patterns of inequality and injustice. The irony is even government supports such corporate and acts against the will of people.

There is always an intersection between the human lives and technologies. Jeet's transformation focuses attention on these intersections. According to Dianne Curries:

The figure of the cyborg functions as a trope for that strand of post humanism which attempts to examine more closely the encounters between technologies and Material bodies. not in terms of disembodiment, where a technological excision of the flesh takes place, not in virtual reality, where a digitalized, informatized version of body is agent in space, but in instances where technologies and flesh meet" (54)

Thus the inmates of the Third world are trapped under the unrelenting gaze of the First world which wants to establish the power. This total deprivation of privacy can be interpreted as the ultimate form of surveillance. The only way one can salvage one's sense of pride and self-esteem is through a willingness to die if the need arises- and

through great courage and self control. It is this panoptic nightmare of total visibility which Harvest seems to highlight. The horror of a callous acquisitive culture is what makes this play a shocking revelatory experience.

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ANIMAL POETRY – A STUDY IN VIEW OF TED HUGHES USAGE OF ANIMAL IMAGERY

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Abstract

The purpose of the present article on Animal imagery in the poetry of Ted Hughes is to analyze the various animal imageries employed by Ted Hughes in his Poems. The Study is to find out the reason for his obsession with animal images and violence, especially violence in the Animal world. The Second point is to justify violence as a positive power in Hughes world. The Animal imagery which Hughes world, The animal imagery which Hughes has employed in his poems has a deep symbolic meaning. The Significance of the animal imagery in on the vitality or energy of the animals concerned.

Ted Hughe's animal poems are among the finest poems in the which range of English poetry which reveals his keen sense, of understanding of animal nature and their instincts. Keith Sagar in his work, *The Art of Ted Hughes*, Remarks:

"No poet has observed animals more accurately, never taking his eyes from the object capturing every Characteristic up to the limits of language"

Many reviewers and critics also reflected the same view and said that the world of animals was Hughes' Favorite territory. One has to look down the titles of "Lupercal" "Hawk in the Rain" and "Woodwo to see horses, cats, hawks, bull, a mouse, a pig, a jaguar, an otter, thrughes a bull, frog and a pike. The ancient Greek fables known as Aesop's Fables, have existed for Centuries and these fables depict animals in a way which throws a flood of light on human nature. Yet Hughes' treatment of the animals is different, it is highly poetic, highly fanciful, highly symbolic, highly significant, highly expressive, highly illuminating and highly modern both in content and style.

The animal imagery with its emphasis on the destructive powers of certain animals has largely contributed to Hughes' reputation as a poet Specializing in animal poetry. Hughes animal poetry naturally reminds us of D.H. Lawarance who too was a great animal lover. The poem which really established Hughes' reputation as a poet the world of animals is "Hawk Roosting" The Whole poem is in the first person a hawk's eye view of the world. The hawk taking himself to be the exact centre, assumes that trees, air, sun and earth are there for his convenience : that the purpose of creation has been solely to produce him : that the world revolves at his bidding : all other creatures exist only as prey : his eye is stronger than change or

death. The ego – centric nature of the hawk is well established by the following lines of the poet.

"It took the whole of creation
to produce my foot, my each feather :
Now I Hold creation in my foot".
The sun is behind me
Nothing has changed since I began
My eye has permitted no change
I am going to keep things like this."

The Poem "Otter" is less a description of on otter an invocation of the spirit of an otter. The otter is "Neither fish not beast of neither water nor land". He wanders in search of the long lost world he once rules, where he knows himself and his Kingdom.

The 'Pike' is given supernatural attribution by Hughes's Language M.L.Rosen that in his work, "The Early Hughes, Remarks "Pike is Hughes". Supreme construct a series of descriptions, anecdotes, impressions building up the single theme."

The Pike are distinguished by them jaws, hooked clamp and fangs, They are stunned by their own grandeur, They are killers from the egg onwards, and they have a malevolent grin. Hughes' describes his Jaguar.

"A Jaguar hurrying enraged through prison darkness after the drills of his eyes on a short fierce fuse".

The Jaguar is enraged not only because he is caged, but because nature has set him on this terrible treadmill, turning the world beneath his stride, following the drills of his eyes, blinded by the fire of his eyes, deafened by the beating of his own heart, with the fearful symmetry of some machine forged in a furnace and with no more freedom than a machine, whether in prison of darkness on the forests of the night.

A Jaguar after all can be received in several different aspects... he is a beautiful powerful nature spirit, he is homicidal maniac, he is a super chartered piece of cosmic machinery. He is a symbol of man's baser nature (London Magazine January 1971).

In the Poem "Hawk Roosting" the poet does not praise the hawk so much as he denigrate man by comparison. The Hawk is seen here as vastly superior to man who is unable to accept nature for what it is and instead tries to tame it by giving it a Philosophical name. The Hawk does not have man's debilitating intellectually or man's slavish obedience to rules. The same point is made in the poem "Thrushes" These birds perform their murderous functions instinctively. Their bullet arid automatic purpose puts theme on a level with Mozart's brain and the shark's mouth. But man by comparison with these birds, proves only his inferiority, man is here reduced to physically barren life in his ivory tower, carving at a tiny ivory ornaments for years.

The Same symbolic charge is found in the other animal poems. The poem called "The Bear" symbolizes inertia being transformed into consciousness. The rat in "Song of a Rat" is a Symbol of the suffering in the universe. In the Poem "The Howling of the Wolves" the Wolves

symbolizes pain and suffering and they are depicted as crying like a baby.

Hughes' animal poems have been described as a modern bestiary. It has also been remarked that "his poetry fastens on to the animal world a cartoonery of human struggle and destiny". This remark means that Hughes purpose in writing these animal poems is to ridicule, and to mock at, all the struggle and strife which are going on in the human world. Hughes is interested in animals as creatures deserving our attention because of their own inherent qualities or flaws. The animals represent, one of the important aspects of God's creation and each kind of animals has its own identity and distinctive character.

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PATERNALISTIC DOMINATION IN ARTHUR MILLER'S ALL MY SONS AND SAM SHEPARD'S TRUE WEST

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Abstract

Paternalism in general, is an authoritarian relationship in which the one in power makes others dependent and powerless, tries to control all aspects of their lives, and justifies domination as in the best interests of those being controlled. This type of relationship is especially present between workers and employers, but has also been used to describe a variety of social systems. But sometimes this same paternalistic domination plays key role in relationship between the fathers and the sons hindering the growth of the male child. This article will explore this conceptual idea through Arthur Miller's All My Sons and Sam Shepard's True West.

Keywords: Paternalistic domination, Father and Son, Family relationship.

Introduction

The derivation of the term "paternalism" from a Latin-English kinship term suggests its root meaning: a type of behavior by a superior toward an inferior resembling that of a male parent to his child, in most cases, a son. The precise forms of this behavior vary from society to society because the culture of kinship varies, and also because the nature of the tasks performed in paternalistic relationships vary. This concept of father dominating the son occupies a major place in Arthur Miller's All My Sons and Sam Shepard's True West.

Paternalistic domination in Arthur Miller's All My Sons

Arthur Asher Miller (1915-2005) is the most prized American dramatist whose work occupies a significant place in the twentieth century of American literature. Miller has written a lot on the realities of the present day theatre with great distinctive force. Arthur Miller has adroit in dealing human psychology and human relationships. The most prevailing theme in Miller's plays is man's relation with society his loyalty towards the family. Miller first success All My Sons (1947) is his early play of the contemporary American society which explores the concept of Paternalistic domination.

In All My Sons, the father and son relationship is explored through the typical American household after the Second World War. The protagonist Joe Keller, a businessman, wishes for his son Chris to inherit his business. However his crimes have led to the deterioration of their relationship.

Miller introduces Keller and Chris to be very different people, though physically similar. Keller is characterized as an uneducated businessman "of stolid mind and built", who has got to where he is using his own hands. His sets of values are built on his remaining family. It is stated that Keller was involved in a court case in which his factory produced cracked cylinder heads, leading to the death of twenty one pilots. In contrast, Chris is an idea list; his experiences during the War have significantly changed his perceptions.

During the start of Annie's stay, Chris looks up to Joe, as Miller depicts a scene portraying Keller fending for his innocence to which Chris replies with "Joe Mc Guts" which showed his admiration for him. The is backed up by Annie's comment to Chris, "You are the only one who I know who loves his parents".

This suggests at that moment Chris does not know of Joe's crimes and lives in the belief of his Father's innocence. The role of a father has been successfully depicted by Miller. Keller out of his love also for his own benefit Keller has never told Chris the truth about his crimes, hoping Chris will be protected by not knowing.

Conflict is created with the disagreement of Steve's placement, father of Annie who is in jail for Keller's crimes. Miller creates a revelation of Chris' thoughts as he starts to have other ideas as he says "People misunderstand you".

Chris implies others misinterpret Keller as the guilty one, which is the wrong person in his eyes. Keller's unusually kind plans regarding Steve, the man he is supposed to hate, this has made Chris change his views. Miller continue this idea to develop further on. George's

arrival brings with his the climax of the play. Chris does not believe Keller is the culprit," Dad...you did it?"

Miller use Chris' idealist nature to believe the good in people especially his father to fully show the utter disbelief and horror in his realisation. His experiences in the war anger him further, "What the hell are you? You're not even an animal, no animal kills his own, what are you?"

Their relationship has reached an irreversible stage, Chris adds to this climax by reading Larry's letter. Miller takes advantage of the importance of family to Keller to make him realize what he has done. Following his character, he takes the easy way out and kills himself.

Father-son relationship occupies an important place in Miller plays, through his portrayal of this relationship; Miller analyzes the connection and conflict between the actions of a character and their consequences at the levels of family and society.

In many of Arthur's plays the main structure is that of a father and his two sons. The father wants his sons to follow his footprints in the economic jungle in order to become successful entrepreneur. Though this is for the good future of the son, most of the time the father imposes his ideas on the sons not letting him to think of his own future.

All My Sons is the story of Joe Keller, who does not stammer to become a cause of the death of twenty-one pilots just for the sake of his sons. But Larry's suicide and Chris's agitated reaction after the knowledge of truth, stand him with no other option but to put a bullet in his head. Chris ends the play telling his mother that he did not intend to guilt his father into killing himself. Chris's feeling of guilt for his father's death clearly portrays the paternalistic domination of his father on him.

Paternalistic domination in Sam Shepard's True West

Sam Shepard Rogers III (1943 – 2017) was one among the eminent play wrights of American Literature. Most of his plays revolved around the decay of American dream, Alienation, paternal domination and so on. The idea of the happy, functional family where each member willingly performs his or her role is completely shattered in the American playwright's drama, Sam Shepard. He paints a disturbing image of the contemporary American family that consists of three character types: the father, the mother and the son mainly focusing on the direct or indirect domination of father on son leading to disharmony in the family.

True west takes its place in Shepard's continuing investigation of the volatile relationship between father and

son. Shepard has obsessively mapped the painful necessity to at least attempt to break away from a father's influence. Although in True West the brothers' father never appears onstage, "the old man" nonetheless hangs over the entire play like the pendulum over the pit."The old man" has abandoned the family, escaped society and fled to the desert. Despite his absence, the old man dominates his two sons' lives. Lynda Hart states that while the brothers Austin and Lee attempt to "disassociate themselves from their father...in reality; [they] can't escape... [His] influence." 11. Living alone in the desert, a toothless, ill-tempered old man consumed by drink, he, nevertheless, rules over his sons' lives like "a hermit king alternately driving them out of the wilderness and summoning them back." 12 Thus, the choice of whether to settle down and achieve a success or to abandon the restrictions of the civilized world, like the father, haunts the two sons. This is where Shepard introduces the paternalistic domination of the father. Though he is not visible as in other dramas his domination is evident. After not seeing each other for five years, the two brothers, Austin and Lee, meet at their mother's house which Austin is watching. The mother, Mom, has taken a vacation to Alaska and the father lives on the desert, a wilderness world outside of the bounds of society.

Austin and Lee share the same "hereditary curse" of their absent, "fallen" father. Both are influenced by the destructive behavior patterns which have plagued their father, including drunkenness, violence and abandonment of family due to wanderlust or perhaps, like all Shepard's fathers, a selfish refusal to accept his paternal responsibilities. The brothers struggle against repeating their father's destructive behaviors as they try to pursue their own dreams of financial security, popularity and personal acclaim. For Austin, the younger brother, this struggle has been a lifelong one, but he eventually succumbs. For Lee, the older brother, the struggle is very different. Lee has lived his entire life repeating the father's behavior patterns, but midway he makes an attempt to reform his way only to fail in the end slipping back into his previous destructive, anti social lifestyle. A successful screenwriter and a family man with a wife and children, neither a drifter nor a drunkard, Austin has accomplished what so many of Shepard's sons have attempted and failed, namely, "he has got beyond the familial call of the wild and entrenched himself in the world at large." 13 He is the son, or so it initially seems, who has broken free of the old man's spell. Lee, on the other hand, resembles the father. Like the old man, Lee is violent, nomadic and an

incessant drinker. Moreover, he is, too, something of a desert rat, having fled society, its judgments and constraints, searching for a more solitary and autonomous life in the wild. Lee is also an outlaw. He is, in fact, a burglar and thief. He comes to visit his brother to burglarize his mother's property.

Both Austin and Lee, however antithetical they may be, are yet bound by one common thread: the memory and negative influence of their father who haunts them to the very end. The play begins with Austin writing his screenplay by candlelight at the kitchen table, itself an act of In a desperate attempt to fill the void in his life, Austin decides to try the social and economic skills to survive in the city and that the desert is the only life he is suited for. Besides, Lee, a mere stamp of his father, is a restless wanderer who is dissatisfied with the restrictions of the civilized world. Yet he is, nonetheless, disenchanted with the life he has led, with having followed for so long his father's path. Having failed in his short-lived attempt to reform himself and fearing that the civilized world will alienate him "like it done to Austin". 288, Lee reverts to his formerly violent self and prepares to return alone to the desert and his father.

Austin, on the other hand, is dissatisfied with the life he has chosen as Lee has been with his. What Austin earns for is not money and worldly success, but the harsh autonomy of life in the wilderness where the old man is. He, therefore, reacts violently as he is dismissed by Lee to join him. As are sult, both engage in a conflict. As they face off to attack one another, "the figures of the brothers now appear to be caught in a vast desert-like landscape" 290. This image of the "desert-like landscape" rein forces the idea that the brothers have succumbed to their father's

influence and, like the father, they now find themselves isolated in a "vision" of the desert.

Conclusion

This Paternalistic domination has not only deteriorated the father and son relationship but also the whole family because of which both the dramas represent a family filled with selfishness, love lessness and violence here. Neither in Arthur Miller's *All My Sons* nor in Sam Shepard's *True West* had the sons succeeded in their attempt to escape the Paternalistic domination of their fathers. This begins with the father whose own personal mistakes have directly contributed to the destruction of the other members of the family, especially the son who is fated to dethrone his father through carrying on the cycle of the father's behaviors of abandonment and violence. It is this cyclical relationship of fathers and sons imitating the actions of one another that spoils the harmony of families in both the dramas.

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BILINGUAL METHOD AND TRANSLATION (MOTHER TONGUE) IN THE PROCESS OF LEARNING AND TEACHING ENGLISH

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Bilingual Method of Teaching English as a Second Language (L2) ----A Contrastive Analysis

The scope of the paper is to apprise the students as well as the teaching community of the beneficial aspects of the bilingual method. With technology bringing us closer and English becoming a global language, proficiency in English is considered essential for a person's personal and professional growth. As even some countries like China and Japan which were so far been reticent for the entry of English, of late have started showing keen interest in English knowing it's importance and indispensability. In this age of fragile hopes and tenuous human relations, it is how we present ourselves verbally and non-verbally that gives us a sense of adequacy and certainty. Though English language does occupy an enviable position in India, it's scenario in the field of learning and teaching English as a second language is not that promising.

English is no more the language of the elite, it has gone to the common man. Similarly, the teaching of English language has also undergone radical changes. Time has come for teachers of English to come out of their ivory towers, rub their shoulders with the realities around them, design a syllabus and choose a strategy that would enable the learners to pick up the language skills needed for day-to-day communication. The changed scenario both at the National and global level had given a distinctive colour and flavour to the teaching and the learning of English in India.

In practice, we observe that children learn their mother tongue easily before they go to schools. A significant aspect to note is that children keep listening to all the sounds and utterances which go around them right from their infancy. They have the tendency to listen to everything that pertains to them and gradually acquire the power of speaking. There are people around the children helping to learn a language. In addition to this, there is also motivation by the elders that helps a child in this process which is not available to an adult learning a second language.

Language Acquisition and Language Learning

Language acquisition refers to the sub conscious process of picking up a language through exposure and the language learning is the conscious of studying it. Language acquisition develops in the child spontaneously and instantaneously in the absence of any explicit instruction. It is only with the basic ability to communicate with a particular language a child enters a school for further pursuits of learning. Hence language learning generally starts at a later stage in the case of any child.

Another discrimination to be noted here is that there are two types of schools – one offering education through English medium and the other through the medium of regional languages. In some states English is introduced at different levels- right from the start of schooling, in some from third standard and in some from sixth standard.

The teaching of English in schools and colleges is a matter of concern. In most of the states in India English is taught as a second language. The prime question that arises here is whether English that is taught as a second language yields proper results. When there are so many methods and devices to teach English in class rooms, the underlying question is whether the teachers do full justice without the help of the learner's mother tongue in the background.

When there is a judicious use of one's mother tongue in the process of teaching English, the majority of the teachers and learners would feel at ease and agree that the method brings fruit. Although there are several ELT methods, the method of bilingualism would be approved by most of the English teachers and learners of English as a second language. This paper intends to make a positive approach in the explicit use of the learner's mother tongue keeping the students of some urban and rural learners of English in mind.

First of all, the linguistic competence and performance of the learners of English as a second language in the class room has to be analysed. For instance, a student whose mother tongue is Tamil will try to learn English also

in the same fashion and style. For most learners of English there are some aspects of some language which present difficulties principally because of the way in which they differ from their mother tongue. For eg. the structure of a sentence pattern in English is SUBJECT, VERB, OBJECT, COMPLEMENT AND ADJUNCT (SVOCA)

The students elected Raghu secretary last month.

But when the sentence structure is written in Tamil for eg. Adjunct always comes first followed by subject, object and finally verb.

Poona maatham maanavargal raghuvai ceyalaraga ternthettutargal

If it is explained in regional language with examples the learners can very easily understand this principle and try to speak or write with Subject first as in the English syntax.

English: I went to Chennai yesterday

Tamil: naan neetu chennikku centreen.

While this is the exact translation in Tamil, it is also possible to interchange the word order and prove that although there are different syntactic structures in L1 yet the underlying semantic structure is one and the same in Tamil whereas this is not possible in English.

Neetru naan chennaikku centreen

Neetru naan centreen chennaikku

Naan centreen neetru chennaikku

Centreen naan chennaikku neetru

The teacher of English has to bear in mind that this peculiar difference between these two languages so that it becomes useful to him to point out to the learners the difference between L1 and L2 and eliminate the confusion over the syntax of these two languages. Therefore, when there is syntactical difference in Contrastive Analysis there is also a need to go to the semantics of the two languages.

There are differences of opinion as to use one's mother tongue in the class room while teaching English. Some attribute it to the teacher's laziness, lack of will power and perseverance. Some teachers consider it a virtue to avoid using L1 (Tamil) in the class room. But when they switch over to the use of "only English" in the class room, they sometimes find themselves deviated or inadequately equipped with L2 to get their ideas across. If the need for L1 is analysed:

The students feel free to learn with their preference.

They do not need any extra encouragement from their teachers.

It is also a humanistic approach where a learner is permitted to explain what is in his mind actually.

A lot of time is saved in making the student understand the real picture. Moreover it facilitates the teacher-student relationship by removing student's anxiety, fear and tension.

The strategy of translation makes students aware of the dangers of translation and to check their unconscious translation, otherwise they understand "functional translation" i.e. Transferring the meaning into L2 rather than the word for word translation. They also understand that what works in their mother tongue may not work in English.

Mother tongue in class room will help provoke discussions and speculations that leads to clarity and flexibility of thinking. Mother tongue when used in the class room is preferred by many as a part of learning technique.

The principal difference between English and Tamil is that they belong to two different families-Indo-European and the Dravidian. They are characterised by wide divergences of vocabulary, syntax and phonology. Tamil is a synthetic language whereas English is an analytical language.

In analytical language there is extensive use of prepositions and auxiliary verbs and depend on word order to show other relationships. But Tamil is a synthetic language which indicates the relation of words in a sentence largely by means of inflections.

Raghuvai kanteen---I saw Raghu

Raghuvai pecteen---I spoke to Raghu

Raghuvai koduteen---I gave it to Raghu

Raghuvai vankuteen --I bought (it) for Raghu.

In synthetic languages the arrangement of words in a sentence is flexible. The meanings would not change if the words are arranged in any other order. For eg:

Arasan kudimakkalai kappattineen -The king saved the citizens.

Kudimakkalai arasan kappattineen The citizens were saved by the king

Whereas in English:

The king hanged the murderer

Is not as

The murderer hanged the king.

This is because in analytical language there is a fixed order.

Any change in the word order would result in the change of meaning.

In the process of contrastive analysis, one is likely to discover that L2 carries a certain device while L1 conveys the meaning of another device. Thus in English direct object nouns are differentiated from indirect objects by the latter coming before the former:

The sentence structure is S+V+IO+DO:

The teacher gave the student a pen

In Tamil it is:

Aasiriyar oru penavai manavanukku koduttar.
S+DO+IO+V

Similarly, English uses functional words called articles. "The" to signal definiteness and "a" to signal indefiniteness. Tamil also achieves the same contrasts through word order.

A student came out of the college—*oru maanavan anta kalluriyiliruntu vantaan*

The student came out of the college----*anta maanavan anta kalluriyiliruntu vantaan.*

Modal auxiliaries- a contrastive analysis:

Eg. Geetha is a teacher

Tamil has no equivalent for the copula and this sentence will be rendered in the form of an equation as:

Geetha oru aasiriyai (literally-Geetha a teacher). There is no connecting verb in Tamil to take the place of copula and thus the two nouns are left standing side by side.

"Shall" and "will"

In English there is no concrete distinction between the use of "shall" and "will"

When "will" is used for all persons, "shall" is used only in first person except in legal documents and commandments.

I shall go abroad next month. *Naan aduttavarutam velinaadu pooveen.*

He will go to foreign countries next year---*avan aduttavarutam velinaatukalukku poovaan.*

Question tag: It is another area which can be very easily taught to the learner of English with the help of contrastive analysis.

He went to Chennai, didn't he?

She writes well, doesn't she?

In Tamil the tag question does not have the subject but only the defective verb "illai" with the function word "aa" to the question.

It is thus revealed that a learner with the synthetic language will find it difficult to learn L2 (English) which is an analytical language. Therefore, it is only with the help of the learner's mother tongue that a teacher can make them aware of the differences between these two languages thereby see the inherent difficulties involved and accordingly helped to learn L2. While looking at the ELT scenario and considering the local needs, the teacher cannot help but consider the choice of using the learner's mother tongue in the teaching of English.

Thus bilingualism with the contrastive analysis plays a vital role in the process of learning as well as teaching English as a second language.

NEW VOICE FOR NEW GENERATION

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Abstract

Rishi Reddi's Karma and other Stories, is a collection of short stories about Indian American and their struggles with balancing their Eastern culture and background with their Western lives. Reddi has gotten much praise for this debut collection of stories and has even won the prestigious 2008 L. L. Win ship-PEN/New England award. The first story, Justice Shiva Ram Murthy, investigates the arrival of the titular character in the United States. The second story, Lakshmi and the Librarian, explores the ennui experienced by Lakshmi Chundi in her decade's long marriage, a marriage that is then put in peril by her friendship with the local librarian, Elias Filan. The third story, The Validity of Love, takes minor characters from both the first and second stories and unites them in a story of two divergent second generation Indian American women, Lata (who appeared in story two) and Priya (who appeared in story one) and considers how one navigates relationships in the face of strict parental expectation. The fourth story, isBangles, were the title refers to the jewelry that the elderly grandmother possesses and the link it gives her to a more distinguished past, one that collapses in the face of her children and grandchildren's changes in the United States. Losing this bearing signal a traumatic reversal and a desire to return back home. The fifth story, Devadasi, deals with the main character Uma, who travels to India as to learn a traditional Indian dance from a famed instructor, who just happens to have married a Muslim. This religious difference does pose one of the greater thematic unities across the stories as characters must not only within religion, but within caste (Hindu).

One of the most poignant stories, Karma, discusses the disintegration in the relationship of two brothers. The conclusion with its unwillingness to give more than a snippet of what the future portends encapsulates the general formalistic tone of the collection.

Rishi Reddi is an American author, born in Hyderabad, India, and grew up in Great Britain and the United States. Her work appeared in *The Best American Short Stories 2005* and received an honorable mention in Pushcart Prize 2004; she is also an Artist Grant from the Massachusetts Cultural Council. *Karma and other Stories* vividly portrays the interconnected lives of members of the Indian-American community who struggle to balance the demands of traditional Indian culture with the allure of modern Western life. Set mostly in the Boston area, Reddi's stories deftly dramatize the emotional conflict within each of her characters as they overcome feelings of vulnerability and perceptions of themselves as outsiders. Reddi has burrowed so deeply into the lives of her characters as to make them not only real individuals, but very memorable and sympathetic ones. This debut collection of seven short stories revolved around familiar themes of cross-cultural integration. Reddi writes about the struggle of Indians (specifically, the Telugu-speaking Diaspora from Hyderabad) to reconcile their heritage and culture with the life in the United States. These challenges, which are reflected quite differently among the three generations of characters, are hanged with delicacy, grace, and a certain calm tone. Reddi adeptly captures a range of voices, from that of an indignant elderly ex-judge who can't

accept the smallest slight, to a young teenage boy trying to fit into his white-bread Midwestern school, and all manner of husbands, wives, and aunties in between, including a fully assimilated woman.

In *Karma and other Stories*, there is one or two stories that end abruptly and the ending leave much to the reader's imagination. Each story is about people, with the same motivations and conflicts that most of us can identify with. The lenses we see those conflicts through are different, but it just helps to give a different perspective, and see how much alike people are deep down inside. The need of an elder for respect; the conflict between duty and desire for a path; the interaction between husband and wife who have grown a little distant and are trying to figure out what's wrong; the failure of people to fit into others' preconceived roles for them. The fact that they're mostly set in Lexington, MA, in a particular Americanized ethnic community serves more to highlight the commonality than set apart the cultures.

Reddi's short stories are easy to read and move at a good pace. The characters have depth in them and to the readers identifying with them and feeling for them as well. Some stories have a bit of punch at the end that can leave readers wonder about their own mistakes. Overall, it's a good collection. The stories and characters are easily

identified and begin to get a feeling of the Indian-American culture. The seven short stories in *Karma and other Stories* skillfully explore the Indian American experience.

Rishi Reddi's *Karma and Other Stories*: New Voice for New Generation

Karma and other Stories that falls under the "Diaspora fiction" category—which means it's about immigrant sorrow, dislocation, and so on. The collections are stereotypical or aimed at exotic—that each work should be judged on its own terms rather than hastily relegated into a category or genre and dismissed because that category is seen as saturated.

Karma and other Stories is a collection of seven stories about Indians, originally from Hyderabad now living in the United States. The jacket description "a multigenerational tapestry of interconnected lives, depicting members of an Indian American community struggling to balance the demands of traditional with the allure of Western life" doesn't reflect how gently perspective and absorbing these stories are. There is a real feel here for the interplay between people—the intense moment of anger that comes with a person's realization that a close friend doesn't share exactly the same values and attitudes; the quiet reconciliation that follows shortly on the heels of an argument.

Intermittently, some of the stories clarify popular stereotypes about Indian living abroad, but in many cases they also overturn these stereotypes. The story *Lord Krishna*, for instance, begins with fourteen-year-old Krishna Chander being seemingly hectoring by an evangelical class-teacher who hands out a magazine illustration of Lord Krishna as one of many examples of the influence of Satan in modern popular culture. This may appear to set up the classic minority community as victim scenario, but as the story progresses we see a delicate power shift take place. When Krishna's irate father goes to complain to the school principal about the insult to their religious sentiments, Reddi casually drops in a sentence implying that Mr. Chander is a man of some influence and that can arm-twist the school into firing the teacher. The effect of this is that almost before the reader realizes it, the traditional roles are reversed; now the teacher is cowering, while Krishna's father is the smug bully holding the aces. The scene is a remainder of changing power equations, a reminder that an Indian family in United States doesn't have to be the underdog. Incidentally, the story is set in 1981, which also allow us to reflect how much more things might have changed since then.

In *Justice Shiva Ram Murthy*, the eponymous narrator is a seventy-years-old former judge who has recently moved to Boston to live with his daughter. Justice Murthy's steady but over-formal, occasionally awkward voice reminds us that he probably learnt his English as a youngster in an India that was still permeated by the British colonial influence—and that, in a sense, he's twice removed from the American way of life and speech. His refusal to accept that his accent might not be immediately comprehensible to locals leads to an unfortunate misunderstanding in a fast-food joint, which becomes the plot Macguffin for what is really a pen portrait of very lonely old man. Reddi's here lies in giving us a first-person narrative that shows us the many ways in which Murthy deludes himself—how his self righteousness and inflexibility make it difficult for him to adjust this new country—but also allows us to sympathise with him.

The motif of old people losing power over their lives after they move to an unfamiliar setting is also reflected in *Bangles*, about Arundhati, an elderly widow living with her son and his family and feeling increasingly alienated by their lifestyles and attitudes. She briefly feels in control when she enters a temple—this was her domain—but even here she is destined to be disappointed. Incidentally, both *Justice Shiva Ram Murthy* and *Bangles* contain passages where the protagonists have a vision of their past—an idyllic childhood or youth, living in a world that they truly belonged to, in control of their own lives (in Arundhati's case, this is like a rose-tinted memory, for we never get the sense that she was ever independent of the men in her life—first her father and brother, later her husband).

Reddi is equally insightful about the personal conflicts of younger people. In *The Validity of Love*, two friends, Lata and Supriya, privately make fun of their conservative parents' attempts to find a suitable Indian groom for them, but their friendship is severely tested when Supriya conveniently "falls in love" with such a boy. In *Devadasi*, sixteen-year-old Uma thinks herself as "an American, who does not care about the difference between Hindus and Muslims" but later realizes that such distinctions can matter after all; by the story's end, she is confused enough about her identity to wonder how she could ever have imagined sleeping with an American boy.

The two last stories are also reminders of small ways in which culture and tradition can insinuate itself into even the most liberal, cosmopolitan lives. But equally importantly, for nearly ever character who is afflicted by cultural confusion, there is a counterpoint: Justice Murthy's recalcitrance is balanced by the pragmatism of his friend

Manmohan, who has adjusted much better to life in the United States. And in the title story *Karma*, the frustration of the jobless Shankar Balareddy is tempered by the support he gets from his insensible wife.

Conclusion

Karma and other Stories is a reminder that we live in a world where people travel more extensively than at any earlier point in human history, where an increasing number of people are moving out of their comfort zones and settling down in places that their grandparents, even parents, might have regarded with suspicion. Given all this, they very label

“Diaspora fiction” can be restrictive one, more exotic-sounding than it needs to be, and not indicative of how commonplace immigrant problems are in today’s world. It’s like the recent comic stripe in a daily newspaper, with two children standing by a globe, one of them pointing and saying, “That isn’t the world, it’s the Diaspora”. Therefore *Karma and other Stories* introduces a luminous new voice especially for the new generation.

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FEMALE CONSCIOUSNESS IN KAMALA MARKANDAYA'S NECTAR IN A SIEVE AND OTHER NOVELS

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Abstract

Kamala Markandaya has been called the feminist writer on the basis of her feminine perspectives depicted in her novels. She gives more prominence in bringing forth the female conscience in her novels besides the conflicts between the oriental and western culture, cultural overlap and cultural hybridity. In all her novels, the staunch voices of the females can be heard. They are often represented as individuals who get transition from self denial to self assertion. The frustrations, denials, pains, hopes and desires of female are brought into expression throughout her novels. Often her female characters try to reject social patriarchy by acting against the subjugations and tribulations imposed upon them in terms of their gender by the so-called male dominated society. However she is not termed as a radical feminist who condemns the male-dominated society instead she tries to reflect the Indian women who can change the scenario of the Indian society and female identity can be made acknowledged by the society.

Her female characters belong to different strata of the society. However the connecting string in between these characters is the unquenched thirst for the autonomy of their self. Her characters reflect the awakened feminine sensibility in the contemporary male dominated society. By exercising their own freewill, exhibiting their own self, they get fulfilment and recognition in life. Her women- Rukmani, Ira, Nalini, Mira, Premala are all nobler, wiser, stronger, better than their male counterparts. But among the female characters, few are superior in one aspect and few of them are in other aspects. All are superior in their own specific quality.

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Her female characters belong to different strata of the society. However the connecting string in between these characters is the unquenched thirst for the autonomy of their self. Her characters reflect the awakened feminine sensibility in the contemporary male dominated society. By exercising their own freewill, exhibiting their own self, they get fulfilment and recognition in life. Her women- Rukmani,

Ira, Nalini, Mira, Premala are all nobler, wiser, stronger, better than their male counterparts. But among the female characters, few are superior in one aspect and few of them are in other aspects. All are superior in their own specific quality.

The females in either pre-independence period or post-independence period suffer a lot and are destined to live the life of "the other". The feelings and emotions of the females are neglected by the patriarchal society. They are treated as the other. Their individuality is denied and objectified. They are looked upon as commodities for trade by the so-called sophisticated society. The females are generally not provided with socio-cultural recognition by the public. They are creatures who have to suffer throughout the her life.

The female characters in her novels are will-powered and self determined characters and each one can raise against the forces which are not under their control. These characters show the real calibre of Indian women. Her characters are in contrast to the female characters who are self-effasive submissive and sacrificial ones depicted by the male writers. Women in their works are often weak, passive and in need of protection from their male counterparts. They are destined to live the life of the other. It is Kamala Markandaya, the first female writer who tried to expose the real heart of women. Her characterisation sets

an outlook from the stereotypical female characterisation. Her Rukmani, Lalitha, Saroj, Sarojini are of the same kind.

Through Rukmani in *Nectar in a Sieve*, the writer shows the powerful criticism against industrialisation. The construction of tannery in the village is a symbol of change. Through tannery is interpreted as a symbol of modernity, Rumania had opposed its establishment from the very beginning. But she is not against change but she is against a sudden change and the loss of social values. She shows extreme pain for the social degradation and moral debasement.

Her unflinching faith in God, her strong will power and morality give her strength to face vicissitudes of life. Even during the days of adversity her spirit does not droop. Poverty and hunger cannot dehumanize her. Calamities of the flood call for major attack of starvation, but Rumania does not show any emotional outburst. She considers misfortunes and sorrows as essential ingredients of life and accepts poverty and hunger as constant companions K.R. Srinivasa Iyengar says,

“But the heart that is tempered in the flames of love and faith, of sufferings and sacrifice, will not easily accept defeat. Rukmani the narrator heroine is also 'a mother of sorrow'.”(Iyengar 438)

Mira in *Some Inner Fury*, Helen in the *The Coffin Dams* and Saroja in *Two Virgins* are remarkable female characters from the pen of Kamala Markandaya. They fall into the pattern of traditional wife, sacrificial mother and individualistic daughter. Her Sarojini turns out to be an independent thinker who gives the least concern about what her husband thinks about her. In *Some Inner Fury*, silence prevails as a weapon against the male domination. Sarojini's silence shows her resignation and acceptance.

Her novels portray the journey of female characters from self sacrifice to self assertion, self denial to self realisation and from self negation to self affirmation. Love, compassion, sacrifice are their strength to face the social oppressions. Their voices have been made silent by the male dominated literary- socio circle of the society. They are found to be oscillating between the need of freedom from traditional restrictions and social obligations. They also however accept their responsibilities towards the society. She has made her fiction a forum for her sensitive cry against suffering caused by gender discrimination. They react against the social discretion meted out to them in terms of their gender.

Her female characters achieve their sense of satisfaction and fulfilment by trying to discover their true identity and role in the society. Besides being a dutiful wife,

mother and daughter, they achieve in seeking their aspirations. In each female character there exists an indefinable heart-throbbings for their individuality and dreams which they achieve through their innate qualities. They try to realise their source of power and strength, love and joy through their own pure and chaste lives and their capacity to love, sacrifice and surrender. Through these, they are able to achieve whatever there is to achieve - universal vision, infinite love, natural wisdom and great spiritual strength. That is what every woman should seek, discover and manifest.

Rukmani is a traditional woman while Mira is a modern woman having Indian attitudes, culture and behaviour. Her story is a love story with political crises. Saroja is a young woman, studying in a school, views about modernity. Her sister Lalitha is an advanced and modern girl and to go ahead she forgets all limitations and is engaged in evil. She becomes a film star and dazzles to see the lure of the film city. Lalitha is different from Rukmani and Mira. Despite all differences, Rukmani and Mira are superior to Lalitha. They never forget their limitations and remember their modesty and grace. Rukmani is noble, ideal strong, wise, understood, patriot and liberal. Mira is literate, strong, powerful, modern, wise, patriot and understood. Rukmani is superior among all Indian views women and peasants women. Mira is superior among modern Indian women. Nalini in “A Handful Of Rice” is also good, lovely, beautiful, traditional and cooperative woman. She is superior to her elder sister Thangam and others who live in that society. Rukmini is the narrator and victims of all events that happened with her and her surroundings.

Sarojini in “A Silence of Desire” is a good wife, mother and woman. She is a spiritual woman. She has all good qualities but she believes in a swamy and loses her time in the service of that swamy. She forgets her responsibilities towards her family and stands before the swamy. This spiritual and modernity conflict tries to break her family but fortunately her husband succeeds to put his wife from that trap. In her novels, Kamala Markandaya aims to portray the female characters with feminism. Markandaya is also a female so her novels are concerned with feminism and she is able to analyse the feminine trends. If she portrays the rural woman, then she also portrays the glamorous girl. She portrays all types of women as belong to high, middle and low class. She depicts both Indian and English women and approaches the superiority of female over male and others. Indeed, women are superior to man because she has power as Rukmani in “Nectar in a Sieve”, Mira in

"Some Inner Fury" and Sarojini in "A Silence of Desire". The 'mission' or the search for freedom is the priority of the masculine, whereas the search for love is the priority of the feminine.

Kamala Markandaya's novels are more fully reflective of the awakened feminine sensibility in modern India as she attempts to project the image of the changing traditional society. The variety and complexity of the achieved content of her novels represent a major trend in the history of the Indo - English novel. In her novels, Markandaya not only displays a flair for virtues which orders and patterns her feelings and ideas resulting in a truly enjoyable work of art but also projects the image of national consciousness on many levels of aesthetic awareness.

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EXISTENTIAL STRIFE IN TONI MORRISON'S *THE BLUEST EYES*

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Abstract

Existentialism in the broader sense is a 20th century philosophy which is centered upon the analysis of existence and of the way humans find themselves existing in the world. Toni Morrison reflects existential dimensions in her writing. She revealed the devastating effects of pervasive white ideals of beauty on the self-image of young black people in most of her novel. She stresses the harmful extent to which white ideals affect the black self-image. *The Bluest Eyes* articulates Morrison's concern for the Black community. The novel is about the victimization of the Black girl named Pecola. Self-hate makes her vulnerable to abuse not only from her family but from the entire community. Existentially, man's self-concept is inevitably tied to his view of the surrounding community because he sees a reflection of his own in this community at every moment. In *The Bluest Eyes* Morrison investigates the effects of the standards of beauty of the dominant culture on "self-mage" of the Africans-Americans. This article examines existentially how black people explore the difficulties of achieving individuality in a racist and objectifying society.

Key words: Morrison, Existentialism, racism, self-hatred, freedom, identity.

Introduction

Existentialism is a philosophy of life. It is a literary as well as a philosophical movement. It is a philosophical tendency that stresses individual freedom and free will. It represents a revolt against the conventional or traditional way of life, stressing the need for a new approach; that is a new way of survival. Representing such a new attitude in life, existentialism has affected the approach of many diverse men of letters worldwide. Toni Morrison is one of the most outstanding contemporary African American writers whose concern in most of her writings has been the call for free and authentic existence.

Toni Morrison was born Chole Anthony Wofford on 18 February, 1931 in Lorain, Ohio. Having grown up in a family of storytellers and musicians, she developed an early appreciation for language, folk wisdom and literature. Morrison learned from her parents that racial politics was a reality with which African Americans contend. So her novels reflect both the pessimism that racism produces and the optimism that has empowered African American people to survive and thrive in spite of racism. Her novels are about the condition of society examining the relationship between the individual and surrounding community. She uses each novel as a framework for investigating various situations of the African American dilemma. Her novels are, as Doreatha D.Mabalia remarked, "social and political treatises in making a social statement. They are didactic because she understands the

urgency of arriving at a solution for the African American crisis". (Gates, 22).

Existential Strife.

Morrison's characters exist in a world defined by its blackness and by the surrounding white society that both violates and denies their humanity. Her novels are basically novels of quest on the part of central character and his associates. Such characters experience a loss of personal freedom and an estrangement from the surrounding society. Pecola, the protagonist of *The Bluest Eyes* is thought to be the embodiment of ugliness in her community. A young girl in quest of womanhood, suffers an identity crisis when she falls victim to the standard set by American society. She exists in a community where yellow and blue eyes are the prevalent criteria of beauty. She is rejected by all those around her. She comes from a poor family that is virtually cut off from the normal life of community. Pecola's mother, Pauline, who works as a domestic servant in a beautiful house, hates the ugliness of her house, her daughter, her family and herself.

Pecola considers herself to be so ugly that her only concept of self is in terms of a white girl named Shirley Temple. She is able to hide behind ugliness, but she is not able to keep from seeing the ugliness that surrounds her in home. Her home is filled with violence and obscenity. She wants to disappear, to leave and be free of the physical sickness she feels and the horrors she witnesses. She has no control over the events in her life. Existentially, she is a

woman of "bad faith". She does not live by her own values. Her desire to have a blue eyes is transmitted to her by her community. She struggles to find herself in infertile soil, leading to the analysis of a life of sterility. Like the marigolds planted that year, Pecola never grew. Pecola's self-formation is a complex process in which she has to struggle with the obstacles unassisted by her family or even being a victim of ill family. In the text, racist attitude toward blacks is shown as a lack of recognition, a perspective in which the idea of blackness removes human identity. A white shopkeeper literally does not see Pecola - "his eyes drawback, hesitate, and hover" (Morrison 46) and also does not see her as containing the identity of a person.

In her development of character of Pecola, Toni Morrison includes several communities through which she introduces Pecola as a victim of "the others" look. Such communities include people of diverges ages. Pecola's school experience is one marked by rejection and indignation on the part of all those around her. At school she was despised by both her teachers as well as classmates. They mock at her because of her blackness and her teachers ignore her and admire Maureen Peal for her green eyes. As a reaction, Pecola never resists or protest. She develops a sense of self-hatred and self-denial. Existentially she is an object not a subject.

As she grew up, she experiences humiliation in its worst forms. Pecola goes to buy candies, the white shop keeper, Mr. Yacobowski, who sells May candies to Pecola avoids touching her hand when she want to pay for these candies. Like other people in his community, Yacobowski internalizes the cultural norms of acceptable beauty or appearance. He disregards her and this implies total absence of human recognition he does not look at Pecola because her ugliness makes her invisible to him. His look is similar to what she sees in the eyes of all people around her. Pecola's self, her presence as a subject, remains unrecognized by those who have absorbed white standard of visual attractiveness. When Pecola goes to buy Mary Jane candy there Mr. Yacobowski cannot acknowledge her presence as a subject and refuses to look at her. "At some fixed point in time and space he senses that he need not waste the effort of a glance. He does not see her because for him there was nothing to see." (Morrison 36). As Pecola does not fit the white standards of the specular system, people like Yacobowski absent her from existence. This can be described as the negation of one's self. This causes the total negation of Pecola.

Pecola accepts the white man's look allowing herself to be defined by "the other". She never attempts to defy this look. She as Wilferd Samuels point out "never dons a menacing mask to deflect and return the neutralizing and petrifying effect of the look" (19). Pecola is an existential character in the Sartrean sense of negatively accepting the definition of the "the other". Early in the novel, Morrison locates Pecola and Breedlove's problems with gaze in the family setting and poses these problems as, ultimately ideological. The author goes on to theorize:

You looked at them and wondered why they were so ugly: you looked closely and could not find the source. Then you realized that it came from conviction, their conviction. It was as though some mysterious all-knowing master had given each one a cloak of ugliness to wear, and they each had accepted it without question. The master had said, "You are ugly people". They had looked about themselves and saw nothing to contradict the statement; saw, in fact, support for it leaning at them from every billboard, every movie, every glance. 'Yes,' they had said, "you are right." And www.ijelh.com 574 they took the ugliness in their hands, through it as a mantle over them, and went about the world with it. (Morrison 34).

Pecola believes that the cruelty she witnesses and experiences is connected to how she "is seen". In other words, Pecola's definition of her self-esteem is established by those who see her. This is how she sees herself: "Long hour she sat looking at the mirror trying to discover the secret of" the ugliness." (Morrison 54). Living in a racist society the values only those with blue eyes and white skin, Pecola seeks to elevate herself to the level of a desirable human being by possessing eye of such colour. She seeks to conform to the norms of beauty prevailing in her community.

Through this discovery she seeks an escape into the fantasy world. Having seen white baby dolls with blue eyes loved and desired, she believes from her childhood that blue eyes would change everything: if she had blue eyes, she would look beautiful. It is needed to be considered that the standard of beauty that her peers subscribe to is represented by the white child actress, Shirley Temple, who has the desired blue eyes. Pecola shows a great desire to drink milk with a cup on which there is the picture of Shirley Temple. The image of Shirley Temple represents a standard of beauty that exists in movies and on common drinking cups that becomes for Pecola something that may allow her to have white skin. Thus, 'gaze' acts as a pervasive force in Pecola's life.

"...if she looked different, beautiful, may be Cholly would be different, and Mrs. Breedlove too. May be they'd say, why look at pretty eyed Pecola. We mustn't do bad things in front of those pretty eyes..."(Morrison 34)

The most damaging interracial confrontation related to color involves Pecola and an adult, Geraldine (Samuels 12). Geraldine is a black woman who lives in Pecola's community but she lives in a better house than the Breedloves. When Pecola enters Geraldine's home at the invitation of her son, Geraldine forces her to leave with words that hurt deeply, saying, "Get out... You nasty little black bitch. Get out of my house" (Morrison 92). Here, Geraldine wants to deny Pecola access to the world. As Pecola responds to Geraldine's demand to quit the house, the former tries not to be seen by others.

Cholly Breedlove, the father, experiences a life of great failure, his self-hatred and his dissatisfaction with his blackness have also been inflicted in her. As he is black, he is ugly and slave of the white people. This idea makes him to suffer all through his life and the violence of the rape of his daughter, is the ultimate result. So he adopted the white concept in a negative way. Barbra Christian remarks "Pecola's rape by her father is the culmination of the lie her community and family have been trapped by. The act itself embodies the love-hate lacerating not only her father's life but the life of her community"(Gates, 96). The only character in *The Bluest Eye* that seems to be unaffected by mainstream culture is Claudia MacTeer. As Frieda and Pecola converse about how cute Shirley Temple is, Claudia becomes disgusted. She hates Shirley because she feels that instead of, "one of those little white girls whose socks never slid down under their heels, "she should be the little girl dancing with Mr. Bonjangles" (Morrison 19). Existentially, Claudia does not accept to live a life of being for the other. She blames a community that is seduced by white superiority and standard of beauty. Claudia accepts who she is, she knew. She was not Shirley Temple, and resented the fact that the world needed her to be. Pecola, on the other hand, fell into the trap. Pecola remained in denial of who she really was, she set race, economics, and sex dictate how she felt she needed to be perceived. At the end of the novel, Pecola gets a friend and gets the blue eyes but not only through her imagination and insanity

Conclusion

The phenomenon of slavery is responsible for immense changes in the life of African American people. It is indeed a traumatic experience for the people who were once a slave to witness the ravaging forces of slavery. The

experience of beauty has always called the self into profound relation with beauty. *The Bluest eye*, makes the experience of beauty an easy analogue for racial classification, a process of self-definition. Pecola falls victim of her culture's inability to separate image from substance because of her own inability to withstand its norms. Existentially, Toni Morrison wants to show the devastating effects of blindly following the norms of society. The community suppresses the creation of personal truths and impairs an individual's creation of his essence. Consequently, the individual loses his sense of self. Pecola's desire for 'blue eyes' is synonymous with her search for the American myth of beauty as self-virtue. But her illusions suffer distortions as she is subjected to varied degrees of oppressions, within the community and without. The main theme of the novel is, quest for individual identity and the influence of the family and community in that quest. The lack of roots and the disconnection from the community and the past cause individuals to become alienated; often her characters struggle unsuccessfully to identify, let alone fulfil an essential self. She suffers from identity crisis which leads her to quest for self. The novel tries to deconstruct the hegemonic ideology and racially hierarchical identity constructed by gaze and blindness to reconstruct a dignified identity for the twentieth-century African-American.

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